DOCUMENT RESUME

ED 340 655	SO 021 943

AUTHOR	Schroeder, Fred E. H., Ed.
TITLE	Humanities Education, 1984-1991 (29 Issues).
INSTITUTION	National Association for Humanities Education, Duluth, MN.
PUB DATE	84
NOTE	1,691p.; "Dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges, and cultural institutions." Name to be changed to "Interdisciplinary Humanities" in 1992.
AVAILABLE FROM	Interdisciplinary Humanities, 365 A. B. Anderson Hall, University of Minnesota-Duluth, Duluth, MN 55812 ($20.00 year).
PUB TYPE	Collected Works - Serials (022)
JOURNAL CIT	Humanities Education; v1-8 1984-1991
EDRS PRICE	MF14/PC68 Plus Postage.
DESCRIPTORS	Fine Arts; Humanities; *Humanities Instruction; *Interdisciplinary Approach

ABSTRACT

This document consists of the first eight volumes, 1984-1991, of the serial "Humanities Education". During this period, the serial was issued 3-4 times a year for a total of 29 issues. Typical issues are around 60 pages in size. Beginning with 1992, the name is projected to be changed to "Interdisciplinary Humanities". (AA)

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HUMANITIES EDUCATION

N1 - 8, 1984 - 1991 (29 NUMBERS)

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HUMANITIES EDUCATION is published by the National Association for Humanities Education

with editorial offices at the Department of Philosophy & Humanities

University of Minnesota, Duluth, Duluth, MN 55812

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VOLUME ONE: NUMBER ONE: JANUARY, 1984

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Assistance for the production of HUMANITIES EDUCATION has been provided by the College of Letters and Science, UMD, George Rapp, Jr., Dean. The distribution of complimentary copies has been funded by the current members of the National Association for Humanities Education with additional seed-grants from the Graduate School of the University of Minnesota and the College of Letters and Science of UMD with inkind assistance from the Association for Integrative Studies, the Popular Culture Association and the American Culture Association.

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THE HUMANITIES AND THE HUMANIST IN A CHANGING WORLD

A Philosopher in a Technological Institute Discusses the Pros and Cons of Humanists in Career Education

HEINZ C. LUEGENBIEHL

According to some, the humanities are today in a state of crisis, not only because a general aura of disinterest in the work of the humanities seems to be developing in society as a whole, but also because humanists are in disagreement as to how they should respond to that disinterest. A number of reactions on the part of humanists to this state of affairs seems possible. Some might just wish to close their eyes, stick with their work, and hope that the world will change to suit their inherited model of the humanities. Some might seek actively to change the attitudes of society toward the humanities. Some might advocate having the humanities adapt to suit the current conditions in society.

Each of these points of view, and probably a number of others, has its supporters and detractors. It is not my intention here to enter into the debate over which of the positions is the one that is most in accord with the essence of the humanities, a task which would be far too challenging for me. My aim is a lesser one, namely to help clarify the situation by pointing out some of the advantages and difficulties inherent in the third approach, that of having the humanities adapt to societal circumstances. For many humanists this is the most unfamiliar possibility and they, therefore, might find themselves opposed to it simply by virtue of their ignorance and due to the specialized nature of their own education in the humanities.

In the course of this essay I will deal with the role of the humanities on two levels: 1) in terms of the implications of the third position for the nature of humanities education in general, and 2) in terms of the implications for the activities of the individual humanist. Due to the exploratory nature of this discussion, I will concentrate on my own activities as a humanist in an engineering school. However, although I am using an institute of technology as my primary example, I should point out that analogous claims can be made about colleges of medicine, law, business and all sorts of environments directed primarily toward professional education. The intended audience of the discussion is neither humanists in these types of environment, for it can be assumed that they must to some extent take a position of adapting the humanities to their constituency if they are to survive, nor is my audience those humanists in large research universities where the humanities in their traditional form will undoubtably be able to survive, but rather it is the great majority of educational institutions and the humanists employed there, because it is the recent thrust toward professional education there, combined with a potential drop in enrollments, which will make the issue of the future of humanities education a relevant concern.

THE FUNCTION OF THE HUMANITIES

At a great many educational institutions the future vitality of the humanities disciplines seems to be in doubt. Fewer and fewer students are majoring in the humanistic disciplines in college and fewer students are choosing the humanities as elective courses. One possible response to this situation is to prepare for the worst, to cut down the size of the humanities departments, to refuse to tenure any more people in these departments, and to cut down the number of courses offered. Another possible response is to offer "popular" courses such as philosophy of sex and love, science fiction, foreign literature in translation, the history of rock and roll, and soap operas as literature. While such courses can probably attract students and may be perfectly legitimate, they are also liable to arousing the suspicions of more traditional colleagues that an individual or a department has sold out to the desires of students to "make it through" a particular set of requirements the easy way.

A different kind of adaptation, one which seems to avoid the pitfalls of the preceding two approaches, is to introduce an emphasis in the curriculum which preserves the integrity of the humanistic disciplines while it at the same time is attractive and interesting to just those students who have fled the humanities. However, in order to put forward a sound proposal in this regard, one must first provide an adequate answer to the question: What is the function of courses in the humanities?

I take the function of the humanities to fall within the scope of a liberal education in general. The concept "liberal education" originated with the Greeks and for them signified that education which is proper to a free person. Over the centuries the actuality has moved away somewhat from the etymological origins in that we now think of liberal education as that education which helps to make people free. Implicit in the idea of freedom as it is related to human beings is thus the belief that through liberal education they will learn to be able to think for themselves, that they will be able to take their place in a society of equals. Two elements are of prime importance in this regard: the transmission of the inherited knowledge and wisdom of previous generations, and the capacity to interpret, modify, or reject part of the knowledge base when it is inappropriate to a present situation. All courses in the tradition of liberal education, whether they be in the humanities, social sciences, engineering or whatever, if they are to contribute to the liberalizing experience of the student, should contribute a twofold dimension: transmittal of knowledge and the raising of the critical spirit.

Courses in the humanities then, in particular, should add to the core of humanistic knowledge of the student. However, because the proper concern of the humanities is all of human experience, the knowledge component of the humanities collapses more into an insight into their methodologies than it does in other disciplines. In my view, it is not the subject matter, as such, which primarily places a course within the framework of the humanities; it is rather the approach which is used in such a course which gives it disciplinary credibility. This is a point which has often been neglected in the drive toward increased specialization which has occurred within academe in the last hundred years. To paraphrase Robert Hutchins, after all the information which has been learned in college is forgotten, education is that which remains.

It is thus perhaps not so vital to the mission of the humanities that their courses deal specifically with the history of western art, the metaphysical mind-body problem, or the structure of Shakespearean sonnets as has been thought. Perhaps the preservation of the humanities means primarily the preservation of the "spirit" rather than the mundane content of the humanities. It is perhaps only thus that students in other fields can be motivated to develop an interest in the approaches and styles of thought of the humanities.

A SAMPLE COURSE

What I propose, in other words, is that to some extent the content of humanities courses can be adapted to the changing interests of society, while the essential methodologies are preserved. From my own experience such courses could be: Technology and Culture, Business and Engineering Ethics, Industrial Culture, Literature of the Machine, the History of Technology, Computers in Society, and so on. Because of the nature of the subject matter these courses are attractive to engineering students who perceive an explicit relationship to their later professional lives. Moreover, I think it is important that the students have some acquaintance with their disciplines beyond a narrow, technical understanding of them. But most important, I believe that the mission of the humanities can be preserved within these contexts. To illustrate this, a brief presentation of the methodology of a course in "Technology and Human Values" which I teach will be helpful.

The three basic questions which are raised in the course are: 1. What is technology? 2. What are values? and 3. What is the connection between the two? As a whole, the three questions are intended to illustrate the interplay between the given and the normative in our judgments and thereby to raise the issue of the metaphysical concerns which we all face in our daily lives. By raising the question as a triad, it is also clearly indicated that it is not simply the interplay between technology and values which is an issue of concern, but that the very nature of technology and of values seen independently cannot simply be assumed as givens in this course.

The class begins with an attempt to characterize the nature of technology. What easier question to ask of a group of people whose aim in life is exactly to work with technologies? And, indeed, it is not difficult to get students to give examples of technologies and to move to the rather common conception of technology as a tool of humans to influence their environment. But even in this simple move certain philosophical issues, such as the question of definition, the question of abstraction from totalities, and the question of generalization, already come to the fore. All this also leads immediately to the issues of what concretely is meant by "tool," and further, what is the relation of tools to humans? This, in turn, means asking "what is a human being?" Is technology innate to man's being human? Therefore part of the human being? How and when does technology arise?

To this point the class has looked at technology as a neutral phenomenon. But clearly a number of people have argued that technology is more than this. We therefore ask: Does technology have a nature of its own? Is it good or evil? This sort of question often overwhelms the students. In fact, they tend to see it as an attack upon themselves. In this way the issues of distance and objectivity can be raised, ideas which they initially do not see as relevant to the humanities. They have always seen the humanities as spreading the gospel of emotion, personal involvement, and subjectivity. But these are actually the wrong kinds of messages which have been sent—inherited beliefs such as this is what has led to what C. P. Snow has called the Two Cultures dichotomy where one makes judgments about the good and the bad from a self-contained perspective. One of the most important lessons that humanists have to teach in this regard is that there is validity and objectivity to their disciplines, that humanities do not deal with their subject matter on the level of "mere opinion."

Without attempting to resolve fully the question "what is technology?", the class then moves on to the question "what are values?" This would initially have seemed to be the move from the empirical to the philosophical. But after the experience of the students in relation to the first question, they already realize that the answer cannot be so simple. And indeed, the same type of tension is reflected. On the one hand, we look at studies which claim that values can be discovered empirically, i.e., that values are deeply ingrained beliefs people actually hold; but on the other hand, (and this is the position most students end up advocating), we propose that there are certain values which ought to be held, that is, eternal and immutable values. What are these? How are they discovered? What is their source of justification? Posing these questions forces us to delve into the role of religion, the nature of human beings, and the status of the social sciences.

The general response at this point is that the students react against the imposition of values. The themes of individual choice and autonomy and freedom thus become relevant concerns. The discussion of values then has to be brought back to a concrete context. This is accomplished by making the students work through an issue individually, first in terms of class exercises and then in terms of an oral report and a written project.

The point of these is to bring to the students' awareness that they must perform their own integration between technology and values, that values and technological development reverberate against each other, that the students at every moment are themselves involved in that interplay, that they must assume a personal perspective on the development, a perspective which is based on a basic position on reality that they are being forced to adopt. In other words, that they must assume a critical perspective on their own lives' work. Above all, it means to take a philosophical perspective on an issue that they had taken as a given, as a value-free activity.

The course thus makes the students aware that not only are the humanities related to what they do, that they raise relevant questions, that they have their own methodologies to contribute, but also that the humanities are "practical" in the sense that neither technology nor the humanities can in truth be worked on independently of each other in the framework of this course. The whole point of raising "deep" philosophical questions is to see what kind of impact they have on our actual lives and, by the same token, dealing with technology justifies the thesis that humanistic issues must be raised in order to confront the problem of technology. It is in this sense that this course and the humanities in general can contribute to the ideal of liberal education in a changed environment; namely by increasing the awareness of the critical, self-determined dimension of activities involving the professional lives of the students, by raising humanistic issues in a concrete context to which the students can relate, and by showing that in the end there exists a real difference of approach in the humanities, a methodology which will help them to better be able to exist in our society as "free men or women."

A PLACE FOR THE HUMANIST?

Even if the above example has been somewhat illustrative of a much broader thesis regarding the role of the humanities in contemporary society, it will still be necessary to find people who can and are willing to teach such courses. Given the current job market in the humanities, this is in one sense not a problem. On the other hand, it is not at all clear that for a young Ph.D., trained in one of the traditional humanities disciplines, commitment will go beyond the surface, or that he or she will see such activity as doing more than merely providing a holding pattern until a more mainstream position becomes available. I think it is important that the neophyte humanities instructor recognize that this kind of adaptation can be a self-interested one, and more important, that it can be, in the long run, both professionally and personally rewarding. However, because this course of action is not yet a common one, it also has a number of dangers associated with it. In the remainder of this discussion I will, therefore, briefly consider some of the potential benefits and some of the corresponding pitfalls which await the humanist willing to consider departing from the traditional path laid out for the humanities educator.

The possible benefits to humanists in committing their careers to a different vision of the humanities are many. Of course, not all will apply equally to all possible employment situations, and their development depends on the specific interests of the individual. The following are provided only as examples of possibilities which could lead to a more firmly founded interest on the part of the humanities educator.

Perhaps deserving first mention, given its close relationship to the course example discussed earlier, is the opportunity to apply the knowledge gained in graduate school to concrete problems. One of the pleasures the humanities provide is to allow the distancing from everyday concerns, the seeking of that which is more eternal. There is also satisfaction to be gained, however, from relating one's work to everyday life and to what one reads about in newspapers and magazines. At one time I envied colleagues who were able to bring the nightly news to bear on class discussion. Now, in teaching courses like engineering ethics, I am able to arouse the interest of my classes by dealing with an airline crash or a construction disaster. As the previous discussion showed, this does not mean giving up doing philosophy rigorously, but it does mean that the battle to have classes pay attention to philosophical material is won.

Once one begins to deal with timely questions in classes, one soon begins to recognize that new areas for *research* are opened up. Many contemporary issues have not yet had the humanistic perspective brought to bear upon them adequately. There is a special pleasure in dealing with an area of inquiry in a way no one else has done before. While this is of course possible in more traditional fields as well, it clearly takes a great deal more effort, ability, and often luck as well.

Attendant to these new areas of research is also a greater possiblity to *publish* one's work. The competition in less traditional areas is not yet overwhelming, and all sorts of new journals in nontraditional areas have been started in the last few years. In addition, one can publish in journals of the concrete activity one is examining. There is a different, but perhaps not lesser, sort of satisfaction to be gained from publishing an article which will go to 200,000 engineers, from that gained in publishing a paper in a philosophy journal with a circulation of 500.

Not only is the product of one's work easier to place, it may also be easier to gain *funding* for one's research activities. For the humanist it may be possible for the first time to turn to an agency other than the NEH. The National Science Foundation, The National Institutes of Health, NASA, and even corporations can often be interested in work by humanists when it is related to contemporary problems. Furthermore, on a more direct level, the types of environments in which the applied humanist will work are often more financially healthy than the typical liberal arts college. Professional schools, given the current orientation of students, often exhibit a positive outlook toward the future, rather than looking toward a time of retrenchment. The effect of such a situation on the individual humanist's morale should not be underestimated.

The climate in society which has a positive effect on professional schools is also reflected in the *caliber of students* choosing such programs. The same bright students who thirty years ago would have chosen a humanities major are today seeking a professional school education. This means, for example, that the average engineering school has the kind of selection pool which is available only to the very best of the liberal arts schools. While the students in such a situation do not have a natural inclination toward the liberal arts, once their interest has been caught they can provide the humanist with an extremely rewarding teaching experience, one which can generate many new insights for the instructor as well as for the students.

The stimulation for the humanist comes not only from the students, but also from other faculty members. In a professional school the possiblity for day-to-day contact with professors from other disciplines is readily available. The teaching environment by its very nature becomes a force for interdisciplinary activity. Faculty members from different disciplines tend to focus on the same sort of issues, although from different perspectives, since their work will center on the mission of the institution. This environment allows for innovation for the individual humanist both inside and outside of the classroom, because his or her mode of thought is constantly being challenged. Of course, interdisciplinary activity is possible in any kind of educational environment, but in traditional educational organizations it depends a great deal more on individual initiative and effort.

For the young humanist all of the above benefits, and others as well, can be products of teaching in what for him or her would be a nontraditional educational environment. Perhaps they can all be summed up as providing the possibility of a tremendous learning experience as a result of which the horizons of one's professional and personal life can be broadened. However, a consideration of the benefits should not obscure the dangers associated with such a situation, for only thus can an open-eyed decision regarding the future be made by the individual humanist.

AND A FEW CAUTIONS...

Younger humanists must first of all recognize that commitment to a nontraditional environment will have long-term effects on their mobility. Once they begin to take advantage of the benefits, they will also be committing themselves to a form of specialization, although not of the usual type. Consequently, they might have mobility between institutions, but probably only in similar positions. If one's long-term goals are to be involved at the core of one's discipline one should be careful of even a short-term commitment, because one can get typed through one's work very rapidly. It can easily become a catch-22 situation where one either takes advantage of the situation and thereby loses the chance to move back to the mainstream, or one works on developing one's mainstream credentials and thereby perhaps loses the sole academic position one might ever have.

Simply being in a nontraditional environment works against ever gaining a mainstream position, because the humanist is going to be relatively isolated from other people in his or her own discipline. There will be relatively few people in one's own discipline in the same setting, and other scholars in one's own discipline nearby are not likely to share one's research interests. One, therefore, has to make a special effort at developing a farflung network of colleagues who share one's interests and has to gain financial support from the institution to support this effort. This requires convincing the administration (which probably does not share one's disciplinary interests) that as a humanist in a nontraditional setting one has special professional development requirements, perhaps even greater than those of professors in the mainstream discipline at the institution.

The tendency of the administration will in any case be to view the humanist as performing a purely service function. Therefore one should be prepared for a heavier-than-average teaching load. Because the humanist may be the only representative (or one of a very few) of a discipline, he or she should also be prepared to offer a greater than average variety of subjects. This is especially true if one is attempting to offer traditional disciplinary courses while at the same time developing those cross-disciplinary subjects which make the position initially attractive. Since the courses are offered as a service, the humanist should also be prepared for relatively large enrollments and the attendant grading. This can become especially burdensome to those who had expected to teach with the help of teaching assistants.

Given the preceding factors, the humanist's workload in the nontraditional environment can be relatively heavy. This brings with it the further danger that the disciplinary material one presents can become stale over time. It is likely that interaction with other members of one's discipline will be restricted to those who share one's research interests. Furthermore, the little reading time one has will probably be devoted to those areas tied to one's research. Yet one is expected to continue to teach a variety of traditional courses.

While the potential staleness of one's teaching can be damaging to students, perhaps the gravest danger of the humanist's situation is that over time he or she will unconsciously begin adopting a technical mode of thought, will stop thinking like a humanist. This is, however, as the first part of the paper attempted to show, the central contribution which a humanist can make in a nontraditional environment. Thus one's entire justification for being in the nontraditional environment can inadvertently be destroyed.

The pitfalls mentioned above are real dangers which the humanist faces. Sufficient awareness of them ought to help in overcoming them. On balance, I believe that the opportunities can outweigh the dangers, that the humanist can find life in a nontraditional environment to be a rewarding one and that the humanities have a significant contribution to make to such environments. However, the decision must finally be that of individual humanists. "Adapting" can today still easily be read as "selling out." No vision can be universal. Thus, the cautionary discussion was intended only to point out some of the factors relevant to one perspective on the humanities.

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EPISODES OF LEARNING

Interviews with Humanities Teachers in High Schools and Colleges Reveal Underlying Concepts Reminiscent of John Dewey

GARY D. D'LAMATER

Consider how you conceptualize your interdisciplinary humanities course. How do you set about collecting and organizing the materials and activities that make up the classes? Do the lessons you teach constitute a continuous flow of content material from one day to the next? Or can they be characterized as consisting of a series of individual, disconnected experiences? Does the conceptual structure of your humanities class differ from that of the single-discipline English, history, art or music classes you teach?

These questions are some of those that were addressed to a selected group of high school teachers of interdisciplinary humanities courses and college professors of freshman seminars of an interdisciplinary humanities nature. They represent an attempt to better describe the distinctive character of courses included under the general label, "humanities education": courses interdisciplinary in form and established to investigate the worth of humankind as reflected in our creative acts. Through a method of comparative analysis, the in depth interviews revealed a recurring pattern of description. This report presents the recurrent conceptual pattern or framework as a means of describing and understanding the unique contributions of this type of humanities course.

In describing their interdisciplinary humanities courses, the teachers usually began by establishing the limits of the courses with references to their subject matter. For one high school American humanities course, the themes of "Man and Nature," "Man and Society," "Man's Inhumanity to Man," "Man as Creator," and, "Man in Transition" were listed. A chronological listing of the great epochs of Western Civilization was provided for a college freshman seminar focusing on humankind's search for knowledge and meaning. Typically, however, little further discussion of subject matter occurred without placing it in an experiential context. When speaking of their interdisciplinary humanities courses, most of these teachers promptly moved from an overview of content to descriptions of "episodes of learning." They conceptualized their humanities courses as consisting of a series of individual, yet interconnected, instructional events.

The episodes of learning described by the teachers should not be interpreted as common daily lessons. The teachers were describing events that were neither daily nor seriatim, neither routine nor repetitively structured. They were individual units of experience that seemed self-contained. The teachers' descriptions were of occurrences which included such activities as student research projects on the folk art of the American frontier, guest lectures on the role of the chorus in Greek drama followed by student participation in these dances, a written assignment relating Paul Tillich's definition of symbol to a field trip to an art museum with connections to an earlier geology field trip, or a four-day mock trial of characters from Arthur Miller's play, The Crucible. These units of instruction were comprised in a particular form which moved beyond the normal daily lesson in conceptual scope, as well as time. From the comparative analysis of the interviews, five characteristics of this particular form emerged.

First, as discussed above, these humanities units of instruction were described as experiences, not as lessons of content coverage. In these experiences content and process were totally integrated, inseparable. The subject matter provided the substance of the experience, the process of the structure. Rather than being incidental to the coverage of content, the process constituted an intentionally planned unfolding of awareness in conjunction with acquiring and manipulating content knowledge. The second characteristic is contained in the first. The students were active in the experiences. This is not to mean physical activity, but they were always confronted with some issue that demanded an active response to the material at hand. Third, these instructional units had internal integrity, they possessed completeness. They were not mere means to a future learning end. Rather, they were self-contained experiences that were planned to move from an explicit beginning through an interactive activity to a meaningful response by the student. They had a purposive conclusion that resulted in immediate reinforcement. For those courses which succeeded in creating these series of meaningful units of experience, there was of course the fourth characteristic of memory. Students remembered these finite experiences. Their cohesive character created a sense of immediacy and closure that created for most students a lasting thought, and, often, a motivational inducement.

Yet, even with this emphasis on discrete units of experience, the humanities teachers normally spoke of the interconnected nature of these units of learning. With this as a fifth characteristic, a cumulative effect seemed to be at work with present experiences growing from past experiences while providing foundations for others in the future. These connections were of course often a result of the interdisciplinary content of the humanities class and the intentional efforts to teach students to integrate disparate ideas and disciplines. But as importantly, and at times quite unintentionally, they were based upon an emerging attitude of significance, a sense of purpose in this study of human acts and creations which moved beyond simple content. Though often vague, this interconnective force was variously described as an accumulating sense of awareness, an attitude of concern, or as feelings of joy that permeated the learning experiences.

At this point in their descriptions, many of the humanities teachers expressed a frustration in attempting to articulate clearly this interconnected dynamic, this sense of purposefulness. They often resorted to a statement of, "Oh, you know what I mean!" Well, yes, but those outside humanities education normally do not. Nor do other skilled teachers one hopes to attract to the field. Nevertheless, the combined interviews indicate that there is more concreteness to these course descriptions than many humanities teachers believe. Throughout the discussions of their courses, these teachers repeatedly used the word "quality" or words to that effect. For them, the combination of the five characteristics listed above results in experiences of quality. They are qualitatively different learning experiences than these teachers normally have with students in their single discipline courses. They have a coherence and meaningful quality that is not typical of regular courses which focus primarily on the coverage of subject matter, vocabulary, and the acquisition of methodological skills. This notion of quality offers a significant way to talk about the interdisciplinary humanities experience for it is very similar to those learning experiences described in the writings of John Dewey, the American philosopher and educational theoretician. Such a definition of quality, with accompanying elaboration by Dewey, provides a useful basis of comparison for considering one's own humanities courses.

In his theory of experience, Dewey depicted life as a series of random, overlapping, interpenetrating experiences that generally are not purposive or even planned--they simply happen and take us along in their flow. And yet, he argued that there are occasions when individuals do take charge of events, order their pattern, and with reflection build the basis for future experiences of similar purpose. When such an occasion takes place, Dewey contended, one has had _an_ experience. Affairs have ceased being random experiences and have become _an_ experience; a formal pattern of inception, development and consummation has been established. Such a pattern gives an experience quality, "its close is a consummation and not a cessation. Such an experience is a whole and carries with it its own individualizing quality and self-sufficiency." As viewed by Dewey, _an_ experience is embodied with an aesthetic that is a result of the quality, the interconnectedness, the self-sufficiency of that experience. Very importantly, to possess this "aesthetic," the experience must be felt, must be had. This subjective reaction of the individual to the aesthetics of an experience seems to be the "stuff" of which many teachers of interdisciplinary humanities courses are speaking. For example, one teacher spoke of such a quality experience when she described a unit of instruction in which students had read the play, _The Crucible_, discussed the dramatic intent of Arthur Miller, proposed alternative set designs and blocking, presented a scene, developed a critical appraisal of its artistic effect, and, finally, reconsidered the play's artistic statement concerning the human condition by means of a mock trial. In considering these activities, however, one may ask how this set of lessons is different from any other study of _The Crucible_ in a regular English class.

The interdisciplinary humanities _Crucible_ unit differed from the English course study on two separate levels. As seen as a single series of lessons, the humanities class read the play as an expression of human creation in its entire context; it was not read as literature. Rather, an interdisciplinary analysis of the entire play and its artistic statement was made by considering not only the script, but, as well, the art of stagecraft and acting. Additionally, the political and philosophical statements of Miller were analyzed and the students were forced to grapple with these statements through their own actions in the mock trial.

Although not all English classes would read The Crucible strictly as literature, most do differ from the humanities class in the role the Crucible unit played in the development of the entire course. At this second level, the discussion of the play in an English class would likely be but one of many in a list of literary works discussed. On the other hand, as described by the humanities teacher, the play served an interconnective function in the interdisciplinary course. It not only possessed internal completeness and quality, but, as well, it consciously built upon earlier discussions and activities concerning issues such as "human beings and truth," and "humanity in a social setting." Likewise, it consciously set the basis for units of experience to follow. The entire course took on an interconnective dimension that increased its qualitative aspects. As Dewey explains, "Everything depends upon the quality of the experience which is had. The quality of any experience has two aspects. There is an immediate aspect of agreeableness or disagreeableness, and there is its influence upon later experiences.... Wholly independent of desire or intent, every experience lives on in further experiences. Hence the central problem of an education based upon experience is to select the kind of present experiences that live fruitfully and creatively in subsequent experiences." Indeed, as he also maintains, "For some experiences are mis-educative. Any experience is mis-educative that has the effect of arresting or distorting the growth of further experience."

It is significant to understand that neither Dewey nor the humanities teachers interviewed are speaking of only an aesthetic reaction or a good feeling that has resulted from a novel experience. Rather Dewey, and seemingly the teachers, are depicting both "structural or formal properties of the experience itself and qualities of the subjective reaction of the individual having the experiences." In effect, by creating units of instruction embodying Dewey's characteristics of an experience, the humanities teachers have united content and process, the cognitive and affective domains. "In final import," Dewey explains of quality experiences, "They are intellectual. But in their actual occurrence they were emotional as well; they were purposive and volitional."

It is important to note that most of those teachers who spoke of the qualitative and episodic nature of their courses also remarked that these experiences were not typical of their standard, single discipline courses. To what factors can this difference be attributed? Could it be merely a change in the instructional objectives for a humanities approach? Comparisons of expressions of human concern could now be made across all the arts. History could provide a social, and at times political, base for discussing a work of literature. But of equal importance, an increase in the degrees of freedom tended to greatly alter a humanities teacher's sense of time. The removal of content coverage pressures often allowed for greater thoroughness of study in some units. It also encouraged a more varied and creative use of activities. The Crucible unit discussed earlier is one such example.

Most of the teachers in this study had taught their interdisciplinary humanities courses with colleagues from other disciplines. Many of them remarked that teaching in a team also increases the degrees of freedom for planning humanities courses. The multiple content background and styles of teaching of the team members provide a critical mass for generating new ideas for the curriculum mix and instructional strategies. It additionally adds the very important encouragement and support needed by traditionalists to break out of their assumptions about what constitutes a unit of instruction.

It should be pointed out that the interdisciplinary team-taught nature of these humanities classes did not allow the teachers to feel free to combine and teach any content material or to sacrifice great amounts of content for student activities. For most of them, their disciplinary training and sense of self as a representative of their field provided an important guide for the appropriateness of their course planning. And for a few, their sense of responsibility to their disciplinary field forced them to return exclusively to the single discipline classroom.

This study raises several questions that need further investigation. For example, the question can be raised as to whether teaching a course that is interdisciplinary in nature really "frees" one to conceptualize the lessons differently. Perhaps, it actually "forces" such a change due to the impossibility of covering topics so broadly conceived. Such a distinction in describing motivational factors may seem inconsequential to those teachers who teach humanities courses and see them as liberating experiences for themselves, as well as for their students. Yet in attempting to attract other teachers to humanities education, a sensitivity to the potential psychological struggle of a tradition-bound teacher entering an interdisciplinary format should prompt us to give support that might make the difference between success and failure.

This study made the assumption that the essence of humanities education is an attitude—an attitude that embodies a concern, a care, for the human condition and a desire to investigate the worth of human kind through its creative works. It must be understood that its findings have not said that making a course interdisciplinary creates this humanities education attitude. Rather, it reports that the interdisciplinary nature of a course frees some teachers who are bound by training, tradition, and curricular pressures to alter their conceptualization of their teaching so they can better approach the humanities attitude. The assertion has not been made that it cannot occur in regular English, history, or arts courses. But according to most of the teachers interviewed, it is not likely to happen in these courses because of the internal and external constraints the teacher feels. If this be true for most teachers who teach single discipline courses in the humanities, then a strong argument can be made for the place of interdisciplinary humanities courses in the curriculum. At a time when other courses are required to focus on basic content material, humanities courses may be our best way to explore the human condition in a manner that not only praises our accomplishments and criticizes our failures, but also engages the students in units of experience that cause purposeful reflection that may contribute to the development of the "humanities attitude."

As a step to reach such lofty goals, this report has put forward a conceptual model for analyzing the process of course planning and presentation you use. It does offer a more substantive way to describe some of those courses that fall within the field called "humanities education." Using John Dewey's concepts of experience, quality, and aesthetics, we may be better able to define our purposes and explain the distinctiveness—therefore worth—of what we do. We who teach and research interdisciplinary humanities courses are too often confounded when asked to justify our field. We can describe the interdisciplinary nature of the content which provides a clearer sense of reality. We can also discuss our concern for the study of those acts of creation that ennoble the human condition. We have difficulty, however, speaking of the process of attitude formation and the hoped-for emotional commitment of our students. We all know of those feelings of experiential quality, those occasions of effective insight that characterize the humanities experience. But in these times when clear articulation of one's value to the educational curriculum is demanded from all quarters, we must be able to unite our description of the content and process of our courses, their cognitive and affective objectives. One way to describe these courses is to think of humanities education as courses with discrete but interconnected units of experience that engage students to see and experience other persons through their own experiences—experiences that are so conceived that they logically grow out of former intellectually active experiences and establish the springboard for further experiences of insight about the worth of our being. John Dewey provided the model; some colleagues have issued its verification.

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The following texts are recommended for further reading and were used to prepare this article (specific page references are given). John Dewey, Art As Experience (New York: Milton, Balch & Company, 1934), especially pp. 35-37; John Dewey, Experience and Education (New York: Collier Books, 1938), pp. 27-28; and C.M. Smith, "The Aesthetics of John Dewey and Aesthetic Education," Educational Theory, 21, No. 2 (Spring 1971), pp. 132, 140.

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HUMANITIES EDUCATION ABSTRACTS

Summaries of significant articles and reports about interdisciplinary humanities education.

EDITOR'S NOTE: There is no shortage of articles and reports relating to the teaching and learning of humanities in interdisciplinary and integrated programs and courses, but they are scattered among the journals of the various disciplines, hidden in publications of lesser-known associations and buried in the filing cabinets of foundations and agencies. In HUMANITIES EDUCATION: ABSTRACTS we will bring some of these to the notice of readers by means of non-judgmental abstracts. We need NAHE members as abstracters. If you would like to apply, take note of the format and style of the abstracts below, and send your abstract along with a copy of the article for our consideration.

SOCRATES IN CONTEXT

"An Interdisciplinary course on Classical Athens" by J. H. Lesher in *Teaching Philosophy* (July, 1982), Philosophy Documentation Center, Bowling Green State University, Bowling Green OH 43403 ($14/yr).

Purist philosphers might scorn participation in a team-taught undergraduate course on Athens of the Fifth Century BC, while the extra preparation for a class that will probably be impractical to repeat may bring cost-effectiveness into question; yet James H. Lesher of the Philosophy and Classics Department at the University of Maryland concludes that there are real benefits for philosophers who take on such an assignment. Generally philosophers confine their teachings to the analysis of philosophical arguments of recounting the evolution of philosophical ideas, but, Lesher says, "even the latter almost always involves treating philosophy as a linear sequence of conceptual disputes and reforms" rather than as an integral part of a total culture. Establishing cultural interconnections was the main challenge to Lesher and two colleagues from art history and history in this course for 38 juniors and seniors at College Park. Lesher provides a syllabus of topics and a bibliography and proposes four selected "pervasive factors" in Athenian life: 1. The Centrality of the Family. 2. The Emergence of the Individual. 3. Human Nature — *ti estin anthropos*.

4. Cross-Fertilization. Each of these relates to many aspects of Athenian life, philosophy being one. For example, the centrality of family is a major source of conflict in Athenian drama, it is a visual topic in grave sculpture, and it was supported by Aristotle. Understanding the pervasiveness of this value points up the revolutionary nature of the philosophies of Socrates and Plato and helps to explain not only the anti-Socratic satire of Aristophanes' The Clouds, but the ultimate execution of Socrates, as seen by Athenians in their time. In similar fashion, Lesher relates philosophic individualism to Hippocrates' "individualized approach to medicine." Lesher concludes that team-teaching has disadvantages that may be necessary to tolerate to gain the breadth of knowledge needed for such courses, but the contextual method yields valuable insights into philosophy that are not opened by traditional textual analysis. (F.S.)

MULTI-USES FOR MUSEUMS

"A Focus for the Interdisciplinary Curriculum" by Diane Stillman, Barbara H. Butler and Carol Vukelich in Museum News (August 1983), American Association of Museums. PO Box 33399, Washington DC 20033 (Membership $35-65/yr, individual copies $3.50).

Utilizing the resources and cooperative structure of the Brandywine Region Museum Educators' Roundable (BRMER) the University of Delaware developed an experimental course for teachers of elementary and secondary age levels called "Museums in Curriculum Planning." Interdisciplinarity was not merely academic; the museums involved represented widely divergent specialties: the Ashland Nature Center, Longwood Gardens, the Historical Society of Delaware, the Hagley Museum, Winterthur and others. The teachers who enrolled in the course represented an array of interests from kindergarten through secondary school sciences and German. The course instructors included eight museum educators (author Diane Stillman is Curator of Education at the Delaware Art Museum) and two university professors (co-authors Butler and Vukelich are respectively Associate Professors of Museum Studies and Education). The course was planned to develop interdisciplinary themes that might be enriched through using resources of several museums. Some themes that were discussed or planned were Community, Rivers, Work, Wealth and Power, Health, and Exploring Rhythm. An exemplary unit was planned and implemented last year by a German teacher from Pennsville, New Jersey on "Creativity and Communication." Pre-museum classroom learning included discussions of different kinds of creativity and the importance of communication in creativity. In the art museum students constructed German sentences about creativity in painting, in the natural history museum looked for creative uses of natural materials, in decorative arts museum sketched Pennsylvania German folk motifs, and in all cases worked to increase their German vocabularies in a context of real things. Not all units were so fully implemented, the authors say, and conclude with the question: "Will the course be offered again? Yes, but with one change -- a single faculty member rather than a committee will coordinate the activities. Although the 10 instructors worked well together, the participants were unaccustomed to having a committee as a 'teacher'." (F.S.)

BRINGING CLASSICS TO THE GENERAL PUBLIC

"Cases and Issues" on ancient and classical studies in state humanities public programs in Federation Reports: The Journal of the State Humanities Councils (January, 1983) National Federation of State Humanities Councils, 12 South 6th Street, Suite 527, Minneapolis MN 55402 ($1.25/issue).

Can and should Greek and Roman classics be primary topics in humanities education for adult public programs? It is more possible to do so now because state-based regrant councils have been liberated from the restriction imposed in earlier years that all programs must address current public policy issues. In the first of a four-part discussion of successful programs in different states, Karen Bowden of the Maine Council points not only to problems of "chalk-dust" associations and popular trivialization of the classics, but also to variant schools of thought among knowledgeable persons regarding the relevance of the classics. These schools of thought range from ancient authors as a still-valid source of wisdom and truth, to classics as a continuous "significant influence in Western society," to classics as an admirable but irrelevant residue of old-fashioned humanities education, and finally and skeptically to classics as a "reactionary embodiment of aristocratic, militaristic and patriarchal values." The Maine programs were sponsored by an association of high school and college teachers of classics. One co-sponsored by the Greek Orthodox community contrasted modern Greek-American concepts of continuing traditions with those of academic classicists; the other project made use of the National Radio Theatre's broadcast of Homer's Odyssey, maintaining that this was more than proper for ancient Greeks' oral culture. In Oregon, a high school teacher, Peter Montgomery, traveled state-wide with a one-man show on myth, making use of audiovisual materials such as a 16-foot timeline, slides, costumes, and an elaborate stageset for his dramatizations, all interwoven with a lecture that concludes with the ultimate message of Greek myth as "the middle way" between dualities of human life. In Oklahoma complete immersion in ancient Rome through an integrated humanities program was the goal of a series built around the exhibit of Roman portrait sculpture from the J.P. Getty museum, on loan to the Philbrook museum in Tulsa. In addition to the exhibit, gallery notes and lectures, Anita May of the Oklahoma Council mentions "an impressive teacher packet [that] related Roman political developments to trends in culture and art, provided a chronology of Roman history, and compared the Roman portraits to an ancillary exhibit of coins in the Philbrook's permanent collection and to a sampling of American and European portraits." (F.S.)

DEVIL'S ADVOCACY

"Five Arguments Against Interdisciplinary Studies" by Thomas C. Benson in Issues in Integrative Studies No. 1 (1982), An Occasional Publication of the Association for Integrative Studies, School of Interdisciplinary Studies, Miami University, Oxford OH 45056 Membership $20/year.

Advocates of interdisciplinary teaching and learning far too often defend their educational enthusiasms without listening to or responding to arguments against them, says Thomas C. Benson, Director of Interdisciplinary Studies and Professor of Philosophy at the University of Maryland in Baltimore County. Without criticizing the arguments, Benson sketches five of the "most popular" objections to interdisciplinary study. The first is that it "rests upon serious conceptual confusion," a vagueness about what is meant by connecting disciplines or why it is a necessary or desirable activity. Practioners of the disciplines already do this routinely when the problem justifies borrowing insights from other areas, but interdisciplinary advocates explain their purposes and methods with an "air of romance." The second argument is that students are in greater need of developing a "mature base" in the disciplines than spending time on diluted, homogenized integrated courses. "Under the guise of an invitation to wrestle with what are frequently fascinating and important issues, the student is cheated of a precious opportunity to develop the skills and background required for mounting a proper attack on the issues." The third argument is that given the limited number of hours available to a student, there is real danger of impeding "the student's development of an essential disciplinary competence," which many hold to be the primary mission of a college, and necessary for a student's future in graduate school of the job market. The fourth argument, according to Benson, is the most common objection: "integrative courses are characteristically shallow, trading intellectual rigor for topical excitement." Such courses imitate popular journalism in the broad issues that are examined superficially, and classes are often conducted by means of discussions based on personal opinions with added "splashy special events" like guest speakers and films. The fifth popular argument is the relatively high cost of many interdisciplinary programs which often insist upon team-teaching, independent study and small classes. Benson closes by touching upon other complaints, such as the view that faculty members tend to be "exiles and refugees" from disciplines that they could not master. Finally he says that rather than voicing defenses against these arguments, interdisciplinary educators should correct any shortcomings that are valid. (F.S.)

HISTORY & THE GENUINE

"Things Unspoken: Learning Social History from Artifacts" by Barbara G. Carson and Cary Carson, in Ordinary People and Every-day Life:

Perspectives on the New Social History, edited by James B. Gardner and George Rollie Adams, American Association for State and Local History, 708 Berry Road, Nashville TN 37204 ($17.95).

Most essays in this volume sound like "Dial-a-Professor" say authors Barbara Carson, a lecturer in American Studies at George Washington University and Cary Carson, Director of Research at the Colonial Williamsburg Foundation, because the other authors emphasize historical research rather than learning history. But if we are to use commonplace historical artifacts to learn social history the educational staff should understand not only the data but the ordinary learning psychology of museum visitors. The authors draw upon several recent studies that indicate that museum visitors (adult and children) have a strong initial need to name things, thereby providing "access to each person's memory system." Second, they need to understand how things work, third, they insist upon knowing if things are genuine, and fourth, a "split-second" later, they need to pass judgment. This inevitable point of acceptance or skepticism is where the educator (guide or teacher) can start to teach social history. "New" social history, however, has an inherent danger of overemphasizing minorities and non-elite society; the authors state that social history should have "a higher calling as community history" in which the totality of a place is examined through interrelationships among persons of all stations, the physical environments in which they behave, and their environment of time and events from daily activities to remoter but no less important national and world occurences.

What sorts of information can be learned from an historical artifact is demonstrated in this article by the example of a chest of drawers, using a "catechism" of five questions that are recommended to evoke by Socratic means the "social history inherent in many different kinds of reconstructed historical settings," with suggested strategies for adaptation to different kinds of museum visitors. (F.S.)

FIGHTING FIRE WITH FIRE

"Censorship in the Schools: What's Moral about The Catcher in the Rye?" by June Edwards in English Journal (April 1983), National Council of Teachers of English, 1111 Kenyon Road, Urbana IL 61801 ($30/yr).

Censorship of commonly used novels such as Catch-22, Slaughterhouse-Five, and The Grapes of Wrath continues unabated, and J.D. Salinger's The Catcher in the Rye is still the leading target. Defenses against censorship by English teachers tend to be based on literary merit rather than on moral worth, says June Edwards, a field instructor for the National College of Education. Definitions of morality should be based on established traditions such as those that derive from secular philosophy, but Edwards advocates using the **New Testament** not only because it resembles other traditions that "demonstrate caring and respect for the rights and dignity of each individual" but because the Bible is the traditional source of moral standards for the modern proponents of censorship. "Unless we use the same source our critics use, we cannot effectively dispute their charges." Analyzing the novel, Edwards shows that the protagonist Holden Caulfield is "a mixed-up adolescent with a strong sense of values." These values include charitable caring about an infirm teacher whom others ridicule, honoring his father, mother, and siblings, sexual purity in the face of tempting opportunities for immoral behavior, respect for simplicity and truth in religious behavior, and a sense of personal responsibility for the moral development of little children. (F.S.)

TRANSCENDENT EDUCATION

"The Need for Global Education," in New Genesis: Shaping a Global Spirituality by Robert Muller. Doubleday and Company, 1982. $14.95

Spirituality as an antidote for the narrowness of nations is the theme of Dr. Robert Muller's book. Muller, who is Assistant Secretary-General of the United Nations, reflects in his ideas the global thinking of such minds H.G. Wells, Albert Schweitzer, and Sri Aurobindo, but as he shows in Chapter 21, his greatest influence has been from Teilhard de Chardin. New Genesis is divided into four parts with twenty-seven chapters. The four parts are "The Global Transcendence of Humanity," "The Global Transcendence of Human Values," "The Global Transcendence of Religions," and "My Personal Global Transcendence." Throughout, Muller emphasizes that we must learn to become responsible members of a "newly born global family endowed with common institutions, a common brain, heart, nervous system, and soul geared to our common survival." In the opening chapter, "The Need for Global Education," he urges rethinking the whole problem of education to overcome the narrowness of individuals, groups, and nations. He points out that the prodigious wealth of planetary knowledge and information available through the diverse agencies of the UN —from computers to crime, hard sciences to human sciences, art, culture, health and earth sciences to space and spirituality— is unfortunately still not effectively used by member nations and especially by educators and planners of curricula. UN has not utilized its data banks and its information on every conceivable and possible subject on the surface of the planet earth and in every major language of the world. The problem, therefore, is not lack of knowledge. Muller's answer is that global education must transcend material, scientific and intellectual achievements and reach deliberately into the moral and spiritual spheres. Muller's global spirituality is not to be confused with narrow orthodox religions. Quoting Secretary-General U Thant's farewell address, he writes "I deliberately avoid using the term 'religion.' I have in mind the spiritual virtues, faith in oneself, the purity of one's inner self which to me is the greatest virtue of all. With this philosophy, with this concept alone will we be able to fashion the kind of society we want, the society which was envisaged by the founding fathers of the United Nations." (Vasant V. Merchant)

TEACHING WISDOM

"The Humanities and the Idea of a Community" by Geoffrey Marshall, in F&M Today (August 1983). Franklin and Marshall College Alumni Magazine, College Avenue, Lancaster PA 17604.

Denying that the humanities necessarily produce good people, or that the humanities have immediate applicability to specific problems, or that the humanities are merely ornaments to human life, Geoffrey Marshall, Deputy Director of the National Endowment for the Humanities, nevertheless argues that the humanities are both relevant and essential to the human community. The humanities as a field of study has been eroded dramatically in recent years. In the disciplines of English, foreign languages and history the decades 1948 to 1968 saw a growth rate in degrees granted of 30%-35%, but in the following single decade 1968-1978 there was a 43%-50% drop. However the "decline in humanities majors is not simply analagous to what happened to button shoes, Big Band music, or Detroit automobiles that looked and drove like rolling marshmallows"-- it is not the disappearance of an economic article that has lost its usefulness. Referring to Frederick Rudolf's statement that "liberal learning certifies uncertainty as a condition of understanding" and Charles Frankel's statement that the humanities are "civilization's organized tradition of self-consciousness," Marshall proposes that a major function of humanities is to establish a "shared experience" among humans. Language, he says, can be a shared mode of communication, but without shared content, its use is limited to functional literacy, suitable only for reading instructions and filling out forms. The shared experiences and shared problems of our human community transcend the skills of specialists and their narrow, if authoritative language. Yet with the diminishing influence of the humanities in education, there is a diminution in the common content of human experience, as well as of the wise acceptance of uncertainty as one of the conditions for understanding. We are in real danger of surrendering questions that require wisdom to be answered by FORTRAN programmers, economists and microbiologists, each operating from the standpoint of a discipline. "We call a specialist intelligent, or even a genius, but only generalists are called wise. If we credit individuals with wisdom, it is always because they have transcended narrowness, contemporaneity, and jingoism." (F.S.)

YALE, GRADES 6-12

"The Yale-New Haven Teachers Institute," supported by grants from NEH, the Rockefeller Foundation, and other national and local corporations. Contact James R. Vivian, Director, Yale-New Haven Teacher Institute, 53 Wall Street, P.O. Box 3563 Yale Station, New Haven, CT 06520.

The Teachers Institute improves materials and teaching effectiveness through collaboration among school teachers and Yale faculty in special seminars and workshops at the University. It was established in 1978 to prove that collaboration between an urban university and its neighboring school system can produce curriculum materials of high quality pertinent to student needs. Each year most New Haven students in grades 6 through 12 study Institute-developed materials in their courses. Teachers working on curriculum units produce whole volumes of units, one for each of the five month-long seminars conducted by Yale faculty. Each curriculum unit is a minimum of fifteen pages, including a statement of objectives, teaching strategies to be used, three or more detailed examples of classroom activities, and three annotated lists of resources (including a student reading list and classroom materials list). The composite list of all curriculum units produced so far is in limited supply and intended for free distribution only to New Haven Schools. Reimbursement for cost of reproduction is a necessity. For best results the creators of individual units should be contacted. The topics of the curriculum units created in the 1983 seminar session are: Elements of Architecture, Greek and Roman Mythology, Reading the Twentieth Century Short Story, America in the Sixties, Cross-Cultural Variation in Children and Families, and Medical Imaging. (James R. Vivian)

AMERICAN COMMUNITIES

"Tufts University Institute in American Studies," N.E.H.-funded project at Tufts University. Contact: Professor Stephen S. Winter, Director, Summer Institute in American Studies, Lincoln Filene Center, Tufts University, Medford, Mass., 02155.

Tufts University, Program in American Studies, offered a summer institute on the theme of "Ideas and Realities: The Shaping of American Communities," to more than 50 secondary school teachers of English, social studies, and other fields concerned with the development of American culture. The entire project consists of three parts: a summer course, a curriculum project arising out of the course, and academic year meetings for disseminating the curriculum materials developed by participants. The course was taught by a dozen faculty representing six academic disciplines who offered recent scholarship on the course theme from their separate academic perspectives. Approximately equal time was spent on examining the interplay of guiding ideas with the social and physical environment in the formation of American communities when the Puritans arrived; in the Revolutionary period; during early industrialization; and in current times. The lectures were supplemented by field trips to Plimoth Plantation, Old Sturbridge Village, and Lowell Urban Park. The institute will meet three times during the academic year as well. Participants, mostly in teams of two to four from the same school, also received assistance with the development of a curriculum project related to the institute theme that can be used in their own teaching.

Projects begun during the summer will be completed during the academic year. The institute will support participants in the dissemination of their projects to interested colleagues through scheduled presentations at professional conferences and through meetings in eastern Massachusetts designed for project dissemination to which English, social studies, and other teachers of humanities will be invited.

Copies of lecture topics, with bibliographies, and a list of projects may be obtained for $1.00. Completed projects, scheduled by April, 1984, will be distributed at a cost of between $1.00 and $3.50, depending upon length. The curriculum projects are based upon such diverse topics as Family and Community Life in New England, The World of Women in 19th Century America, and Mass Media and Community. (Stephen S. Winter)

WILLIAM, MARY, JOB, & EMMA

"Honors Program at the College of William and Mary," funded by NEH and State of Virginia. Contact: Terry Meyers, Associate Dean of the Faculty of Arts and Sciences, College of William and Mary, Williamsburg VA 23185.

The Honors Program at the College of William and Mary marks a return to a rather traditional ideal of education, centering on the close reading and discussion of works central to the development of our culture. Funded in its initial year by the National Endowment for the Humanities and by a grant from the state of Virginia for faculty preparation the preceding summer, the Program is addressed to about one hundred students, mainly sophomores. The Program came into existence for several reasons. A previous course, Project Plus, which had served the seventies well with its strong themes and its pass/fail and residential features seemed to have lost steam and needed replacing. The sophomore year was regarded as a particularly crucial year in which to offer students something unique. Even at a highly selective school such as William and Mary the very brightest students seemed to be in need of special stimulation. Faculty members seemed to be settling comfortably, though not complacently, into the bounds of departments and disciplines and seemed to need the rejuvenation of intellectual discussion with colleagues.

As designed, and as brought into being, the Program seems to have addressed each of these concerns with a good deal of success. Not that there weren't problems and surprises, particularly a sudden drop off of enrollment between the two semesters, but the Program was fortunate in having the aid and assistance of Dr. Harriet Sheridan, Dean of the College at Brown University, as an evaluator. With her help and advice, the Program increased publicity about itself, became more aggressive in seeking out students, and added features to make some of the work load more manageable (e.g. terminals for text processing in an attractive Honors Center).

The core of Honors 201-202 "Cultural and Intellectual Traditions" is the seminar meetings each week. Limited to fifteen students and taught by selected faculty from across the curriculum (Music, English, Philosophy, Government, Physics, Women's P.E., Theatre and Speech, History, etc.), the seminars focus on works that, though they are arranged sequentially, were originally approached less as historical artifacts than as exemplars of themes: e.g. Man and Nature, The Individual and Society, and Human Values: Moral and Religious. In practice, the themes turned out to be less central than the works themselves. Readings included Oedipus, selected dialogues of Plato, Job, The Prince, Dialogues Concerning Two World Systems, King Lear, Faust, Beyond Good and Evil, Death in Venice, On Relativity, To the Lighthouse, The Oresteia, Acts and Romans, The Inferno, The Social Contract, Emma, selections from Marx, Civilization and its Discontents, The Wasteland, The Sound and the Fury, and Invisible Cities. Because of the amount of reading and writing (a short paper a week plus in most cases two longer ones), the course carried 4 credits instead of the usual three. Readings and discussion each week were supplemented by a required Wednesday Forum. Thomas Kuhn, for example, spoke in connection with Galileo's Dialogues and Hugh Kenner spoke on The Wasteland. In connection with Rousseau, students and faculty viewed Truffaut's The Wild Child, and with Faust the film of Don Giovanni. In addition, students were required to attend a concert of works by Stravinski and a screening of Ophul's The Sorrow and the Pity. A field trip to Washington, D.C., for museums and the theatre was a $5 option. Additional materials (NEH grant proposal and report; brochures; sample syllabi and the like) are available from Associate Dean Meyers. (Terry Meyers)

HUMANITIES EDUCATION CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

EDITOR'S NOTE: The CONNECTIONS section of HUMANITIES EDUCATION is an open forum for the exchange of practical tips, useful materials and current debate about trends and issues. Although we won't be able to print everything that we receive, this should be the place where a wide variety of interests can be addressed. Before writing your contributions, study the page on editorial policies. The more economically you present your ideas, the more room we'll have to cover the educational spectrum. Here are some additional hints:

> Your readers, like you, believe in the humanities and arts, and they care about humanity. You won't have to sell them on either humanity or humanities. Like you, they are skilled educators, knowing full well that when our goals are clear, the immediate questions are:
>
> > Where can I find it?
> > What does it cost?
> > How can I make it work?
>
> The first two questions are easy to answer (for you); the third is what our profession, our art and our craft is all about. It is the reason that the few- address the many. You have thought, tried, tested and refined. You are finally ready to help your peers.

DEFINING GLOBAL EDUCATION

First Step to a Fuller World

Global education for a global society is becoming more important as we approach the twenty-first century. The possibility for worldwide human interaction is now greater with the shrinkage in time and space that result from instant satellite communications, supersonic transport and similar technological quickenings. Issues of global harmony, peace, tranquility and economics depend upon the strengthening of relations among peoples of the world community. Domestic employment, energy resources, diplomacy, foreign markets, international trade as well as cross-cultural interactions necessitate greater understanding of the ways in which people live.

What is global education? Educators and social scientists have proposed several definitions. The global character of our contemporary world has produced what J. L. Anderson calls a "global society"— "a global system that is larger and more inclusive than nations." Harlan Cleveland of the University of Minnesota summed up a global perspective outlook suggesting that "it's learning to relate what goes on abroad to one's own life and work—and, just as important, vice versa."

According to M.E. Gilliom global education consists of "educational efforts designed to cultivate in young people a global perspective and to develop in them the knowledge, skills, and attitudes needed to live effectively in a world possessing limited natural resources and characterized by ethnic diversity, cultural pluralism, and increasing interdependence." A broader definition has been offered by M.W. Conner who stated that global education is "a multidisciplinary effort to effect a unity between the humanities and modern social issues. The object is to increase the awareness of the world as an interdependent system and individual nations as both dependent and independent components of that system." The concept of "global perspective" includes a world which is interrelated and interdependent. It includes proficiency in international understanding, foreign languages, recognition of other ethnic cultures, and an awareness of multilingual-multicultural influences internationally. A global perspective takes into consideration "the competence to live and work with other peoples, cultures and issues not just to understand them" ("Toward Education...", National Assembly Report, 1980). This concept also implies the recognition of the interconnection among such global concerns as population, resources, environment and human rights with one's own life and one's society. Moreover, as J. P. Barnett and others report in a proposal for elementary grades, global perspectives education includes "the development of skills and insights necessary for cooperative human interaction".

Education for a global perspective requires an understanding of the diversity of human values, a knowledge of international events and ethnic cultures, and the ability to conceptualize the international system. It includes not only "the empirical study of global problems and world trends...but involves an analysis of proposed solutions to global problems and takes into account theories of human nature, ideology and system change" (World Order Education Report, 1981). Global education is all-inclusive and may include any and all of the following disciplines: peace education studies, world-centered education studies, multicultural education studies, international education studies, cross-cultural education studies, humankind education studies, comparative education studies, global education studies perspectives, citizen education, and future education studies.

In order to better prepare students to live in an interdependent, international or global society, changes are needed in "the context, the methods and the social context of education" (Anderson, 1979). What is necessary, among other things, is to include within the educational system a global perspective component so as to prepare more informed citizens and more effective leaders. This might include a curricular offering which integrates various disciplines:

multicultural-multilingual studies, international relations studies, foreign language and literature studies, ethnic studies, historical studies, the global politics, sociology and economics of the human condition, international educational exchanges and scholarships for study abroad. More specifically, global education will require new skills and competencies, a cross-cultural awareness, and a knowledge of other nations and cultures. Further, a new "civic literacy" which includes cognitive knowledge and attitudes, communication skills and basic competency skills will emerge. There is, too, a growing demand for an increase in people's interactions across national and continental lines.

Turning definitions and goals into practical programs and curricula is a new challenge, and solutions have only begun.

President Carter appointed a Presidential Commission on Foreign Language and International Studies in 1979 to upgrade international education studies in the United States from kindergarten through the university level. The report called for the inclusion of international content in the teaching of all disciplines as part of the competencies of teachers. The Commission underscored the importance of the professional development of teachers in International Education. The State of New York in 1983 developed an international curriculum for the public schools entitled "Education for a Global Perspective: A Plan for New York State." The plan calls for the inclusion of content and skills related to a multicultural society in the instructional program. Professional educational associations such as the American Association of Colleges for Teacher Education have also called for an International Education studies approach at all grade levels. In 1982, the American Association of Colleges for Teacher Education specifically recommended that International Education be included as a basic component of the existing educational offering and called for an emphasis on global perspectives. They "cited the need to improve International Education in the following areas: cross cultural awareness, sense of global dynamics, awareness of emergent human goals, and an awareness of ethical problems in the global context".

With regard to a global curriculum, "one of the most important skills necessary for living in an interdependent world is the ability to think in a way that takes into account the connectedness of things, the way things are related to one another" (Kerr, 1979). International relations/global education allows youngsters to participate more vigorously and more importantly in decisionmaking and in the process of developing creative solutions. Teacher training and staff development in global education necessitates broad changes. Teachers must develop those skills and competencies that have not been traditionally emphasized by schools in teaching global concepts. The faculty, moreover, should be encouraged to participate in the revision and revitalization of global programs and curricula. Educational institutions need not only train but develop incentives for teachers to acquire skills in international studies.

Moreover, global education is most effective where educators, scholars, parents and community persons unite to pool their political, material and human resources, particularly at the local school setting. A public education campaign in global awareness on the grass roots level is imperative. On a broader scale, educators should work more closely with the business community, the media, government agencies, labor unions, legislative bodies including world community groups in the design and implementation of multilingual-multicultural studies.

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FINDING OUT MORE ABOUT GLOBAL EDUCATION: A LIST OF WRITINGS AND ASSOCIATIONS FOR NEWCOMERS

PREPARED BY DR. MICHAEL R. CIOFFI

The comparative newness of the field of global (international relations) education is reflected in the fact that some publications are available only in conference reports and ERIC documents. Among these are:

Cleveland, H. "Notes for an Address at the National Invitational Conference of the Council on Learning." Washington, D.C., May 2, 1980.

Conner, M.W. "A Global Approach to Foreign Language Education," ED 209 948.

Jongewaard, S.M. "Learning the Concept of Interdependence: A Study in Two Dimensions", ED 216 981, November, 1981.

Tucker, J.L. "Our Global Future: Implications for Social Studies Education in the United States," ED 216 991, June, 1982.

An excellent source for surveying the topic of global education is:

Kerr, C. "Education for Global Perspectives." The Annals of the American Academy of Political and Social Science, March, 1979.

Four good articles that may lend further insight on global education studies are:

Anderson, Lee. "Schooling and Citizenship in a Global Age: An Exploration of the Meaning and Significance of Global Education." Indiana University, Bloomington: 1979.

Barnett, J.P., Daniels, C.G., Hutton, L. and Kasanau, P. "Teaching Global Awareness: An Approach for Grades 1-6." ED 215 923, 1981.

Gilliom, M.E. "Global Education and the Social Studies," *Theory into Practice*, 20:169, Summer, 1981.

"Toward Education with a Global Perspective: A Report of the National Assembly on Foreign Language and International Studies." 1980.

If you want to keep in touch with others in global education you can join any of the following outstanding associations:

Association for World Education
P. O. Box 589
Huntington, NY 11743

Comparative and International
Education Society
301 Rackley Building
Pennsylvania State University
University Park, PA 16802

Council for Intercultural Studies
and Programs
777 United Nations Plaza
New York, NY 10017

Global Learning, Inc.
40 South Fullerton Avenue
Montclair, NJ 07042

Global Perspectives in
Education, Inc.
218 East 18th Street
New York, NY 10003

Indiana Consortium for
International Programs
ICIP Bulletin, Box 137
Manchester College
North Manchester, IN 46962

International Council for
Educational Development
680 Fifth Avenue
New York, NY 10019

International Council on Education
for Teaching
One Dupont Circle
Suite 616
Washington, D.C. 20036

International Society for
Educational Planning
University of Vermont
Burlington, VT 05405

Society for Intercultural
Education, Training and
Research
1414 Twenty-second Street N.W.
Washington, D.C. 20037

The National Council on Foreign
Language and International
Studies
605 Third Avenue, 17th Floor
New York, NY 10158

The World Education Fellowship
United States Section
C/O I.N.Thut World Education Center
Box U-32
The University of Connecticut
Storrs, CT 06268

World Future Society
309 East 85th Street #3D
New York, NY 10028

HISPANIC PROSE LITERATURE:

Themes and Resources for Humanities

The literature of Spain and Latin America has traditionally been neglected by American literature departments, a fact which can be corroborated by comparing the holdings of French with those of Hispanic literature in any college bookstore. This situation is being remedied to a great degree with regard to contemporary Latin American fiction, a field considered by many Hispanists as perhaps the most fruitful of any. Still, there are some notable works available in translation from Spain that the instructor of humanities may wish to consider in order to present a broader perspective of whatever themes, genres, or periods that are desired to be taught. What follows is a thumbnail sketch of some of the more notable works of Hispanic literature available in translation with an explanatory sentence or two so that the reader may decide if further exploration is called for. For an excellent orientation concerning contemporary Latin American literature I would recommend Into the Mainstream by Luis Harss and Barbara Dohmann.

SPAIN

Anonymous. Lazarillo de Tormes
This slender volume first appeared in 1554 and constitutes the world's first full-fledged picaresque novel. It is a particularly fruitful work for considering questions of genre (reaction against romances of chivalry still in vogue in Spain) as well as narrative technique (the unreliable narrator). Although out of print in translation, library copies are available.

Cervantes, Miguel de, Don Quixote
The translation by Samuel Putnam in the Portable Cervantes (Penguin $5.95) is still to be preferred to all others. The notes at the end of each part are also quite helpful.

Perez Galdos, Benito. (1843-1920) Gloria (Fertig $27.50); Dona Perfecta (Barron $4.50)
It is a pity that more translations do not exist of Spain's most prolific nineteenth-century novelist. Other of his novels have been translated but seem to be no sooner published than they are out of print. These two novels both belong to the category of litterature engagee, the latter in particular. Gloria deals with the conflict created by a Christian woman who falls in love with a Jew, while Dona Perfecta considers the struggle between "modern, progressive Spain" in the form of Pepe, a civil engineer from the capital, and "traditional, conservative, and backward Spain" as embodied by Dona Perfecta.

Baroja, Pio. (1872-1956) The Tree of Knowledge (Fertig $21.50); Caesar or Nothing (Fertig $21.50)
Despite Ernest Hemingway's having declared that Baroja should have received the Nobel Prize instead of him, Baroja is virtually unknown in the U.S. He is influenced philosophically by Schopenhauer and Nietzsche. His heroes feel alienated from society, are indecisive, and when they do decide to act, usually fail. The Tree of Knowledge is his acknowledged masterpiece and concerns a young doctor while

Caesar or Nothing deals with a dilettante who decides to enter politics. Both protagonists' worlds are shattered at the end.

Cela, Camilo Jose. (1916-) The Family of Pascual Duarte (Avon $2.95)
As the Avon paperback edition states on the back leaf, this novel portrays "the story of a Spanish peasant born into the brutal world of poverty, hatred, and depravity." One feels simultaneously a feeling of revulsion and attraction upon reading this work. It is a fine example of literature of the anti-hero.

Martin-Santos, Luis. (1924-62) Time of Silence
This novel (1962), although out of print, deserves mention simply because it is probably the greatest novel written in Spain since the Spanish Civil War. It deals with a doctor who unwittingly becomes involved with the low life of Madrid; the view of the postwar Spain is devastating.

LATIN AMERICA

Rulfo, Juan. (1918-) Pedro Paramo (Grove $1.95) Mexico
According to Carlos Fuentes Pedro Paramo inaugurates the birth of the modern novel in Latin America. This brief work narrates the search of Juan Preciado for his tyrannical father, Pedro Paramo. The distinction between life and death becomes quickly blurred and identification of who is narrating when makes the work challenging. A true masterpiece.

Garcia Marquez, Gabriel. (1927-) One Hundred Years of Solitude Colombia (Harper & Row $17.95)
This classic is South America's best-seller and chronicles several generations of the Buendia family and in so doing provides a mythical history of South America itself where the incredible becomes commonplace. Other works by Garcia Marquez in translation are: Leaf Storm and Other Stories, (Harper & Row $3.95) No One Writes to the Colonel. (Harper & Row $3.95) and the Autumn of the Patriarch. (Harper & Row $13.41)

Carpentier, Alejo. (1904-1980) Lost Steps Cuba (Avon $2.50)
This stylistically sumptuous if at times static narrative relates the trip of a musician commissioned by a museum to locate certain tribal instruments in the heart of South America. The trip is one in time as well as in space, yet some of the characters are timeless; indeed, they are avatars of almost archetypal dimension.

Cortazar, Julio. Hopscotch Argentina (Avon $4.50)
This novel deals with the failure of language to capture fully the meaning of reality. Certain moments of profound insight are achieved by his characters, thanks to zany and bizarre situations rather than logical disquisition. Nearly two thirds of the way through the work we discover that we are to start over again and follow a new sequence of chapters, so that we the readers are also creators.

Fuentes, Carlos. (1929-) The Death of Artemio Cruz (Farrar, Straus and Giroux $5.95) Mexico

ˈlthough several of Fuentes' novels have been translated into English for the same publisher (The Good Conscience, $5.95, Distant Relations, $11.95, A Change of Skin, $5.95, Where the Air is Clear $8.95), The Death of Artemio Cruz continues as a classroom favorite. The novel is divided into twelve chapters and tells the story of Artemio Cruz, an orphan who learned to fend for himself and manipulate others in the Mexican Revolution and in business and social dealings afterwards. Each chapter is divided into three narrative voices: a first person on his deathbed, a second person that appears to be either Cruz's conscience or alter ego, and a third person that relates past events of his life. It is recommended that Octavio Paz's article "The Sons of Malinche" (in Labyrinth of Solitude) be read in conjuction with this novel.

Cabrera-Infante, Guillermo. (1929-) Three Trapped Tigers Cuba (Harper and Row $3.95)
Based on a tongue-twister in Spanish this novel deals with Havana night life in the years before Fidel Castro's revolution. The translation is remarkable in that it has captured the spirit of the original despite the numerous plays on words. The novel is a fast paced romp with several narrators.

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EDITOR'S NOTE: Humanities educators are often called upon to explain terms like humanities, humanism or humanist. Because the range of questioners includes parents, foundation grant officers, local television reporters, school board members, clergy, students and our own friends, and because their motives range from ignorance to hostility, it is desirable to have an arsenal of responses ready at hand. We would like to initiate a series revolving around the question: How do you define/ explain/ defend humanities? To start the series going, here is a thoughtful discussion that addresses the current slighting of humanities and the arts in the educational priorities of institutions at all levels.

PUBLIC EDUCATION AND CULTURE APPRECIATION

In an era marked by austerity and back-to-basics, the primary thrust of public education is utilitarian—teaching young people to read, write, and mathematically compute. Not that this is all bad, but when it is at the expense of aesthetic appreciation, that is a grave injustice, particularly to today's youth who are already victims of a society that places a premium on material objects.

The great works of art remain almost unknown to today's youth. The historically famous galleries in our centers of culture—Philadelphia, New York and Washington—remain virtually untapped by today's young people. Yet, the Astrodome and Superdome draw capacity crowds to witness feats of physical endurance. Why the difference?

One cannot help but suspect that yesterday's, and even today's, emphasis on material values and physical prowess is bearing fruit. In today's society, whatever is worth doing must be measurable in dollars and cents. Consequently, names like Rodin, Cezanne, and Monet are unknown to the allegedly civilized segment of our society. And it is probable that tomorrow's generation of young people will be equally ignorant, for they will not have cultured parents to share with them an appreciation of history.

Somehow, society must allow, if not insist upon, public schools exposing young people to things of culture—music, dance, painting, sculpture, and quality literature. After all, history is reflected in all these various art forms. How can young people better develop a sense of historicity than to be exposed to the tangible objects of culture from previous periods in history?

The great works of art are masterful creations of the extraordinarily talented of every generation in history. They are manifestations of life itself, preserved in words, on canvas, or in marble. They are each generation's gift to tomorrow, the artists themselves speaking for their own generations. Rather than being shunned and their works ignored, artists need to circulate among the public. They need to be utilized as resource persons in our schools. They need to be available in our museums and centers of culture to stimulate the creativity in others. They need to have the opportunity for exposure. As there is in each of us a creative urge, a desire to be better than what we are, and an urge to leave a legacy for the future, every human being needs an awareness of culture—to determine where we've been so as to determine where we're headed.

Although these are difficult times economically, in the great centers of culture in Europe, governments have seen fit to subsidize the Arts. Certainly, Americans have come to depend too heavily on government for their every need, and I would be the first to argue in defense of less government. But the Arts have never been self-sustaining. It does, indeed, seem regrettable that few artists can survive at their art. Most must also teach, serve as museum curators, or work at some task totally unrelated to their first love. Yet, farmers can survive on farming, welders can survive on welding; but poets cannot survive by writing poetry. Their worth is rarely discernible until at least a century after their deaths. Because of the rarity of their work, it may well be that until we have a cultured public, government will need to subsidize the Arts, merely to guarantee their survival.

If, however, the public schools were to fulfill their commitment to society, the Arts could become self-supporting. A fundamental responsibility of public education is to make all individuals and institutions of the society self-supporting. So, for the government to continue to subsidize the Arts should, in my judgment, be but an interim measure until the Arts can sustain themselves.

Public education has a vital role to play in the enculturation of young people. Music appreciation should not be thought of as a frill. Art appreciation should not be viewed as a lavish extra. Rather, an appreciation of the Arts should be as essential as being able to read and write.

The artist/educator is not asking that a disproportionate emphasis be placed on the Arts, rather that the Arts be given their due share of time and money. After all, the student who leaves public school without a sense of aesthetic value could be as ill-equipped for the future as the student who leaves without the ability to read or write.

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EDITOR'S NOTE: Robert Carter Frazier is Past-President of NAHE, he is Director of Humanities Education at Arizona State University where he teaches Interdisciplinary Humanities and Comparative Arts, he has co-edited several standard humanities anthologies (most recently THE HUMANITIES: A QUEST FOR MEANING IN TWENTIETH-CENTURY AMERICA Kendall-Hunt, 1982, $19.95), he was for twenty years a secondary school teacher, and he has with his wife organized and conducted many European humanities tours. This last thing has rendered him somewhat schizoid; Dr. Frazier's experiences produced the following divided advice to prospective tour organizers:

EDUCATIONAL EUROPEAN TOURS

Are They Awesome or Awful?

"Far away places with strange sounding names" have long held a fascination for many Americans. Travel alternatives are literally endless. Popular options include jaunts of inquiry and discovery on one's own, group tours offered by professional companies, trips directed by travel agencies, and university-sponsored academic tours. Although all such journeys are educational to some extent, the specific value of educational European tours has often been debated, both pro and con.

Academic Credit and IRS Deductions

PRO

Through cooperation with university and independent travel agencies, inexpensive educational tours of Europe can be offered. The price will include transportation on the continent, lodging, and most meals, as well as entrance fees and tickets to museums, historic sites and cultural events. The itinerary may involve several countries and many cities, such as Madrid, Rome, Geneva, Cairo, Athens, Paris, and London. A well planned itinerary, which allows students to experience important epochs of Western culture may be offered. The typical "this is Belgium, it must be Tuesday" kind of schedule is normally avoided, since it is an arrangement in which tour members may be deposited in various cultural centers with a schedule which reads: "day at leisure." On a quality tour, a balance between scheduled activities and leisure time will have been planned so that students may preserve their sanity while digesting experiences. Seasoned directors of educational tours see to it that survival necessities are planned so that housing, transportation and meals require a minimum of attention. In general, however, not all meals are scheduled in advance. This provides some truly free time during which students are encouraged to seek out indigenous sources of food.

CON

Although everything is preplanned under the dual auspices of a university and a professional travel agency, the matter of academic credit is often subject to argument. There are some universities which will not allow more than one unit of credit per week in summer session, regardless of the fact that each day on a tour is twenty-four hours long while the total number of hours spent in a summer class on campus may be much less than that. Consequently, some university summer schools find themselves in the ludicrous position of offering a three week tour for three units of credit, while accepting up to six units of transfer credit from other, perhaps less discriminating colleges, for a similar tour, not under the university aegis. Such details should be made perfectly clear before departure, whether or not the rationale can be explained. Complications may arise the following April 15th, when participants who counted on deducting tour expenses as justified educational advancement, face the Internal Revenue Service. The Treasury Department has explicit rules as to what may and may not be deducted as educational expenses when preparing income tax returns. It is best to understand these details, and just what documentation will be required, before departing.

Accommodations

PRO	CON
On the best educational tours, advance reservations are made for centrally located European-style hotels in each city, so students can get the true feel of the environment. In addition to this advantage, the historic sights in most foreign cities are located in, or are easily accessible from, the center of town. This also eliminates the problem, often encountered on commercial tours, where pampered tourists are painlessly transported from one American style hotel to another, without ever experiencing the country, the city or the inhabitants.	Members of the university tour groups should be willing and able to maintain both a sense of adventure and a mind-set dictating "vive le difference." Foreign travel necessarily involves cultural differences, else there would be little incentive to travel. While many, if not all, of the traditions and activities encountered in Europe may be distinctly alien to tour participants, they seldom are a threat to health or security. The housekeeping in a native hotel in Rome may not be quite up to that of the New York Hilton, but to an intrepid tour member, it should, nonetheless, be acceptable for a short stay. In some countries, a language barrier may exist in the centrally-located native hotels, which are more accustomed to dealing with native or multilingual customers. In most cases, a respect for, or an effort to use, the local language will be gratefully accepted. Once again, a spirit of adventure, tempered by patience, will usually bring about the desired result.

Guides

PRO

A well planned educational tour will be accompanied by a multilingual guide with a background in the traditions, history and humanities of the countries to be visited. The guide is hired by the university to escort the group from arrival to departure. This experienced courier assumes all responsibility for hotel and restaurant accomodations, transportation, baggage transfers, and admission to all events and activities. The services of the tour guide are contracted by the travel agency with which the university is working. The professors accompanying the group are thus more able to concentrate on the educational and cultural aspects of the tour.

In addition, the travel agency will have prearranged for local guides in each city to conduct appropriate regional tours during which they direct the bus and give background information in English. Local guides are not only familiar with local sights, history, and customs, but are also conversant with local laws and idiocyncrasies which might affect the tour group.

CON

In general, the competency and services of the multilingual guide contribute greatly to the efficiency of the entire tour. City or local guides can be quite another matter. At their worst, they are capable of delivering a bus-load of museum-hungry tourists to a local shop or factory for a percentage of the resultant sales. This does not contribute to the overall success of the tour. The professors and tour members need to keep the purpose of an educational tour in mind and limit visits to local shops and factories to a minimum.

The professors accompanying a tour group need to be seated near the front of the bus to keep in touch with the guides and the bus driver, and to add spontaneous observations and explanations. Thoughtless tour members, jockeying for front seats on busses, sometimes forget that the professors are ultimately responsible for the success or failure of a tour. While tourists may play musical chairs on a first-come, first-served basis, a seat in the front should be reserved for professors and guides, just as it is for the bus driver.

Cost

PRO	CON
Because the cost of a university tour is based on a group rate, it will normally be much less expensive than an individual could obtain. In addition, many extras are usually thrown in at no additional cost. Other advantages are the security of travelling as a group and the careful planning of the transportation and activities, which allows each tour member to know before departure the exact itinerary and cost of the trip, and assures that all reservations and activities will actually occur. The likelihood of unpleasant surprises is greatly reduced.	Transportation costs can fluctuate with the economy. In recent years, travel agents have become more hesitant to guarantee advance transportation fare several months ahead, yet arrangements must be made up to ten months in advance. European wholesalers are also becoming reluctant to guarantee the price of the land portion of the tour, so the overall price can vacillate up to departure. Tour participants once could assume that the cost of a tour was a cash-out-of-pocket one-time vacation expense, whereas they must now consider a trip to be a multi-year investment. The fluctuation of interest rates on borrowed money has become an important factor.

Back Home

PRO	CON
The personal self-fulfillment and broadened educational perspective of a successful tour creates a feeling of accomplishment and general euphoria. Every experience takes on additional meaning — each movie, television show, or book becomes a new phenomenon either because "you have been there," or you "plan to go there next time."	Nobody - but *nobody* - will want to sit through a two hour slide show, or listen for long to endless anecdotes about, "When *I* was in Paris," and soon the trip will take on a dream-like quality. Worst of all, no sooner is the travel loan paid off, than the travel fever strikes again, and it's back in debt, and off to the ends of the earth. Travel is not only broadening, it's infectuous.

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NEW RESOURCES AVAILABLE FROM FLORIDIAN HUMANISTS

A new product of the many good interdisciplinary programs in Florida is a two-volume general humanities text called Culture and Values, published by Holt, Rinehart and Winston. The book was written by Lawrence Cunningham and John Reich of Florida State University. There have been some seminars hosted by the publisher around the state to acquaint potential users with the books and answer various questions as to how to employ the materials most effectively. Miami-Dade Community College has produced a series of video programs and an accompanying textbook called, collectively, the Art of Being Human. They are available through the Public Broadcasting Service (475 L'Enfant Plaza, S.W., Washington, D.C. 20024) and its Adult Learning Service. Those which I have seen are excellent, and would be a fine acquisition for your local PBS station to run—perhaps with a college course in continuing education going along with it. Individual programs are grouped into modules which examine the way of life of the humanist; the aesthetic sense via art and music; the truths of mythology; faith, philosophy, and the problem of evil; the impact of media on knowing; human nature and the meanings of love happiness, and death. It is an introductory course for anyone at any age who wonders about the "eternal verities" and wants to know how the humanities are relevant to such issues. I suspect it would work well with well motivated high school students as well as college freshmen and older adults in continuing education. There is a good descriptive brochure which may be obtained from the Miami-Dade Community College District Administration(11011 S. W. 104 Street, Miami, FL 33176). The textbook which accompanies the video series is The Art of Being Human, by Richard Janaro and Thelma Altshuler, published by Harper & Row. (Sharon Scholl, Jacksonville University)

FOLKSONG IN HISTORICAL CONTEXT

There still are some bargains available in humanities teaching materials. FOLKSONG IN THE CLASSROOM is in a typewritten newsletter format, but for $4.00 you will receive four issues that contain folksong materials on such themes as the American West, the American Revolution, the Civil War, immigration and so on. The editors, John A. (Tony) Scott of Rutgers University and Laurence (Laurie) Seidman of Long Island University are not talking about using recordings to teach history; they mean singing with your students. Each issue has several songs, with music, and a number of paragraphs providing historical background information as well as strategies for use in the classroom.

The most recent issue is devoted to women's songs, including subsets of songs about Women and Warriors, the Frontier Experience, The Lullaby, Women's Laments, Marriages, Love Songs, Worker and Mother, Women and the Vote, along with suggestions for classroom activities.

Readers of FOLKSONG IN THE CLASSROOM also contribute brief letters of how-to experiences, and it is clear that there are enthusiastic practioners at all levels of education from elementary to college. Recently one correspondent who is a balladeer for the National Park Service wrote: "When I was a student we sang folksongs during our music period, but we considered them 'dumb'. I realize now it was because we had no context....Now, when I sing to children, it's thrilling to see them light up with the understanding of the life of a soldier, the struggle of a farmer, the sorrow of a woman in mourning....You just can't get that from history books!" Contact: Laurence I. Seidman, 140 Park Avenue, Great Neck, NY 11021.

ECONOMICAL UTOPIAS

Teachers who are using Orwell's 1984 and who may want to have students make comparisons with earlier Utopian works will be pleased to learn that an inexpensive paperback has been reissued with complete texts of More's Utopia (1516), Tommaso Campanella's City of the Sun (1623) and Francis Bacon's New Atlantis (1624), plus excerpts from Rabelais, Montaigne and Shakespeare. Famous Utopias of the Renaissance was originally published in 1946; the 1981 Hendricks House edition (Putney VT) costs only $3.95. Because the translations are also from the Renaissance, I have found that reading guides are almost necessary to help freshman get at the ideas. I have had good success with questions that represent puzzles for contemporary interpretation. Students note the page or pages that "answer" the questions. Discussions have been lively, and what is most satisfying of all, they actually discuss the text! Here are a few questions, along with the page numbers of the answers:

> How would Utopia have dealt with double-digit inflation? (60) With 20% unemployment? (59) How is the life insurance business in Utopia? (96) Utopia was written about 25 years after Columbus discovered the New World and three years before Cortez found and conquered Mexico. How would Utopians have felt about the destruction of the Aztec Empire? (54) What are the City of the Sun policies regarding video games? (179) Employment of the handicapped? (193) Try to convert Bacon's prophecies into modern terms. For example I can see in New Atlantis cinerama, teflon, electronic music, lasers, pink grapefruit and Geritol. What do you find?

Needless to say, these strategies for close reading are steps toward discussions of profounder concepts: equality, justice, self-determination, individualism and human perfectibility. (F. Schroeder, University of Minnesota, Duluth 55812).

HUMANITIES EDUCATION

HumaNews

Official Newsletter of the National Association for Humanities Education

EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publications, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts interdisciplinary education. Such announcements should be submitted at least three months in advance of events or deadlines.

FROM THE EXECUTIVE COMMITTEE

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FOR NEWCOMERS: A POCKET HISTORY OF NAHE

For those who are joining and rejoining as a response to this pilot issue of HUMANITIES EDUCATION, the following background information may be of interest. NAHE originated in 1968 as a product of a series of programs sponsored by the New York State Department of Education. The organization grew rapidly and from the outset has had a membership that encompasses the spectrum of American education, including college professors of humanities and fine arts, secondary and elementary school teachers and professional education instructors, consultants and administrators. While espousing no dogma or theoretical school, NAHE and its members have adhered firmly to a core of great works of human thought and expression, the integration of these around major themes of human values and issues, and to a continuous quest to relate the arts and humanities to contemporary issues and to our students.

During the decade of the 1970s the organization was extremely active, publishing guidelines for teacher preparation in interdisciplinary humanities and related arts in response to the revolution in curricula that spawned so many elective courses nationwide. NAHE also published for a decade HUMANITIES JOURNAL and the newsletter HumaNews, and it sponsored major biennial conventions. As with many professional educational organizations, the hard times of recent years forced NAHE to cut back on conventions and redefine publication programs. What you see before you is the new NAHE. Please join. And when you send in your check, won't you tell us about yourself? The more we know, the better we can serve you. We even supply you with a communique sheet of paper.

TO MEMBERS IN GOOD STANDING

How do you know whether you were a 1983 member in good standing? If you received the letter from President-Elect Fred Schroeder, dated August 24, your 1983 dues were paid. The letter provided minutes of recent actions by the Executive Committee. The most important action was to dedicate all funds to the publication and free distribution of this magazine to prospective subscribers. You will be happy to learn that our funds were considerably augmented by seed-grants from College of Letters and Science (Duluth Campus) and the Graduate School of the University of Minnesota. These grants were specifically to increase the sample mailing, and so NAHE is starting 1984 on real zero budget. Consequently, not only is your renewal important to the Association, but it is your only way to remain on the membership rolls. By the way, you can help our funds go a little farther by indicating that you are renewing so we don't have to reprogram your name and address into the computer. And, from the Executive Committee, the sincerest thanks for loyalty and support through the lean years.

"WHITHER HUMANITIES-TOWARD ADVENTURE OR EASE?": A MESSAGE FROM PRESIDENT VASANT V. MERCHANT

"Youth is not a time of life--it is a state of mind. It is not a matter of healthy cheeks and supple knees; it is a temper of the will, a quality of the imagination, a vigor of the emotions; it is a freshness of the deep springs of life. Youth means a temperamental predominance of courage over timidity, of the appetite for adventure over the love of ease."

Nobody grows old by merely living a number of years; we grow old by deserting our ideals and hopes and dreams and the capacity and enthusiasm to work with them, to discover them, shape them, unify them and express them clearly in life and work.

Can Humanities combine the wisdom of the ages in its attitudes and values toward humanity and have the adventure of the Spirit galvanized by imagination with an openness and freshness toward the concerns and problems that humanists face? Can Humanities retain the genius of the past and yet create new avenues of knowledge and integrated awareness to bring brilliance and versatility into life and the educative process?

The NAHE magazine is such a stride in the direction of the synthesis of the old and the new, to infuse new inspiration and vigor into our membership and our professional activities. An organization can be successful only in so far as its members will make it their responsibility to face the rough and tumble of existence and survival before it can flourish in any way. Since Humanities represent all our constellations of values and attitudinal patterns—of past, present and future—it is clearly up to the humanists to take up the cudgels for a new adventure—of communication, sharing, growing, nourishing, and inspiring—through this creative endeavor. And while there are problems that appear "dense" and "heavy"—all at the same time for Humanities, I am reminded of the ageless line of Sri Aurobindo that we will do well to remember during difficult times and critical junctures.

"Was then the Sun a dream
Because there is Night?"

NEWS ABOUT MEMBERS

NAHE veterans all extend best wishes for a happy and productive retirement to LEON KAREL of Northeast Missouri University where he has taught arts and humanities for 35 years. Leon is a Life Member and former Executive Secretary of NAHE and promises to write for HUMANITIES EDUCATION once he is settled among our other Florida members. His new address is 2253 S.W. Danvers Circle, Holiday Lakes Village, Port Charlotte, FL 33948.

BARBARA C. RESPESS, Gifted Resource Teacher at Benjamin E. Mays High School in Atlanta, GA was one of fifteen out of three hundred finalists selected to participate in the NEH-sponsored seminar last summer at University of California-Santa Barbara. The seminar topic was "Religion in a Democratic Society." Barbara, a gifted teacher of gifted young people, has been a reliable supporter of NAHE for years. She reports that the enthusiastic participation of teachers in these first seminars has been instrumental in NEH's expansion of the Summer Seminars for Secondary School Teachers in 1984.

Congratulations to MICHAEL R. CIOFFI on his 1983 PhD from Fordham University at Lincoln Center. Michael's degree is in Educational Administration, Supervision and Urban Education. He also was a 1983 recipient of a Fulbright-Hays Scholarship for seminar study at the University of Perugia in Italy. Elsewhere in this issue readers will find an article and bibliography by Dr. Cioffi on Global Education.

NAHE President VASANT V. MERCHANT was obliged to cancel a research tour of India and Thailand because of necessary major surgery. We are pleased to learn that Vasant is recovering nicely and will soon be back in the classroom. An internationally respected educator, in recent years she as addressed the United Nations and UNESCO, stressing the need for global understanding through education as the main avenue to world peace. Dr. Merchant has been recipient of numerous awards, including a 1976 "outstanding professional woman of the year" from the President's Commission on the Handicapped. The following year Vasant received an award for outstanding teaching from Northern Arizona University.

Our loyal Executive Secretary, former President and editor of HumaNews, BRIAN E. LINDSAY has been channeling his boundless energy toward humanities programs for gifted children. Recently he wrote the lead article in ROEPER REVIEW: A JOURNAL ON GIFTED EDUCATION. Also, under the transparent alias of "Doc" Lindsay, he is the leader of the St. Vitus Dance Band. Bookings are available.

ALLAN DITTMER, who contributed a number of articles to NAHE's predecessor magazine, HUMANITIES JOURNAL, is now Associate Dean of Academic Affairs at the Ohio State University at Mansfield. Formerly Dr. Dittmer was Ombudsman and Associate Professor of English Education at the University of Nebraska-Lincoln.

UPCOMING

CONFERENCES IN FEBRUARY AND OCTOBER

Among organizations that have interests in common with the National Association for Humanities Education is the Association for Integrative Studies. The AIS has two conferences scheduled for 1984.

On February 3-5, the School of Interdisciplinary Studies at Miami University, Oxford, Ohio 45056 will host a conference on "The Future of Interdisciplinary Studies." The keynote speaker is Martin Trow, Director of the Center for Studies in Higher Education at University of California Berkeley. There will be a variety of discussion sections on aspects of interdisciplinary collegiate programs, critical problems and teaching methods. October 25-27, 1984, AIS will be meeting jointly with the Association for General and Liberal Studies in San Francisco. The host institution is San Francisco University; the conference theme is "Education and Citizenship: A Reciprocal Responsibility."

Incidentally, NAHE and AIS have exchanged mailing lists and all AIS members will be receiving copies of HUMANITIES EDUCATION. Conversely, AIS will send conference information to NAHE members. Your Executive Committee and the officers of AIS believe strongly that the missions of both associations stress unity in diversity and that cooperative support is in the best interests of our members and our students. We hope that in the future there will be more opportunities for joint ventures. Humanities educators, particularly in colleges and universities, will want to consider joining both organizations. AIS dues are $20. Send to Professor William H. Newell at the Miami University address above.

EDITORIAL

RIDING THE ROLLER-COASTER

American education seems to have exchanged its proverbial pendulum for a roller coaster ride. Most certainly humanities education has been on a breathtaking downslide. There are some early signals of an upward climb, but each signal is a challenge to humanities educators, because taken together the signals point unmistakably toward conservatism.

But without responsible leadership from humanities educators, responsible conservatism can lapse into simplistic reactionism. Such extremes, after all, are what journalists report and politicians respond to. Humanistic balance, moderation and ambiguity are neither news nor campaign copy. Journalists report falling test scores, alarmists respond with the panaceas of "more homework," (but no reduction in after-school activities), urgent back to basics in "grammar" and spelling (but rarely back to basics in literature, the arts, history, foreign languages).

Nobody seems to be crying for basic development of a mature vocabulary or basic reading of master works—just computer-literacy, which seems to mean typing nonsense-word commands from a Radio Shack manual.

Such pop conservatism proposes a return back to what never was. What really was was the preeminence of the humanities.

Western, European, ethnocentric, masculine, elitist, specialized, certified and satisfied humanities. Man's spirit embalmed in a smirking mummycase.

Clearly, back to basics the way they were is nearly as unacceptable as back to basics that never were.

Nevertheless the extremist conservative reactions contain some valid diagnoses and imply some effective remedies. We need to improve spelling, but particularly the spelling of words that can express profound thoughts. We need to regain command of English grammar and usage to be able to exchange, challenge and share mature ideas. We need to learn to read so that great writing is an open book to all.

Similarly, we need to re-establish a core curriculum of literature, the arts, history and philosophy: a core curriculum that reasserts the traditional classics of the Western world, but takes cognizance of a much larger world with other classics and different premises; a core curriculum that conserves the past, but recognizes that the past has grown by a couple of centuries and a few continents. The challenge is one of selection, choosing the most usable parts of the human heritage for our current needs and for whatever future we can discern.

HUMANITIES EDUCATION COMMUNIQUÉ

Use this sheet for correspondence and short contributions.

Fold and tape or insert in an envelope addressed to HUMANITIES EDUCATION c/o PHILOSOPHY & HUMANITIES, UMD, DULUTH, MN 55812

EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with content that draws upon the human cultural heritage, methods that derive from the humanistic disciplines, and a purpose that is concerned with human values.

What is an "integrated humanities course"? Courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable and useful.

Format? Typed double-space on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. For the present we are unable to print half-tone illustrations or photographs and we are not staffed to redraw charts and diagrams, but camera-ready line work is very welcome. We can use written material of two lengths: one or two pages (300-700 words) for practical tips, sample assignments, commentaries, etc.; and articles of four to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions.

Copyright? With rare exceptions all material will be available to subscribers for personal non-profit educational uses without permission. Republication in any form, whether or not for profit is the exclusive right of the individual author and the editor.

Other editorial policies? Unsolicited material can only be accepted from paid member-subscribers. The editorial staff is not paid and most editorial work is done as a personal overload. Consequently we are obliged to carry on correspondence by inexpensive form letters and cards. All material submitted is subject to minor editing and rewriting, but we ask all contributors to have their work proofread carefully before mailing. We hope that all contributions will be of publishable quality, but there will necessarily be rejections because of space limitations and need for balance in topics, educational settings and current interests.

WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

- *THEORY "Piaget and Theories of Integrated Study"
- *ADMINISTRATION "Crediting Departments for Team Teaching"
- *HISTORY "Nineteenth-Century Multi-Media at Chautauqua"
- *RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

- *"What you should know about teaching novels in a philosophy course"
- *"Pre-teaching history students for an art museum field trip"
- *"How to help non-musicians to follow a score"
- *"A designer speaks of humanities bulletin boards"
- *"Getting adults to role-play in public humanities programs"
- *"Understanding Oedipus: An Actor's View" .

What we don't want:

- *Creative writing by teachers or students (it doesn't relate to our purpose)
- *Syllabus outlines (curricula should be explained, not listed)
- *"The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)
- *"Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)
- *"Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

HUMANITIES EDUCATION

Dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions.

IN THIS ISSUE

...of HUMANITIES EDUCATION we lead with a description of a humanities course designed for law students. Written by a professor of law who is also a novelist and literary critic, the article will be of interest to all for its listing and analyses of popular film and fiction dealing with justice.

In our second article, a professor of English teams with a professor of economics to report on the perceptions of courses in the humanistic disciplines by personnel managers in industry. The results are at once disturbing and challenging.

CONNECTIONS (starting on page 34) is packed with useful ideas in theory and in practice. Two articles provide ammunition and arguments to humanists who are in the midst of institutional frays about liberal education, the value of humanities or the nature of humanities education. A secondary schoolteacher shows how to involve students in Greek philosophy from the beginning of a year-long course, while two other secondary schoolteachers— one an artist and the other a historian— describe a successful summer course that teaches students to do primary historical research at the same time that they learn drawing. And that's not all: there are notices of materials available for incorporating new findings in women's studies into history and humanities, a new anthology on death and the arts, a lively radio show— and more.

Our regular features continue: ABSTRACTS will save you over $150. That's what it would cost you to subscribe to or buy the publications that are abstracted in the ten summaries. And in HumaNews, the official newsletter of the National Association for Humanities Education, there is a call for candidates for NAHE offices, news about some very distinguished members, and notices of upcoming conferences from coast to coast.

HUMANITIES EDUCATION is published by the National Association for Humanities Education
with editorial offices at the Department of Philosophy & Humanities
University of Minnesota, Duluth, Duluth, MN 55812

The University of Minnesota is an Equal Opportunity Educator and Employer.

VOLUME ONE: NUMBER TWO: MAY, 1984

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Published three times annually by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Assistance for the production of HUMANITIES EDUCATION has been provided by the College of Letters and Science, UMD, George Rapp, Jr., Dean.

FROM THE EDITOR

We have been very pleased with the many manuscripts submitted to us for consideration and look forward to many more. But we remind potential contributors to read the page on editorial policies before submitting material: the unique thing about HE is that we are the only magazine and only organization that is dedicated to the teaching of interdisciplinary humanities, and, so far as possible, we want every item in our publication to reflect that concern, and to be specific about methods and materials that will help our colleagues.

Notice the postage on the envelope in which your copy of HE arrived. Postage can represent one quarter of your $12 subscription. There is a way out, though. More members. Until we have an excess of two hundred fifty regularly paying annual members we cannot qualify for the substantially reduced bulk mailing rates.

Please help to spread the word about us (an application form is in the issue). And if you have access to mailing label lists of likely subscriber-members, please send them to us for sending out publicity and invitations for membership. Deadline for the Fall issue is July 20, for Winter, October 12.

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FRANCIS M. NEVINS

LAW, LAWYERS & JUSTICE IN POPULAR FICTION & FILM

A Professor of Law Describes an Innovative Humanities Seminar

There are countless ways in which law and the humanities are interrelated, but relatively few of them are reflected in the law school curriculum, which tends to be limited to a few offerings in legal history, legal philosophy, and perhaps a course or seminar on law and literature. The law and literature classes that do exist have a tendency to deal predominantly and often exclusively with Classics: Shakespeare, Dickens, Fielding, perhaps Mark Twain, but little from the twentieth century, and nothing at all that is in form other than the written word. I had often thought that these approaches were unnecessarily restrictive, that just as much could be learned about the ways law and creativity interconnect through study of more recent works, and not just novels and short stories but movies as well. When the law faculty of St. Louis University voted that each entering student must thenceforward take one course or seminar certified by the faculty as "humanistic" in nature, the door was opened for me to create a seminar which to the best of my knowledge is unique in American legal education, and, from my own point of view, uniquely rewarding as well. Its title is "Law, Lawyers and Justice in Popular Fiction and Film," and the dual purpose of this paper is to describe how it functions and to encourage others in law schools and elsewhere in academia to try similar experiments.

The last fifteen years have witnessed a phenomenal growth in the academic respectability of all sorts of "popular culture" subjects which as recently as the early 1960s would not have been considered fit materials for university attention. It's a rare college indeed which today offers no courses on science fiction, the mystery story, the Western film, the films of Alfred Hitchcock, rock music, and countless subjects of the same sort. Academic periodicals like the Journal of Popular Culture and Journal of Popular Film are available for publication of scholarly work in these areas, and conventions of popular culture professors have become an annual event which participants look forward to with far more zest than is usually generated by academic meetings. In short, the bars are down, the elitist premises which shaped prior concepts of liberal education have been recognized as not terribly useful, and virtually any mode of creativity, approached in a suitable way, is now acknowledged a proper subject of humanistic academic attention.

The "Law, Lawyers and Justice" seminar accepts these premises. Instead of reading Shakespeare and Dickens, students are exposed to more recent materials, including the Perry Mason novels of Erle Stanley Gardner, law-related science fiction, episodes from television series, and feature films. Whatever the works used, the central questions asked are the same: What perceptions of law, lawyers and justice are contained in these works? What can we learn from them about the ways in which people view the legal system and its functionaries? Are the presentations fair? Even where they are not fair, do they point to problems which the legal community is reluctant to deal with?

If a proper mix of viewpoints and genres and types of creativity is presented, the seminar will reflect a basic principle: That American popular culture reflects the full diversity of outlook that is found in American society itself. Just as there is no such thing as the perception of Indians in Westerns or of police in mystery fiction, likewise there is no such thing as the mass-media image of law, lawyers and justice. What one finds in American popular culture is a spectrum as broad as the spectrum in the society itself.

A professor might structure a seminar of this sort in dozens of ways, and even if we can't say with Kipling that every single one of them is right, certainly a great many of the conceivable approaches are valid. Instructors who contemplate offering such a seminar should give free rein to their own interests in popular literature and film; if you have none, this is not the place for you. The seminar should attempt to strike a balance between written and cinematic material, between serious and comic approaches, and among the characteristic American popular genres such as the Western, the mystery, and science fiction. Naturally, with meetings limited to two hours a week, there are limits to what can be covered. Some of these limitations can be overcome through judicious use of the films broadcast on network, cable and local television during the semester. The seminar should be offered near the end of the week, so that the professor will be able to read the following week's TV Guide beforehand and assign or recommend particular movies or series episodes for student viewing. In most cities of any size, it's likely that at least a few classics from the late Fifties and early Sixties - the first golden age of the law film, the period of TWELVE ANGRY MEN, PATHS OF GLORY, ANATOMY OF A MURDER, INHERIT THE WIND, TO KILL A MOCKINGBIRD and JUDGMENT AT NUREMBERG will be telecast conveniently for students to see them. Where this is true, the professor can devote the seminar's classroom time, as I do, to less easily available materials. The late Seventies and early Eighties have become a second golden age of law-related movies, and among the recent theatrical films that come within the seminar's sphere of interest are AND JUSTICE FOR ALL, THE ONION FIELD, KRAMER VS. KRAMER, BREAKER MORANT, FIRST MONDAY IN OCTOBER, ABSENCE OF MALICE, THE VERDICT and THE STAR CHAMBER. Several of these our seminar attended in a group when they opened in St. Louis.

In order to permit each student to research and present a paper on some aspect of law, lawyers and justice in popular fiction and film, the professor must limit attendance to about fifteen students per semester. Since no more than three presentations can be given in a two-hour seminar meeting, the last five weeks of the semester must be set aside for such presentations, so that as a practical matter only nine or ten weeks are available to present and discuss the works to which all in the seminar are to be exposed, and one of those weeks must necessarily be devoted to outlining the structure and goals of the seminar and working out with each student the topic of his or her paper. This leaves eight or nine two-hour sessions in which to cover the "meat" of the seminar.

My approach has been to begin with administrative matters and try to get as many students as possible at least tentatively committed to a paper topic before the end of our first meeting. One must find out what the student is interested in—Westerns? Comedy? Black Culture? Soap Opera?--and carve out a viable paper topic to which the student will bring personal enthusiasm as well as intellectual tools. At the end of our first meeting I screen "Double Jeopardy" (1949), a 15-minute television film with a truly nasty and cynical view of what we laughingly call the criminal justice system, and afterwards we discuss the film's strengths and weaknesses.

Because the American popular genre par excellence is the Western, I devote two weeks to exploring views of law, lawyers and justice as reflected in Western films. Although relatively few Westerns deal in a central way with these themes, I have found several which work quite well in the course, among them the following.

ONE MAN LAW (Columbia, 1931)--starring Buck Jones in a hugely overacted but useful story of the conflict between law and human decency. Jones is tricked by unscrupulous businessmen into taking an appointment as sheriff, and soon finds himself required to evict his friends from the lands of which they have been legally cheated. The anguish of the Depression reverberates through this imperfect but thought-provoking little film, written and directed by Western specialist Lambert Hillyer.

KING OF THE PECOS (Republic, 1936)--starring the young John Wayne who not only plays a lawyer but also is pitted against another lawyer for a good part of the film. As a boy Wayne witnesses the murder of his parents by a ruthless capitalist who wants to become absolute ruler of the territory. As an adult, equally skilled in the law and the gun, Wayne returns to confront the now tyrannically powerful murderer, the tame attorney who has helped the capitalist's rise, and the army of gunmen who keep him in power. An excellent little Western, again reflecting the Depression theme of law vs. simple decency, and directed by action ace Joseph Kane.

LEGION OF THE LAWLESS (RKO, 1939)--starring George O'Brien as a lawyer who sets up practice in a Western town ruled by masked vigilantes who keep the rich in power and the poor in the dirt. Although director David Howard abandons the legal theme for typical Western action in the film's latter half, the first part represents the most positive view I've found in this genre as to the role of law and lawyers in curtailing arbitrary power and replacing it with a regime of rules.

WYOMING OUTLAW (Republic, 1939)--one of the "Three Mesquiteers" series starring John Wayne in his last films before STAGECOACH brought him to superstardom. Although there are no lawyer characters in this film, it is a powerful and depressing look at law and justice in a poverty-wracked community. Donald Barry became a Western star in his own right in 1940 largely as a result of his crackling intense performance in this film as a young man forced by economic hardship to turn outlaw. The climax is prophetic of such later films as HIGH SIERRA and BILLY JACK, with the heroic outlaw hunted down by an army of the corrupt and ignorant, while the carnage is blithely reported by indifferent on-the-spot newsmen. Director George Sherman specialized in seeing the world from the viewpoint of the downtrodden, and he never portrayed that world more powerfully than in this cynical gem.

TEXAS TERRORS (Republic, 1940)--Don Barry stars and George Sherman directs in this quasi-remake of KING OF THE PECOS (see above) with Barry this time portraying the young man who witnesses his parents' murder and, as a lawyer, returns to avenge their death.

Any one or two of these 60-minute features will adequately represent legal themes in the vintage Western film, but those whose local television stations still run HAVE GUN—WILL TRAVEL, starring Richard Boone as the black-garbed intellectual gunfighter Paladin, are advised to supplement the features with two outstanding episodes of this great series. "El Paso Stage" (1961), directed by Robert Butler and written by Gene (STAR TREK) Roddenberry, is carefully structured around themes of contract law as Paladin is hired under false pretenses to come to a small Western town and harass the young lawyer who is threatening to unseat the town dictators by lawful means. And "Fandango" (1961), directed by Boone himself and written by that master of powerful TV drama Harry Julian Fink, deals with the ever-explosive issue of capital punishment: should the two feeble-minded teen-age boys who committed a senseless and brutal murder be hanged according to law, or executed privately by the victim's brother, or, in view of their youth and deprived social circumstances, given another chance? The resolution of this story satisfies almost no one but inevitably provokes discussion.

After spending two sessions on Westerns, we proceed to a study of legal themes in mystery fiction. Prior to my two-hour presentation on this subject, the students are assigned a sizable amount of material to read, both short stories and novels. The authors and materials I have found most useful in this respect are as follows.

MELVILLE DAVISSON POST (1869-1930). This West Virginia lawyer turned short story writer is the most important American writer of crime fiction between Poe and Dashiell Hammett. His earliest stories involved a shrewd and totally amoral attorney named Randolph Mason, who—like so many lawyers in fiction—illustrates all too well Mr. Justice Holmes's social-Darwinian conception of the lawyer as a hired gun in the service of the bad man. In the first and most famous Mason adventure, "The Corpus Delicti" (collected in THE STRANGE SCHEMES OF RANDOLPH MASON, 1896), Mason teaches a client how he can legally get away with cold-blooded murder. Later stories are much in the same vein, although the final Mason tales evidence a reformation on the part of the wily lawyer. Apparently Post too underwent a conversion early in the 1900s, for his later stories are set in early 19th-century West Virginia and are steeped in a harsh Calvinistic Christianity. The protagonist in these tales is sternly righteous Uncle Abner, and two in particular, "Naboth's Vineyard" (1916) and "The Straw Man" (1917) (both collected in UNCLE ABNER: MASTER OF MYSTERIES, 1918), deal expressly with themes of law and lawyers. The Abner series had a marked influence on some of the fiction of William Faulkner described below.

ARTHUR TRAIN (1875-1945). Train's once phenomenally popular short stories about the good-hearted and quixotic old New York attorney Ephraim Tutt are not generally regarded as mystery fiction, but they have much to say about law, lawyers and justice. "Mock Hen and Mock Turtle" (1919; collected in TUTT AND MR. TUTT, 1920) is especially interesting for its thesis that no legal system is capable of justice to aliens.

S.S. VAN DINE. Under this pseudonym art critic Willard Huntington Wright (1888-1939) wrote a dozen best-selling novels about that super-elitist aesthete and amateur detective Philo Vance. Although none of his novels deal with law, lawyers and justice, Chapter II of his THE "CANARY" MURDER CASE (1927) is a self-contained Socratic dialogue between Vance and the District Attorney on the subjects of reason, legal rules and common sense.

ERLE STANLEY GARDNER (1889-1970). A seminar of this sort could not leave out the creator of Perry Mason. I concentrate on the early Mason novels, the ones steeped in the struggle-to-survive atmosphere of the Depression, where Mason is portrayed as a tiger in the Darwinian jungle, a paid gladiator who fights no-holds-barred for whoever can pay for his services. This side of Mason is perhaps best represented in THE CASE OF THE HOWLING DOG (1934).

WILLIAM FAULKNER (1897-1962). Yes, Faulkner too wrote crime fiction, and not just the screenplay for THE BIG SLEEP. Although others may prefer to assign his novel INTRUDER IN THE DUST (1948), about the impending trial of a proud black man for the murder of a white woman, I prefer to use his short stories "Smoke" (1935) and "Tomorrow" (1940) (both collected in KNIGHT'S GAMBIT, 1949), which, like the novel, deal with law-trained Gavin Stevens, a milder and more tolerantly cosmopolitan spiritual offspring of Post's Uncle Abner. The Post themes of succession to land, bloodlines, and the nature of justice are carried forward in toto in Faulkner's "Uncle Gavin" tales.

CORNELL WOOLRICH (1903-1968). This haunted man, who spent his life with his mother in gloomy residential hotels and who went over the edge when she died, is the greatest writer of pure suspense fiction that ever lived. His stories rarely concern law and lawyers, but "Three Kills for One" (1942; collected in IF I SHOULD DIE BEFORE I WAKE, 1945, as "Two Murders, One Crime") is a paralyzingly intense look at justice, in which the police mistakenly railroad an innocent man to the electric chair for a cop-killing, then, learning the truth, cover up their own crimes, while one officer goes out to hound the real killer. Woolrich's empathy with the hunted and the doomed lends echoes of LES MISERABLES to this powerful story.

ELLERY QUEEN. Under their famous joint by-line, Frederic Dannay (1905-1982) and Manfred B. Lee (1905-1971) wrote one novel which has nothing to do with the character Ellery Queen but a great deal to do with law, lawyers and justice in the witch-hunting McCarthy era. In THE GLASS VILLAGE (1954) an old woman is brutally murdered in an insular and bigoted New England town, and a terrified foreign tramp is accused of the crime. To prevent a lynching, vacationing Superior Court Judge Shinn devises a plan to pervert the law in order to uphold the law. Presiding over the tramp's "trial" before the bloody-minded villagers, Shinn deliberately commits a host of legal errors so that the local morons will be placated for now and the conviction can be reversed later. In scenes prophetic of CATCH-22, we find the bailiff and the court reporter and even the judge testifying for the prosecution, while the defense counsel blithely ignores gross violations of the tramp's rights, and His Honor solemnly bangs the darning egg he uses for a gavel and hands down procedural rulings he knows are dead wrong. In this novel law is equated with reason, decency and common sense, and the rules of law are seen as the safeguard against the brutal, arbitrary gut feelings of the American common man.

GEORGE V. HIGGINS (1939-). Higgins' early novels like THE FRIENDS OF EDDIE COYLE (1972) evoked the fringes of Boston's underworld with cinema verite authenticity, but his most sustained work on legal themes is KENNEDY FOR THE DEFENSE (1980), which presents the criminal justice system through the eyes of a veteran defense lawyer. Jerry Kennedy's clients, unlike Perry Mason's, are invariably guilty, and his well-paid function is to work within the rules of an amoral game, arranging deals with other functionaries for his clientele of thieves, pimps, drunk drivers and assorted lice. It's a compulsively readable book, full of the irritations, compromises, unconcise conversations and undeodorized smells of real criminal practice. Also recommended is Higgins' later THE RAT ON FIRE (1981).

JOSEPH WAMBAUGH (1937-). This Los Angeles police officer turned novelist has no peers when it comes to presenting the world from the cop's-eye point of view. For obvious reasons Wambaugh is overwhelmingly cynical about law and lawyers and judges, as witness his novel THE BLUE KNIGHT (1972) and his nonfiction book THE ONION FIELD (1973). Both works come close to being required reading for this type of seminar.

LAWRENCE BLOCK (1938-). This writer's short stories about the corrupt New York lawyer Ehrengraf carry on the tradition of Post's early Randolph Mason tales and give form to the contemporary layperson's contempt for the legal profession. I prefer to use the earliest and perhaps freshest in the series, "The Ehrengraf Method" (1977) and "The Ehrengraf Presumption" (1978).

Having read these and the other stories assigned, the students, even those previously unfamiliar with mystery fiction, are ready for the seminar session in which we discuss the history and development of legal themes in the genre. This material is capped the following week with the screening of a 60-minute episode from the PERRY MASON television series. Although the explanations at the end make little sense, I've had good results with a very early episode, "The Case of the Nervousl Accomplice" (1957), both because it has more action than most Mason telefilms and because it portrays Mason as quite the trickster, unlike the ponderous bureaucrat mindful of the law's niceties into which the television character (and Gardner's literary character too) eventually grew with success.

Although I am not myself a devotee of science fiction, it is important that this field also be represented in the seminar. Fortunately St. Louis University is gifted with reference librarian Katharine Thorp, who is exceedingly well-versed in science fiction and who presents a 60-minute lecture on legal themes in this genre. Prior to the lecture I assign two stories by the most interesting of the lawyer-science fiction writers, Charles A. Harness (1915-). "An Ornament to His Profession" (1966) has to do with patent law, death and resurrection, office politics, deals with the devil, and a host of other subjects, all tightly integrated into a fantastically imaginative novelette. And "Probable Cause" (1968) takes us into a world of the near-future, in which the Supreme Court, some of whose members may be psychic, must rule on whether the word of a demonstrated psychic is sufficient constitutional basis for a warrant to seize the weapon which killed the President of the United States.

The final four weeks prior to student presentations are devoted to longer films on legal themes. I spend one week with two offtrail 60-minute television episodes. "Killer Instinct" (1961), from THE DEFENDERS, guest-stars William Shatner as a man trained by the military to kill instinctively, and who, unable to unlearn this training in civilian life, kills a brutal construction worker in a casual argument. And "Bolt from the Blue" (1960), written and directed by Robert Altman for the MAVERICK series, is the most insane trial farce one is likely to find on film: a parody of the classic anti-lynching Western THE OX-BOW INCIDENT, a forerunner of the mad delights in Altman's

M*A*S*H*, and a wonderful contrast to the earnest seriousness of the DEFENDERS episode.

At least three full-length theatrical features should be shown in a Law, Lawyers and Justice seminar. Whether the instructor opts for some of the famous films listed earlier in this article should depend on how often they are run on local television stations. In St. Louis, where most of them are broadcast with reasonable frequency, I prefer to assign these films when they pop up on local TV and save the seminar time for some less well known but in many respects more rewarding films, such as the following three:

ILLEGAL (Warner Brothers, 1955)--starring Edward G. Robinson in a story about the rise and fall of a criminal defense lawyer. Despite the laughable ending, the film is permeated by an instructive cynicism about the legal system that is bound to generate student discussion. STAR TREK fans will notice DeForest Kelley in a small part and 10-watchers will observe a young and unspoiled-looking Jayne Mansfield as a singer.

CAPE FEAR (Universal, 1962)--starring Gregory Peck, Robert Mitchum and Telly Savalas in a very free adaptation of John D. MacDonald's novel THE EXECUTIONERS (1958). Peck plays a comfortably fixed lawyer in a quiet Southern city which is invaded by Mitchum as a sadistic psychopath seeking revenge on Peck, his wife and their teen-age daughter. The movie begins with the quiet dialogue and orderly procedure of the courtroom and follows Peck as he takes measures to save himself and his family from terror: first strictly legal steps, then, when they fail, the ambiguous measure of having his friends on the police force harass Mitchum (exactly what the Good Old Boys of the time were doing against blacks and civil rights activists); then, when they fail, some clearly illegal moves, culminating in a cold-blooded scheme to murder Mitchum with police connivance. The last thirty minutes of the film take place in the darkness and muck of a swamp, where there is no law but kill or be killed. In the movie's final few seconds, multiple implausibilities pile up and the legal theme returns in a manner which will leave one either blissful or furious. This unbearably suspenseful and thought-provoking film, directed by J. Lee Thompson and with a magnificent musical score by Bernard Herrmann, has been consistently voted by my students to be the finest they have seen in the seminar.

MAN IN THE MIDDLE (20th Century-Fox, 1963)--with Mitchum this time playing the hero, a professional soldier in India during World War II whom his superiors order to act as defense counsel at the court-martial of a racist maniac (Keenan Wynn) for murder. It's intended, of course, as a show trial, the conclusion known in advance by all parties, and Mitchum forbidden to raise the insanity defense which is his client's only hope. But by slow stages we see the ideals of legality eat into him until he sacrifices his career to save a man who clearly isn't worth it. Directed by Guy Hamilton and based on Howard Fast's novel THE WINSTON AFFAIR (1959), this is one of the best and least-known of the pro-law films that proliferated in the first golden age of the late Fifties and early Sixties.

During the first ten weeks of the seminar the students have not just been watching movies and reading mystery stories but have also been conducting their own research and writing their own papers. In order to insure maximum student participation in the seminar and to give each student the benefit of all the others' work, I reserve the last five weeks of the semester for each student to make a scaled-down oral presentation based on his or her paper. Each student is allotted up to forty minutes of time, so that three can give presentations in a two-hour session and all fifteen in five weeks. I announce in advance that the presentation will count for one-third of the student's grade and the final written paper for two-thirds. Before each student's presentation I meet with the speakers individually, go over their work with them, take care of any difficulties that may have arisen, and find out if special equipment is needed. The variety of topics chosen by the first thirty students who have completed this seminar is considerable, and the quality of papers by and large has been high, due in considerable part, I suspect, to the personal interest which the student brings to the subject chosen. Among the topics presented in the seminar have been:

Law, Lawyers and Justice in the Science Fiction of Robert A. Heinlein
Law, Lawyers and Justice in the Mafia
Legal Themes in the Works of James Gould Cozzens
Law, Lawyers and Justice in the "Hill Street Blues" Series
Law, Lawyers and Justice in the Works of Henry Cecil
Law, Lawyers and Justice in the Works of John D. Voelker (Robert Traver)
Law, Lawyers and Justice in the Comic's Eye
Law, Lawyers and Justice in Contemporary Mystery Fiction
The Presentation of Law, Lawyers and Justice in McCarthy Era Films and Fiction
Law, Lawyers and Justice in the Drama
Perry Mason, Gladiator at Law
Law, Lawyers and Justice in the Fiction of Louis Auchincloss
The Police Officer's View of Law, Lawyers and Justice in Film, Fiction and Reality
The Depiction of First Year Law Students in Literature, Movies and Television
Law, Lawyers and Justice in Daytime Television Serials
Law, Lawyers and Justice in Contemporary German Literature
Law, Lawyers and Justice in the Works of Mark Twain
Law, Lawyers and Justice in the World of William Faulkner
Law, Lawyers and Justice in John Mortimer's "Rumpole of the Bailey" Series

Although I don't claim that this seminar will contribute directly to students' lawyering skills, there are several advantages which in a broader sense the student, the teacher and the law school curriculum as a whole can derive from the seminar's inclusion. (1) By exposing students to materials, and to a framework for organizing those materials, that have never before been a part of the law school environment, the seminar helps counteract the boredom and apathy so often encountered among upper-division students. (2) For the right professor, the seminar can become a teaching experience that is completely different from anything he or she has had before, yet one that is well within the proper ambit of law school concerns. (3) The seminar emphasizes what students quickly lose sight of, namely that law is not just a technical skill but a discipline with implications and ramifications throughout the culture, and not just the elite classical culture but that of the people as well. (4) Perhaps most important, the seminar opens the door to certain disturbing questions about law and reflections about the legal profession which law school traditionally does not address. By grappling with these realities in the transmuted form of popular fiction and films, students should better understand and therefore be better equipped to deal with the attitudes towards them which will likely be shared by many of their future clients.

"Law, Lawyers and Justice" has been a great challenge to put together, and greatly enjoyable to boot. I have offered it annually for five successive years and it remains the most popular seminar in the law school curriculum. But nothing in its nature or structure prevents it from being offered, with a few modifications, by teachers without law degrees who are affiliated with undergraduate or even secondary schools. I invite others similarly minded, wherever they teach, to make the experiment.

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BUSINESS PERCEPTIONS OF COURSES IN THE HUMANITIES

Personnel Managers are Gatekeepers for Business: Not All Regard Humanities as Important

INTRODUCTION

For the past twenty years members of both the academic and the business communities have paid scant attention to the symbiosis which exists between the humanities and the world of business and technology. Until recently these perceptions have been written about in isolated articles and discussed only at social functions. Within the past two years, however, the picture is changing. Speakers such as William D. Bulloch, director of the Bell Laboratories' publications center, and Walter E. Moody, special consultant to IBM Corporation, have been addressing groups such as the Association of Departments of English and the South Atlantic Modern Language Association. Further, the 1983 American Assembly of Collegiate Schools of Business took as its theme "Business and the Humanities: A New Partnership," addressing the abilities and training which humanities can provide future managers. Current writing seems to support the hypothesis that there is an increasingly close association between the world of business and the humanities. This study then is an effort to determine the importance of humanities courses to one local business community.

METHODOLOGY

In September, 1982, we distributed a questionnaire to members of the Columbus Area Personnel Association at their monthly meeting. The questionnaire was attached to a cover letter explaining that the information would be used as the basis for a study we would be presenting at the Southern Humanities Conference. The heading of the questionnaire was self-explanatory: "Questionnaire Regarding Perception of the Humanities by the Columbus Area Personnel Association." Our Response was 46.5% which our marketing specialists tell us provides a good sample.

The Columbus Area Personnel Association is a local chapter of the American Society for Personnel Administrators (ASPA). The members of the association represent businesses and manufacturers in both Columbus, GA, and Phenix City, AL, and in the surrounding area. Further characteristics of the sample of participating companies are described in Table 1. Note that almost half of the members surveyed came from manufacturing companies, approximately 30% represented service companies and the balance were distributed equally over the remaining four areas of business.

Table 1

Characteristics of Companies Included in Sample

Type	%	Number of Employees	%
Manufacturing	48.6		
Services	29.7	100 - 200	10.8
Retailing	10.8	200 - 500	37.8
Finance	10.8	500 - 1000	29.7
Distribution	10.8	over 1000	10.8
Other	10.8		

The figures will not total 100% as members were instructed to check more than one category if necessary. The companies represent sizeable hiring power in the local community of over 240,000 people as almost 90% of the companies included in the sample have employees numbering at least 200.

The scope of the personnel manager's job includes the hiring of people for management level jobs as well as skilled, semi-skilled and unskilled jobs. In fact, two-thirds indicated they hire employees who can be categorized as non-business professional, while 75% hire management employees. Here again the respondents could check more than one category. Primarily, these personnel administrators are people who hire our Columbus College graduates in their entry level jobs. Their attitudes could certainly affect curriculum at a local college.

When the questionnaires were returned we analyzed them using Statistical Package for Social Science (SPSS). The data were punched on cards and analyzed on an IBM computer. Computer output was used to summarize questionnaire data and prepare tables below.

RESULTS

The results of our survey can be divided into two categories. The first part deals with the attitudes of the respondents toward college degrees and their importance in the job market. The second part reviews perceptions of respondents toward specific college courses.

A topic recently offered students on the essay portion of the Georgia Regents' Test was "Is a college degree less meaningful than it used to be?" The Columbus Area Personnel Association answered that question in a mixed fashion (Table 2).

Table 2

Importance of a College Degree in Securing a Management Position

	Entry Level	Middle Management
Necessary	41	57
Helpful	57	43
Unimportant	2	0

Under the entry level column, 41% felt a degree was necessary while 57% felt it was helpful. The 57% figure can be explained in part by the fact that many entry-level management employees are also attending Columbus College as part-time, or in some cases full-time, students who are pursuing a degree. They were hired into training and other programs with the understanding that future advancement could depend on completing their degrees.

When we move into the column headed Middle Management, the figures reverse: almost 57% stipulated that a college degree is necessary while 43% felt it is helpful. Of course, much depends on what an entry-level job entails as to whether a company would require a degree.

In response to a follow-up question concerning the importance of a Master of Business Administration (MBA) degree in securing a management position (necessary, helpful, unimportant), 76% of our respondents felt that an MBA would be helpful in securing a management position in their company. A further question regarding the MBA degree yielded interesting results. Respondents were asked if they did hire a person with an MBA, what preference would they have for an undergraduate major. Seventy percent preferred business majors, 16% indicated engineers, 8% preferred a business-engineering combination and a negligible 3% indicated liberal arts.

In order to determine the importance of specific college courses, we divided our respondents according to their education. In our sample 24% were not college graduates, 41% had completed a bachelor's degree and 35% hold a master's degree.

We asked our sample, "If a college degree were required, what areas of study would be desirable?" Respondents were asked to indicate very important, desirable, or unimportant. Table 3 summarizes the results for English composition.

Table 3

English Composition

Respondent	Very important %	Desirable %	Unimportant %
Non-college grad	0	33	67
Bachelor's degree	45	27	27
Master's degree	65	18	18

While it is encouraging to note that the importance of English composition increases according to the respondent's education, it is alarming to note the large numbers who found English composition courses to be unimportant. Other humanities areas, not shown in Table 3, fared even less well. Irrespective of their own educational background, no personnel manager saw modern foreign language, classical language, philosophy, music or literature as a desirable area of study; in fact, 100% of the non-college people, 82% of the baccalaureate degree people, and 82% of the graduate degree holders found modern foreign language unimportant. Again 100% of the graduate degree people found classical languages a useless area of study, while 91% of the intermediate group deemed them unimportant. Philosophy surprisingly was ranked as desirable by 20% of the non-college graduates, 45% of the college graduates, and 33% of the post-graduate degree respondents. Music was considered less important, with practically all of the bachelor and advanced degree holders ranking it unimportant. Literature enjoyed an insignificant rise from 0% in importance among non-college people to 36% of the college graduates finding it desirable and 27% of the advanced degree holders considering it desirable.

To reiterate, no group found any humanities area to be very important for the college graduate whom they would hire. Predictably, all three groups favored areas such as computer science, management, finance, and accounting. Seventy-five percent of the non-degree people found computer science important, 75% marketing, 57% finance, and 55% accounting. College graduates favored management (86.7%) while 43% to 54% found computer science, finance, and accounting important. An impressive 100% of the post-graduates listed management as important while 50% listed the other areas similarly.

The heart of our survey regarding perceptions of the humanities by the Columbus Area Personnel Association centers around the remaining questions. Again we divided the answers demographically in accordance with the educational background of the employers. Table 4 addresses the question "Would courses in literature change the business major's insight into human relations?"

Table 4

Literature Courses – Human Relations

	Not Increased %	No Opinion %	Greatly Increased %
Non-College Graduates	66	17	17
Bachelor's Degree	50	36	14
Master's Degree	50	25	25

The educational background of the respondents appears to be reflected in attitudes toward literature.

Table 5 addresses the question "Would courses in philosophy affect the values and attitudes of the business major?"

Table 5

Philosophy – Values and Attitudes

	Not Increased %	No Opinion %	Greatly Increased %
Non-College Graduates	28	28	44
Bachelor's Degree	20	47	33
Master's Degree	15	23	62

As in the previous question, the importance of philosophy courses appears to increase with the education of the respondent.

The responses to the question "Would quantitative skills be affected by courses in logic" are summarized in Table 6.

Table 6

Quantitative Skills – Logic

	Not Increased %	No Opinion %	Greatly Increased %
Non-College Graduates	14	14	72
Bachelor's Degree	7	43	50
Master's Degree	0	8	92

All groups apparently saw the practical application of logic. The emphasis on quantitative skills in the wording of the question may have influenced the answers as those skills are stereotypically linked to business.

Table 7 summarizes the results of two questions pertaining to the study of foreign languages. The respondents were asked "Would knowledge of a foreign language (French, Spanish, German, Japanese) make an appreciable difference in your assessment of the management job applicant?" A companion question was directed at classical languages.

Table 7

Importance of Foreign Language

	MODERN LANGUAGE			CLASSICAL LANGUAGE		
	Not Increased %	No Opinion %	Greatly Increased %	Not Increased %	No Opinion %	Greatly Increased %
Non-College Grad.	71	0	29	70	14.5	14.5
Bachelor's Degree	64	21	15	87	6.7	6.7
Master's Degree	100	0	0	100	0	0

It is apparent from Table 7 that knowledge of a foreign language is not an important attribute of a job applicant. This is especially interesting, even curious, in view of an earlier observation that 70% of the parent companies included in the sample engage in international business.

Communication skills struck a very responsive chord with the respondents. The questionnaire included two questions in this area. The first asked the importance of writing skills; the second asked the importance of oral communication skills. Results are summarized in Table 8.

Table 8

Importance of Communication Skills

	WRITING SKILLS			ORAL COMMUNICATION SKILLS		
	Not Increased %	No Opinion %	Greatly Increased %	Not Increased %	No Opinion %	Greatly Increased %
Non-College Grad.	22	11	67	0	0	100
Bachelor's Degree	0	13	87	0	7	93
Master's Degree	0	8	92	0	0	100

It is obvious from these results that written and oral communication skills are extremely important to the personnel administrators regardless of their level of education.

DISCUSSION

Mark Strunk, Placement Coordinator at Columbus College, recently conducted a study which indicates the discrepancy between the administrator's assessment of communications skills and students' perceptions. Strunk, too, surveyed the Columbus Area Personnel Society as well as a student sample of Columbus College. The student sample included 164 junior, senior, and graduate students in the School of Business. The administrators were given a list of 25 attributes and asked to rank them in importance. The students were asked to rank the attributes according to the way that they perceived employers would rank them. Like the employers, they ranked the 25 attributes on a scale of 1 to 5, representing a range of "not important" to "very important." Here the Columbus Area Personnel Association ranked written communication ninth in importance in the list of 25 attributes. Student ranking of written communication was lower than employer ranking: eleventh in importance.

Continuing with Strunk's study, students also misjudged the importance of oral communication to employers. They ranked it tenth while the Personnel Association members ranked it fifth in importance. Strunk's concern is that if students fail to realize the importance of this attribute, they could fail to emphasize it, leading to a failure in emphasizing attributes which the employer is seeking.

While Strunk's Job Attribute Survey reiterates the relative importance of written and oral communication to local employers, national studies reiterate the de-emphasis on classical and modern foreign languages. John Bohannon, Associate Professor of Finance and Economics at Columbus College, feels that the Columbus Area Personnel Society's voting on the importance of modern foreign languages is based on their realistic assessment of courses necessary to succeed in business. Only an international firm would have need of employees knowledgeable in a foreign language, and here it would be easier for the firm to hire a Japanese who speaks fluent English than an American who knows Japanese.

A November 15, 1982 article in Newsweek entitled "English, English Everywhere" states this case even more strongly. "Today, like it or curse it, English is the closest thing to a lingua franca around the globe . . . It is the dominant language of medicine, electronics and space technology, of aviation, international business and advertising, of radio, television and film." Although more than 70 colleges and universities have in recent years reinstated their language requirements, 52 schools have dropped their offerings in Russian, Chinese, and Japanese. Prestigious Harvard allows undergraduates to exempt their one-year foreign language requirement upon a health-clinic psychiatrist's testimony that the student is psychologically unable to learn another language. With the de-emphasis on foreign languages by business firms and shrinking college enrollments, the prognosis seems to be that American college graduates will continue to be "globally illiterate."

Paul Hackett, Classical Language Professor, interpreted the astoundingly high percentage of respondents who felt a knowledge of classical languages was unimportant. He believes these figures represent the concentration on the skills of their own discipline by a sample taken in one field of endeavor. Bohannon connects the decreasing interest in foreign language on the part of business with the increased tempo to learn a new language--computer language.

CONCLUSION

The results gathered from our survey of the Columbus Area Personnel Association are not surprising. This body, which is comprised of personnel managers and others who have hiring responsibilities for a diverse number of businesses and industries, view college subjects from what they perceive as a pragmatic vantage point. Hence, overall they view music, modern and classical languages, literature and philosophy as relatively unimportant areas of study for their employees. English composition, which is quite likely viewed as having little relationship to literature, was considered an important area of study. Even liberal arts math suffers by comparison with computers. Among liberal arts courses only logic drew a vote of confidence. Here again the sample possibly applauds its pragmatic application as emphasized by our wording: quantitative skills. The members ranked written communication and oral communication as very important skills, skills perhaps having a positive connotation to business and industry, both of which seem concerned about a decline in these areas.

In an article published in the March, 1980 Southern Medical Journal Dr. Richard Harberg of the University of Minnesota writes that the decline in writing ability "has little to do with spelling, agreement, or punctuation, nothing at all to do with apostrophes. It is rather . . . a failure of imagination." At the present, business and industry in the Columbus area seem to appreciate specialized skills while relegating broader based areas of studies to the bottom of their priority list.

Members of the humanities faculty could help bridge the present gap by reciprocally inviting some of the area's business leaders to view their classes and by appearing as guest speakers at civic organizations. We should consider marketing our product through brochures illustrating skills which are developed by humanities courses. Just as Walter Moody of IBM spoke at the South Atlantic Modern Language Association, we can welcome opportunities to speak at industry conventions, reinforced by films developed to support our presentations.

Imagination is the precursor of both communication and innovation. Perhaps it is time for our college community to remind business and industry that conceptualization enables the maximum utilization of technical and managerial skills.

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HUMANITIES EDUCATION
ABSTRACTS

Summaries of significant articles and reports about interdisciplinary humanities education.

AESTHETICS FOR EVERYONE

"A Common Curriculum in Aesthetics and Fine Arts" by H.S. Broudy in Individual Differences and the Common Curriculum (Eighty-Second Yearbook of the National Society for the Study of Education). University of Chicago Press, 1983.

The fine arts of the nineteenth century were for the "finer" elements in the population, but today the riches of the art world are available to almost everyone through shopping mall galleries, records, radio, television and community arts. Yet for the individual, "to go beyond the popular art objects that do not require formal instruction, the school has to make some contribution, just as it has to discipline the mind to go beyond common-sense science . . . and common-sense anything else."

But when we consider agreeing upon a core curriculum in the arts, says Harry S. Broudy of the University of Illinois' College of Education in this yearbook dedicated to individual differences and the core curriculum, political considerations enter immediately. These are not merely encountered in the guise of community suspicions of the values expressed in art works, but in polarizations among art specialists: practicing artist vs. educator, art supervisor vs. general classroom teacher. The arts are also especially problematical when one comes for a uniform curriculum. "Because the arts are not reducible to a general art or a single master art, the common curriculum must either be a little of each for everybody, or concentrate on one medium and hope that something transfers to the others, or it has to find that . . . is applicable to all the media." Finally, the art world is not unified, containing diverse art forms, markets, audiences and support systems.

The usual rationales for a common curriculum are that everyone needs certain knowledge and skills and that these can be reduced to a set of basic concepts that are applicable to different occasions. These ideas of usefulness and basicness are not so easily applied to the arts as they might be to mathematics or language skills. Another rationale is "to adopt some ideal of human existence and prescribe the learnings necessary and sufficient to produce it." Arts appreciation certainly fits into this scheme, yet "the standard studio pattern of professional training" is questionable as contributing to the liberal education ideals of The Good Life, or of inquiry into the Human Condition. Broudy concludes that the arts should be prepared to argue their justification on all these rationales, but should also be prepared to answer a variety of reasonable questions from school boards that are contemplating the establishment of a common curriculum.

Could not the aesthetic experience be subsumed under other studies? No, Broudy says, because the arts are distinct in their acceptance of subjective feeling common to all activities. But then, if the aesthetic experience is indeed distinct and relevant to "other strands of life," does it merit formal instruction? And if so, is it really a school function or should it be part of extra-curricular museums and performances? Should an arts program cover all media or be selective? Is it teachable to all pupils? Can it be made sequential with a fair assumption of skilled instructors at each level? And, can it be assessed? The answers are usually couched in terms of "enthusiastic testimonials."

Broudy suggests dividing curriculum content into four areas. First, "skills of aesthetic appreciation" should address sensory properties of art objects, formal properties of pattern and structure, technical properties of how objects and performances are made, expressive properties—the gestalt of characteristics that cause an art object to evoke feelings. The second set of skills are skills of performance, doing as distinguished from perceiving. Third is "enlightened cherishing" by which Broudy means both knowledge of the accepted canon of arts, and "the use of that knowledge to justify preferences in the arts." Formal aesthetics claims to produce this, but Broudy is skeptical of the applicability of rigorous aesthetics because of its persistent concern for "technical issues in philosophy and art criticism."

Good taste and good judgement are not always the same. The former is spontaneous and habitual; the latter is always a reasoned response. How are schools to achieve some commonality with all the wealth and variety among the arts? For his fourth area of content Broudy proposes common exemplars, which are similar to classics and great works, but should also be representative of classes of things. Exemplars typically embody the peak of a period, or an important transition, or "a new trend not fully appreciated in its time." Broudy concludes with some answers to arguments against a common curriculum, most notably that it is restrictive and prescriptive. It need not be: there's god's plenty to allow for an infinity of variations among students and teachers alike.

SUSPENDED CONCLUSIONS

"How to Develop Ideas: The Contribution Philosophy Can Make to Improve Literacy" in Teaching Philosophy (April, 1983) Philosophy Documentation . Center, Bowling Green State University, Bowling Green OH 43403. $5/ single copy.

In a magazine issue devoted to the problem of declining literacy, Eugene Garver of California State College, San Bernardino maintains that philosopher's most important contribution to the teaching of writing is to foster "an attitude of suspended conclusion," a phrase borrowed from John Dewey.

Garver takes issue with the usual advice of English teachers that students should always use "Concrete, Specific, Definite Language." Going back to Aristotle, he says that immature writers tend to be either too concrete or too abstract. Both are needed, but English teachers will have to clear up their understanding of the terms Concrete and Abstract. A generalization is an abstraction, for example, and without generalizing from specifics, a student is practically condemned to undeveloped thinking: either one must write about specific, personal experiences, or report upon incontrovertable facts. What is missing is the movement between abstract and concrete statements, which are two parts of the single coin of inductive thinking.

Too often, what is absent in student writing is "a sense of complexity, a recognition that moral reasoning often involves conflict, argument and evidence on both sides, a sense that there's a difference between issues about which disagreement is a sign of misunderstanding, of depravity, of heresy, of a different weighing of incommensurable considerations."

What are the sort of ideas that need development? Garver chooses to take a statement of St. Augustine to the effect there are some subjects on which no one is a specialist, "things anyone would be ashamed not to have an opinion about." These, unlike personal experiences and factual reporting cannot be written about as personal opinion nor as exposition of a set of facts. They need actual intellectual development.

After practicing on some "essentially contested concepts," students can be led to the recognition that even personal experiences and presumed matters of fact can also be regarded as contested concepts, and therefore equally subject to development. Some examples of the realm of "essentially contested concepts" are political ideas and ideas about justice and honor.

Philosophy teachers are not alone in their experience with this kind of thinking, and there are many aspects of composition that

Garver believes to be best handled by English teachers, but he does maintain that philosophers can help to reverse declining literacy by showing how to develop ideas rather than to take easy recourse to false distinctions between concrete and abstract.

INTEGRATING VIA BIOGRAPHY

"Dialogue With Autobiography: Integrating Through the Study of Personality" by Mark E. Blum in Issues in Integrative Studies 1983. Association for Integrative Studies, Western College Program, Miami University, Oxford OH 45056. $20/year.

Combining the disciplines of sociology, history, philosophy and psychology, Mark E. Blum, Associate Professor of Liberal Studies at the University of Louisville offers a course that uses autobiography as a means of integration. Blum particularly relates autobiography to the study of personality, noting that an elaborated rationale for integrating disciplines would not be necessary if "the study of personality was cultivated throughout the years of primary and secondary schooling."

Characteristically personality studies have been pursued by way of the disciplines, and, regardless of the value of the insights from these separate viewpoints, they are separated.

Blum maintains that if students were to study persons from a "foreign culture" within an academic unit of a single semester, "one or two lives should be the focus . . . with a major portion of the time being given to the objective context." Blum's course, "Identity and Society" narrowed the area to the United States and, because of the general familiarity, he was able to examine a variety of lives, Franklin, Davy Crockett, Frederick Douglass, Mark Twain, Margaret Mead, Sara Davidson among them. Overall, the course examines the formulation of identity in different situations and from "models" provided by different disciplines.

"Philosophy provides a guiding thread," beginning with a riddle from a 1655 work by Thomas Hobbes. A wooden ship named Theseus is gradually repaired piece-by-piece until it is all new in component parts; the original parts are saved and recycled into a reconstructed duplicate. Which is the ship Theseus? The riddle is used by Blum to introduce to his students three aspects of formulation of identity: naming, structure and memory. With Hobbes, naming provides continuity of identity. From John Locke, Blum selects the idea of the importance of structuring "the facts of the identity in a coherent order" — "at the minimum, a set of conscious operating principles that determine what reality was." The third philosophical thread from philosophy is memory, "a facet of identity formulation stressed by David Hume." Autobiography can be viewed as an exercise in searching one's memory for the essential components of identity.

Blum maintains that viewed in these ways, autobiography not only interrelates the sciences and humanities, but is a means of integrating the students' lives with history.

HUMANITIES IN MANAGEMENT

"Educators must advocate holism to prepare our human resources for the coming decentralization" by George C. Lodge in a special issue of Personnel Administrator (December, 1983) on "Work in the 21st Century." American Society for Personnel Administrators, 606 N. Washington St, Alexandria VA 22314. $30 annually.

Without a doubt, schools must "get better" in the 21st century, writes George C. Lodge, Professor of Business Administration at Harvard. For him "better" means a turning away from the theoretical bases initiated in the renaissance by Copernicus and Newton, trends of specialization, reductionism by analysis, proliferated disciplines, objectivity, rationalism and materialism.

The counteractions are holism, synthetic thought, recognition of subjectivity, intuition and even irrationality as realities of human interaction with the total environment. It will not be a quick or easy process. Education is founded upon old theories which fragment both the world and ways of studying the world. Thorough various institutional and informal structures the old model is entrenched and programmed for self-perpetuation. "The college is a series of long, dark tunnels," and students who inquire how the tunnels might interrelate will receive instruction only by accidental encounter with some maverick: "respectable professionals don't get their Brownie points that way."

Some universities have established centers to facilitate integrated studies of real problems, but Lodge says it must start with primary and secondary education, "building bridges between school and community." One positive example is of a community in which a high school science instructor helped students to learn to analyze pollutants, the project leading to active participation by the students in politics and, ultimately, to the restoration of a lake for swimming."

In management, Lodge believes that the "antique assumption that management is peculiarly a business skill must be replaced by a new type of manager "who can at all times see the new interrelatedness of things." Such men and women should become "engines of change" who are marked by trustworthy authoritativeness, ability to communicate, access to power to effect change, capability to protect agents of change from the "inevitable retaliation of the status quo," and competence to integrate skills of experts. "In the 21st century good management will be measured by the levels of waste and violence in society; by the quality and standard of life in our communities; and by the creativity and self-respect of our people."

LIBERAL ARTS THROUGHOUT LIFE

"A New Mission for Continuing Education: Teaching the Skills of the Liberal Arts," by L. Steven Zwerling in The Chronicle of Higher Education, March 28, 1984. 1333 New Hampshire Avenue, Washington DC 20036. $45/year.

Contrary to the usual picture of strictly vocational orientation among adult learners today is this analysis of three types of people who could "profit from re-immersion in the liberal arts." One group, those who received their undergraduate education in the 1950's and 1960's, were well supplied with courses in great books of the western world, but, says L. Steven Zwerling, Associate Dean of Continuing Education at New York University, much of this exposure was at an age too young for full understanding.

The second group is from the late 1960's and early 1970's. Their liberal learning was haphazard, made up of attractive electives, but without any overall framework or groundwork of analytic skills. The third, most recent group are of the generation of single-minded careerists who after gaining some purchase in the business world are finding that their close attention to learning job skills has left them with an intellectual and cultural vacuum.

All three might benefit from a return to humanistic studies in an adult education setting, but this should be provided in ways that differ from the ordinary random listing of courses that prevails in most extension schedules. "Traditionally continuing education is thought of in terms of individual courses, not a curriculum." Zwerling suggests clusters of courses over a series of semesters that relate to one another by theme, chronological period or other principles. For students of the first group who encountered classics when they were too immature, he suggests a conventional reprise of their undergraduate work, permitting them to "live out the fantasy of rereading their college texts as mature adults." Adult learners ordinarily show preference for problem-centered curricula; therefore Zwerling suggests clustering a series of courses from different disciplines around meaningful issues.

For the career-driven recent graduates more "practical" clusters are recommended that go beyond technical competencies into problem-solving skills, oral and written communication skills on one side, and related academic studies in social sciences and humanities on the other.

INTO THE WOODS WITH HANSEL & GRETEL

"The Fairy Tale: An Introduction to Literature and the Creative Process" by Roberta Hoffman Markham in College English (January 1983). National Council of Teachers of English, 1111 Kenyon Road, Urbana IL 61801. $30/year, $4/issue.

Published fairy tales such as the Grimm version of Hansel and Gretel can provide a surprising variety of doorways to advanced literary works and critical approaches. Alternatively we can employ psychoanalytic, existential, socio-political, structuralist and other approaches to these brief and often familiar tales. With such technical tools firmly in mind, students are less intimidated or baffled by longer, more sophisticated works.

However, the greatest value of using fairy tales, writes Roberta Hoffman Markham, professor of comparative literature at California State University, Long Beach and 1982 recipient of an award for outstanding professor, is in the freeing of students' minds from imposing upon literary works personal opinions derived largely from restricted experiences of the here and now. Every literary work should be read as "once upon a time," that is, in its own terms.

First, though, students must develop some necessary understanding about fairy tales. The pejorative connotations of myth and fairy story should be dispelled. Fairy tales "are true because they are capable of expressing the essence of things . . . and restoring imagination to a primary place in human consciousness." A sense of tales as being moving metaphors is important. They neither report facts nor adhere to set symbolic patterns, but create a pattern of analogies between the inner psyche and outside experience. Within this "ephemeral" metaphoric narrative, all things are possible, yet self-consistent.

Markham also lays a groundwork of "masculine and feminine principles as energies within us." These are not masculine or feminine roles; we are not studying dominant men and subservient women, but looking at a division and duality that underlies myth with such pairings as sun/moon, Apollonian/Dionysian, intellect/feeling, action/being. None can exist without the other; students soon discern symbols within the dualities, such as the forest as a symbol of the feminine principle-mysterious, uncharted. After an analysis of the thematic structure of Hansel and Gretel, Markham proposes a variety of literary analogs: the splitting of characters to express contradictory feelings in The Brothers Karamazov and The Scarlet Letter, the quest into the forest of consciousness in The Divine Comedy, Woolf's To the Lighthouse, Gide's Theseus.

Another tale-type analyzed is that of the simpleton who triumphs. Markham's example is the Grimm tale "The Three Feathers." Students empathize with this unlikely kind of fairy tale hero and become more willing to understand ambivalent literary heroes such as Stendhal's Julien in The Red and the Black. The repetitive structural elements in fairy tales also prepare students to discern structural narrative patterning in works of literature. Other approaches, concepts and examples in this article support Markham's contention that with fairy tales as introduction, students learn to go beyond mere suspension of disbelief to willing belief in created worlds of imaginative literature.

GOING ONE BETTER THAN FILM

"The Slide/Tape Show: A First-Class Alternative," by Randy Croce in Federation Reports (September/October 1983) by National Federation of State Humanities Councils, 12 South 6th St. No. 527, Minneapolis MN 55402 $1.25/issue.

The gaps in a visual narrative made up of separate photographic slides are like the gaps in verbal narrative, says Randy Croce, photographer from St. Paul, Minnesota. The gaps are one reason that slide/tape shows are superior to the totally continuous narrative of film or video which do not allow for the unsaid that can be the creative contribution of the audience to cause and effect relationships and to active interpretation of symbols.

The advantages of slide-tape presentations over film are not all so abstract. Budgetary advantages are a major consideration in funding and producing public educational programs in the humanities. A 35-millimeter camera and a portable tape recorder are small, inexpensive, do not require more than one operator and, given the vast array of film speeds today, one does not need to carry along bulky lighting paraphernalia. Film and processing are inexpensive and the photographer-editor can not only make use of slides from many locations, even shots made years apart, but it is possible to borrow other persons' slides to blend in for the desired effects.

Croce made a slide-tape show under the auspices of a joint grant of the Minnesota and Montana state humanities councils on the topic of tribal celebrations of four Blackfoot tribes of Montana and Alberta. The inobtrusiveness of the 35-millimeter camera made it possible "even to be a participant in the activities," something that would be much more difficult using motion-picture equipment. "People are more likely to feel self-conscious in front of a larger, continuously-running camera which records everything that they do."

Editing has advantages, too. Croce was able to show segments to the Native American subjects who helped to select, arrange and amplify the final product. It was their selections that made it possible to see a whole category of slides that depicted sharing. Using either a commercial or a home-made slide table viewing box, the editor can look at the entire sequences at one time. Rearrangements are done in a moment, requiring none of the expensive editing equipment of film or video or the time-consuming and memory-straining searching through one or more reels for alternative cuts.

The audio portion is cheaper and easier to work into the final product. Motion-picture audiences have come to expect perfectly synchronized lip movements; with slides, the physical discontinuity of the slides frees both editor and audience from expectations of Hollywood technical perfection. To Croce, the advantage goes beyond economy: "the editor is more free to make symbolic connections between visual images and ideas stated in the audio accompaniment." An example is provided in excerpted pictures and script from Croce's production, THE DRUM IS THE HEART, showing the circle as a leitmotif that is vital to the American Indian in nature, the dances, the tepee and philosophy.

Highly sophisticated slide-tape can be done using two or more projectors, dissolves, cropped slides, progressive synthesizing of images and music mixing, and once a master program is completed, conversion to filmstrip for classroom uses is not expensive. But even with simple equipment, Croce believes that this is not merely "a second-class alternative" but "superior to moving-image media for conveying the abstract and complex ideas with which the humanities are concerned."

MANHATTAN PROJECT

The Integrated Humanities Curriculum at Manhattan School of Music, supported by a three year grant from NEH. Contact James Sloan Allen, Chairman, Academic Department at Manhattan, 120 Claremont Ave, New York, NY 10027.

Though it has been created especially to fit the needs of musicians deeply involved in a professional program, the content of the program is appropriate for undergraduates at most liberal arts colleges. The small number of professional opportunities for highly skilled musicians led the creators of the program to believe that broader education was necessary so that musicians could live rewarding lives outside the music profession. Critical thought, lucid speech and writing were fundamental skills to be taught. Logic, social responsibility, a grasp of the Western cultural heritage, and interrelations among the arts were goals of the conceptual realm. The result is a seven-part curriculum beginning with Introduction to Reading, Writing, Thinking required of all freshmen, which draws analogies between literary thinking and musical thinking. Three semesters of seminars called "The Great Conversation" introduce students to classic literary works from antiquity to the present century studied for the insights which they offer to human nature and the perennial problems of existence.

A unit of historical seminars features four models: High Culture and Popular Culture; Reason, Revolution, and Romanticism; The Culture of Modernism; War and Modern Culture. Literary study draws upon various historical periods with student performance of the music of each period a continuing assignment. The major themes and styles in all the arts of these periods is part of the curricular structure. In addition, three specialized courses complete the series, and they are coordinated with professional courses in music history and theory. The major works of American, English, French, and German literature are considered in separate courses. Aesthetics and Art Criticism offers an introduction to critical thinking about the forms and expressive terms of the arts. Myth, Life and Art gives attention to the key myths in Western music and literature. Ethics and Music explores the professional role of the musician, and two courses in political thought introduce students to the major strands of political theory and practice in contemporary world culture. A coordinated lecture-concert-film series complements these studies with significant extra-curricular offerings.

The creators of the Manhattan curriculum aim to provide a comprehensive educational experience which they believe is vital to contemporary society, no matter how professional or specialized a student's goals may be. They have organized something unique in the instruction of musicians, and much of their content and organization is imaginative and broadly applicable to non-professional situations.

WE HEAR AMERICA SINGING

"American History Through Music and Role Play" by H. Eugene Karjala and Raymond E. White in The History Teacher 17:1 (November, 1983). Society For History Education, California State University-Long Beach, Long Beach CA 90840. $15/year; single issues $5.

In full ministerial regalia, Cotton Mather lectured the dozen Ball State University students on the moral state of New England, and afterward he led them in lining-out hymns from The Bay Psalm Book. With this beginning, an eight-week experimental course set forth upon a musical and personal tour through American history. Four two-week units were prepared by the instructors, H. Eugene Karjala of the School of Music and Raymond E. White of the History Department: religion, the frontier, social reform, and politics.

Course and unit objectives were clearly articulated, the overall purpose being to place students and instructors into a "simulated past" where they could face human problems in their full historical contexts. Primary consideration was given to breadth rather than depth; thus the two weeks on religion included in addition to colonial lining-out, singing schools, "fasola" shape-notes, spirituals and a costumed debate between John Wesley and George Rapp on the comparative tenets of Methodism and the Harmony Society. For each major unit, readings of primary and secondary sources were required, along with music listening and film viewing. Unit examinations were given as well as unit course evaluations.

From the outset, students showed preference for the more active role-playing: the singing school in the first unit, the town meetings on women's rights in the third unit and, in the unit on politics, presidential election campaigns in which "candidates made campaign speeches based on research and party members supported the candidates with the singing of campaign songs." The final project had students researching individual personae ranging from Sweet Betsy from Pike to John Lennon, and, at a two-hour dinner party, sustaining each role in conversations. Evaluations indicated that the least effective aspects of the course were the subjects that had been overdone in prior experiences—for example, the American Revolution—; and subjects that were unfamiliar but were not treated in sufficient depth—specific social reform movements in particular. The course is being repeated this year.

The article includes annotated lists of resources—historical books, records, films and pedagogical information—for each unit.

SOUNDINGS

National Humanities Center's weekly radio program supported by the NEH. Contact Wayne J. Pond, Public Programs Officer, National Humanities Center, 7 Alexander Drive, Research Triangle Park NC 27709.

Since the beginning of its national syndication in 1980 this half-hour public-affairs radio series has been broadcast over 250 commercial and public radio stations reaching an estimated 111,000 weekly. The program is available without cost through Eastern Public Radio, which distributes "Soundings" via satellite to NPR stations. Stations without satellite downlinks may obtain the programs by writing to Mr. Pond directly. Humanities instructors would do well to request their local station carry this program, as its variety and timeliness make it an important instructional resource.

Just a few of the topics of past programs have been the state of our language, the art of writing literary biography, American education today, the environment, feminism, war and peace, and the social relevance of art. Discussants have been historians, writers, politicians, theologians, philosophers, and artists. Programs are lively, full of counterpoint, and easily excerptable for class use. A full list of all programs along with all stations currently airing the series is available from the National Humanities Center. A more detailed sample of topics and participants from programs scheduled this April can give an idea of the quality of this offering:

"Patterns Called War"

April 1 James Leutze (Professor of History and Director of the curriculum in peace, war, and defense, University of North Carolina-Chapel Hill); Douglas Porch (The Citadel, Charleston, SC); Samuel Williamson (Professor of History and Dean of Arts and Sciences, University of North Carolina). April 8, conclusion of program.

"Social Aesthetics"

April 15 Charles Blitzer (Director, National Humanities Center); George Hartman, architect (Hartman/Cox, Washington, DC); Claude McKinney (Dean, School of Design, North Carolina State University); Kenneth Severens, architectural historian (College of Charleston).

"Social Aesthetics"

April 22 Mary Sturgeon, art historian (University of North Carolina); Elaine Cohen, sculptor (Stony Brook, NY).

HUMANITIES EDUCATION CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

(EDITOR'S NOTE: In our first issue, we began a series on "How Do You Explain/Defend the Humanities?" The following two articles are admirable responses to challenges faced by humanities teachers today. In the first, Arnold M. Horwitch looks the Future of Humanities according to three different meanings of "humanities." In the second, Jeremiah Reedy places Humanities in the larger context of Liberal Arts Education.)

THE HUMANITIES: WHAT OF THE FUTURE?

We who are involved in the teaching of "the Humanities" are often seen as T.S. Eliot's "hollow men . . . leaning together, headpiece filled with straw . . . paralysed force, gesture without motion." This unenviable public image is of our own making and is correctible. The future of Humanities Education is up to us; but before we can decide what it shall be, we must more precisely state the question.

If we mean, "What is the future of the quantity and variety of creative activities by the public?" the answer is: "never brighter." Modern technology has produced a revolution in communication media, transportation, processes of visual and audio reproduction, new and plentiful materials for arts and crafts, and an enlargement of the so-called leisure time in which to actively participate in the production, performance, and enjoyment of the arts and humanities. If we are not intolerant about the quality of some of that production (being careful, thereby, not to discourage experimentation), the sheer quantity of it will result in many works of lasting value being created; and in the valuable works of the present, past and future being enjoyed by more people than ever.

If we mean, "What is the future of the Humanities as scholarly disciplines within academic institutions?" the answer is: "the same as it has been for the past 150 years (or perhaps as far back as the Alexandrian scholars of the 3rd Century B.C.)." Truly valid, valuable research, extending our knowledge of important persons, works, events and issues, will be done by a very few people gifted in certain ways. The amount of significant work (perhaps "meaningful" would be a more appropriate albeit overworked word) will not be substantially enlarged by the large increase in the number of workers in the field; for those who are blessed with important aesthetic and intellectual insight are exiguous. The mass of scholarly work published will continue to be undistinguished in content and pedantic in form. Eventually the force of events (the costs of producing, storing, retrieving, and communicating this plethora of vacuous material) will reduce the academicians' present insistence on this kind of human effort to a sensible level, which will still leave room for much arcane scholarship.

If we mean, "What is the future of the teaching of the Humanities?" the question can be divided into five subordinate questions:

1. What shall we teach?
2. To whom shall we teach "it"?
3. When shall we teach "it"?
4. Who should teach "it"?
5. Toward what end should we teach "it"?

As to the first question, we paraphrase Matthew Arnold: The best that has been thought and expressed, in a variety of cultures, times, and modes of expression (not solely the literary mode). We should be sensitive to the current cultural productions, but never carried away by the fads of nostalgia, historicism, or popular contemporaneity. Wordsworth said well what we should teach:

"Of Truth, of Grandeur, Beauty, Love, and Hope,
  and Melancholy Fear subdued by Faith;
Of blessed consolations in distress;
Of moral strength, and intellectual Power;
Of joy in widest Commonality spread;
Of the individual Mind that keeps her own
Inviolate retirement, subject there
To Conscience only, and the law supreme
Of that Intelligence which governs all."

As to whom we should teach the Humanities, the tragic failure of American education is the loss of the transference of vital awareness of "the best that has been thought and expressed" to the youngsters in the elementary and secondary schools. The real purpose of the "general studies requirement" for undergraduates at our large colleges and universities is to provide some minor remedy for this earlier systemic failure. The usual four years in college are the least important for the beginning study of the Humanities (except for the practice of critical thinking and the development of a mature awareness of the moral nature of Human Beings). Sensitivity to the illuminations and enjoyments inherent in the Humanities should be developed in a continuous orderly manner throughout the twelve years of lower education. The undergraduate years in college could then provide the deepening and enrichment of these illuminations and enjoyments, as a result of the natural demand of the students, rather than as an inconvenient graduation requirement.

We teachers of the Humanities are cognizant that arts and letters provide life-long opportunities for personal and social enrichment. Much more ought to be done by academicians to reach out beyond the campus, to actively participate in the needs and opportunities of Continuing Education programs. At a much later stage in life, to study the works of Plato, Dante, Shakespeare, Goethe, Praxiteles, Giotto, Rembrandt, Picasso, Bach, Mozart, Beethoven, Mahler with the knowledgeable assistance of an enthusiastic, dedicated teacher, could be a corrective to our national blight of alienation, angst, and meaningless material consumption. Futher, an appreciation of non-Western cultural achievements could go far in developing in us the desire to actively preserve our total human culture, through pluralistic enrichment rather than induced homogeneity.

As to the fourth question, the Humanities teacher (at all levels of education) should be a broadly-trained, widely-experienced person, with a synoptic rather than analytic view of human existence. This person should be dedicated to the students, not to the "disciplines;" should be inspired by the works presented, and by the modes of expression being studied. Above all, the Humanities teachers, and the system within which they perform their work, ought to be humane: sensitive, and sympathetic to the living needs of students and colleagues.

Finally, the teleological question: "Why teach the Humanities?; toward what end?" Here it might be best to itemize, in increasing importance:

1. To combat the gross materialism of our age and place. There is much truth in the general complaint that our lives lack true aesthetic pleasure, self-fulfilling productiveness, real comradeship, and adventure. Perhaps Alexandre Solzhenitsyn said it best in his Harvard Commencement address of 1978: "After the suffering of decades of violence and oppression, the human soul longs for things higher, warmer, and purer than those offered by today's mass living habits, introduced by the revolting invasion of commercial advertising, by TV stupor, and by intolerable music."

2. To help people, younger and older as well as college-age, become more discerningly aware of "the best that has been thought and expressed"--for their lifelong enjoyment and enlightenment.

3. To assist people to recognize the fundamental freedom of the human creative spirit as manifest in the awesome works of art, architecture, fiction, music, poetry, dance, drama, and philosophy, that exceptional persons of all cultures and ages have produced.

4. To aid people to give birth within themselves (as did Socrates, the self-described "midwife"), to the realization of our ultimately moral nature which requires of each of us that we accept the responsibility for our lives, for the lives of other human beings, and, given our growing technological power, the responsibility for all earthly life itself.

If we academic Humanists do not see our mission in these terms and fail to attend to the declared and undeclared anguish of people today, then there will be scant future, of any real value, for the teaching of the Humanities.

We Humanists should fine-tune our minds so that we can express to others, in concise coherent terms, that bit of understanding we've reached and the mass of unanswered questions we've uncovered. We should joyously teach in our chosen fields with the remembrance of Wordsworth's thoughts:

"--may my Life
Express the image of a better time,
More wise desires, and simpler manners—nurse
My Heart in genuine freedom—all pure thoughts
Be with me--so shall thy unfailing love
Guide, and support, and cheer me to the end!"

Arnold M. Horwitch
Arizona State University
Tempe, AZ 85281

A CLASSICIST'S GUIDE TO DEFINING LIBERAL ARTS EDUCATION

There is much confusion about what a liberal arts education is. This essay is a modest attempt at definition. A glance at an elementary logic textbook reveals that there are many kinds of definitions. There are etymological definitions, ostensive definitions, and nominal definitions, not to mention real, descriptive, stipulative, causal and essential ones. If we wanted an etymological definition of a liberal arts education, we might explain the derivation of the word "liberal" from Latin liberalis and arts from Latin, ars, artis. If we wanted an ostensive definition, we would point to people who are reputed to be liberally educated. One could go on and on, but the best type of definition (and according to some the only genuine definition) is one per genus et differentia. This means we identify the class or genus to which the thing to be defined belongs, and then we tell how it differs from everything else in the class by giving its "specific difference." Thus to define a triangle we state that it belongs to the genus polygon which also includes quadrilaterals, pentagons, hexagons and other many-sided figures. Next we identify the specific difference of a triangle as having three sides. A triangle then is a three sided polygon.

Although I have been advised by professional philosophers not to attempt it, I have decided with the boldness that comes from imperfect knowledge to define a liberal arts education per genus et differentia.

Liberal arts education belongs to the class "post secondary education." Among other types of education that belong to this class are vocational/technical training, education at a polytechnic institute, education at a conservatory, professional education, seminary education and probably others I have failed to notice. No one will quarrel with this. The difficult task is to identify the specific difference that distinguishes liberal arts education from the other members of the class. A careful study of the history of Western education and perusal of a number of college catalogues convinces me that there are three interrelated characteristics that distinguish a liberal arts education from all other types of education:

1. A liberal arts education is non-vocational.
2. A liberal arts education is a literary/humanistic education.
3. Liberal arts education is broad.

Liberal arts education involves the study of subjects that do not prepare students for any specific job or career. The old saw has it that "a liberal arts education teaches a person not simply how to make a living but how to live." A liberal arts education is a preparation for life.

This does not mean, of course, that liberal arts education and vocational training are incompatible. They are in fact complementary, and there is no reason why students can't major in business administration or nursing and get a liberal arts education at the same time as long as they study the subjects that are essential to liberal arts education.

When I say that a liberal arts education is essentially a literary/humanistic education, I mean that it involves the study of literature, history, philosophy, English and foreign languages, art, music, speech, religion and other subjects that have "humanistic content and humanistic methods," as NEH puts it. I mean literary in an almost etymological sense, i.e. focusing on written documents; hence the emphasis on mastery of language (both the native language and foreign languages) that has characterized liberal arts education since the time of the sophists, Plato and Aristotle. The literary/humanistic nature of liberal arts education is, of course, inextricably linked to its non-vocational character. It is, of course, obvious that for students who plan to become teachers of humanistic subjects, liberal arts education is both liberal and vocational, but such students are the exceptions. Liberal arts subjects are studied for their own sake while vocational subjects are always means to an end, viz. a career or profession.

A liberal arts education is a broad education because the humanities raise the "big questions," the existence of God, the meaning of life, the nature of human nature, the foundations of morality, and so forth. Breadth, however, has another aspect, viz. diversification, and it is towards this that the social sciences, natural sciences and mathematics make their indispensable contribution. A liberal arts education is thus a broad literary/humanistic education that is not directly vocational.

Several quite obvious conclusions follow once we have this definition of liberal arts education clearly in mind. In the first place, the courses that constitute the specific difference are part of the essence of a liberal arts education and are, therefore, the ones that should be required. At some institutions, however, students are required to take almost no work in the Humanities and can earn a B.A. degree with little or no work in English, foreign languages, philosophy, religion, history, art or music. A liberal arts education without extensive work in the Humanities is a "triangle" without three sides. Secondly, the culmination of a liberal arts education is a B.A. degree, and historically it has differed from a B.S. degree, a B.F.A. degree, B. Mus. degree and other bachelor's degrees. Students who do most of their work in the social sciences or natural sciences and take only one or two Humanities courses should be awarded a B.S. degree and not a B.A. It is unfortunate that we have lost sight of the differences between bachelor's degrees. One wonders, furthermore, if there is any sort of obligation to try to meet society's expectations in this regard.

A third insight that flows from the definition given above is that humanists are specialists in liberal arts education; we do very little vocational training. It follows from this that humanists must bear the lion's share of blame if liberal arts education is poorly understood today. Humanists have failed to articulate a philosophy of education and have failed to explain the claims of liberal arts education to the last generation or two of students. In addition, they failed to defend traditional liberal arts education vigorously enough when it came under attack in the late '60's and early '70's.

But I will go even further: Liberal arts education is Greek through and through. The Greeks invented it, the Greeks passed it on to the Romans whence the Western world inherited it. Liberal arts education is Greek in origin; its assumptions are Greek, its methods Greek, and its goals Greek. Furthermore, for nearly two and one-half millennia, a liberal arts education was an education in the Greco-Roman classics. A corollary of this proposition is that classicists are specialists in liberal arts education par excellence. We are in a unique position to explain to the contemporary world what liberal arts education is.

In conclusion, let me say that I do not think that academics talk enough about what liberal arts education is. I think that the situation is so serious, in fact, that we should hold "teach-ins" to discuss and debate the nature of liberal arts education, a subject which, by the way, is not a trivial one—it pertains to our very raison d'etre.

I shall no doubt be called a trouble maker for raising these issues, and I shall be accused of being divisive. I shall be accused of arguing solely pro domo mea, but that does not matter. I hope, however, that some readers will be provoked by this argument to challenge the substance of what I have said and that this will lead to a fruitful exchange of ideas and insights which would benefit the whole of academia.

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PLATO IN THE CLASSROOM: PHILOSOPHY AS HUMANITIES CORE

--Which of these two lines is straighter, A or B?

—Line B, obviously.

—Is it perfectly straight?

—No.

—How do you know?

--It can't be; it's made of chalk, and if you looked close enough, you'd see little bumps.

—Here is line C. Is it straighter than B?

—Yes.

—How do you know?

—It looks straighter.

—What do you mean?

—Well, it's not perfectly straight, but it's, you know, pretty close.

—Line C is pretty close to the idea of straightness you have in your mind?

--I guess so, yes.

—So when you call a line "straight," what you are doing is comparing it to the idea of straightness which you somehow have in your mind, or Ideal Straightness. Have you ever seen an absolutely straight line? Could you?

—No, but . . .

—Why not? Where did you get this idea of straightness if you have never seen it? And if you died, would line C still be straighter?

We introduce our study of Plato's Theory of Ideas with a Socratic dialogue similar to the above. The controlled discussion moves to consider other Platonic Ideas, substituting for Straightness first Equality ("Are these two pieces of paper equal, in the sense of absolutely identical?"), then Justice ("Then, when we say a law is unjust, we must have in our minds an idea of Justice, and the law in question falls short when we make the comparison?"), then Beauty ("So the Parthenon resembles Ideal Beauty more closely than Huron High School does? Try to disregard your affection for your school."). We move from here, an elaboration of a passage in the "Phaedo," to argue the independent existence of Ideas, and then the claim that we learned these Ideas before birth.

Our Humanities program at Huron High School in Ann Arbor, Michigan, is a team-taught interdisciplinary course which examines Western European civilization. We move chronologically, and in many ways our study of Plato is the foundation of our course, much as it is a foundation of Western European thought. Students read the "Crito," the "Phaedo," and sections of The Republic, and we discuss them in history and literature seminars. We use our study of Plato to initiate seven themes in the course:

1. The dualism of body and soul. This dualism persists as the problem of mind, which we encounter later with Locke and others, and it is transmuted into Christian terms, as in St. Augustine's "City of Man" and "City of God."

2. The Theory of Ideas. Platonic idealism reinforces our study of Greek sculpture and architecture, and it resurfaces frequently—in Botticelli and Shelley, and in apollonian approaches to music.

3. The nature of proof and argument. Study of the "proofs" of the soul's immortality in the "Phaedo" leads to a distinction among mathematical, scientific, and philosophical proofs, the latter being more of a persuasive argument than a proof in any strict sense. This concept of proof as argument underlies teaching students to write interpretive essays. The aim here is a flexible and humanistic sense of what knowledge and truth mean.

4. The immortality of the soul. Examine what Plato believed and the grounds for his beliefs in the "Phaedo," and compare that to the beliefs of students and the grounds for their beliefs. Platonic thought had a strong impact on the concept of the soul's immortality.

5. A political system as a product of values and assumptions about human nature. While The Republic is not our first such consideration (students read Hammurabi and Pericles' "Funeral Oration" among others) it is clearly a system comparable with others (Utopia, The Prince, Leviathan).

6. The courage of Socrates, the man. The nature of the hero is a recurring theme, and the example of Socrates is compared with others (Odysseus, Job, Hamlet, Faust, Nora Helmer) throughout the course.

7. Philosophy as a product of historical context. Plato's otherworldly "Phaedo" and his totalitarian Republic can be seen in the light of the uncertainties following the Pelopennesian Wars and the perceived decadence and materialism in Athens.

Thus philosophy, and especially Platonic philosophy, can be valuable as a discipline in and of itself as a path to knowledge, but it can also serve as a path to the broader appreciation of human achievement in history, music, political science, literature, and art history. An interdisciplinary humanities course is a perfect place for philosophy because philosophy provides a home for the humanities.

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VITRUVIUS: ALL-PURPOSE ROMAN

One of the most characteristic symbols for contemporary humanities programs is Leonardo's drawing of a nude man, spread-eagled and inscribed within a circle and a square (see p. 44). Occasionally we see this image of "man the measure of all things" labelled as the "Vitruvian Man," but all too rarely are we told anything of Vitruvius, the Augustine Roman architect who prompted this sketch and whose dicta have influenced western architecture up to this day.

Fortunately, Vitruvius' Ten Books on Architecture is available in paper translation (Dover $5), it is eminently readable and endlessly fascinating, and over the past dozen years I have found it to be a humanities text that presents portals to many aspects of classical and modern humanities. Of course, if you require an unmitigated diet of high tragedy and deep moral philosophy, this practical manual of building and technology would appear to be a mundane interruption of True Humanities. Classicists, I am told, disdain the Ten Books because the Latin is clumsy.

On the other hand, there may be no clearer ancient work available that exemplifies the classical aesthetic ideals of balance, symmetry and propriety. These, and other terms, are carefully explained by Vitruvius with specific examples. (One assignment I have made after students have these concepts firmly in mind is to ask students to apply them to a building or place with which they are familiar--I have had some startlingly persuasive arguments for the classicality of an ROTC quonset and a shopping mall--; but the key outcome is that students not only begin to look critically at architecture and urban design, but they acquire classical techniques for doing so.)

Vitruvius also is an exemplary "You are There" document. All we know of Vitruvius is what he tells us, which even includes details of his personal appearance. He describes only one of his own buildings—a basilica which departs from the norm he recommends, but Vitruvius addresses his books to Caesar Augustus because he anticipates major public works projects at this dawn of the Pax Romana, and as a reference cites Augustus' "father" Julius, for whom Vitruvius was a military architect.

Besides these intersections with political history, Vitruvius connects well with classical drama (he describes theatre designs in both Rome and Greece, providing details found no where else of acoustic amplifiers and movable scenery for different types of drama) and, naturally, with temple designs and their religious and philosophical rationales. The "Vitruvian Man" is part of the undercurrent of Pythagoreanism that runs through all the Ten Books, with ideals of perfect form, mystical numbers and universal harmonies.

In brief then, major humanistic themes are incorporated into Vitruvius' work, but in an applied context. My practice is to assign portions that relate to concepts of balance, symmetry and propriety to provide a material, structural base for one of Terence's equally structural comedies like The Brothers or Phormio, and for the aesthetic ideals of Horace's Ars Poetica, and for the epicurean moral balance of Cicero or Lucretius. My ultimate goal, however, is to demonstrate the persistence of classical ideals, and the Vitruvian model is not only a firm (and scholarly legitimate) base for architectural examples, but Vitruvius' easy style smooths the way for reading his heavier imitators, Alberti and Palladio, from whom all Renaissance, Baroque and Neo-Classical theory derive.

If I taught in a technical institute, I would make Vitruvius more central and assign the whole book, with its recipes for concrete, for amplifiers, for city layouts, for tuning catapults, for bathhouse heating systems, for hydraulic organs and odometers. (See A.W. Sleeswyk's article in Scientific American, October 1981.) But even without such a selective student audience, I have found that Vitruvius attracts and informs students who are baffled or repelled by what they otherwise perceive as aesthetic non-problems and alien dead cultures. (Conversely, it should be allowed that other students do not need a material portal to understanding philosophy and arts, but generally I find that the historical immediacy of Vitruvius stimulates the aesthetes as much as it does the unsophisticates.)

Finally, as Vitruvius writes about the education of an architect, I find one statement of particular use for explaining the value of interdisciplinary humanistic liberal education:

> "But perhaps to the inexperienced it will seem a marvel that human nature can comprehend such a great number of studies and keep them in the memory. Still, the observation that all studies have a common bond of union and intercourse with one another, will lead

to the belief that this can easily be realized. For a liberal education forms, as it were, a single body made up of these members."

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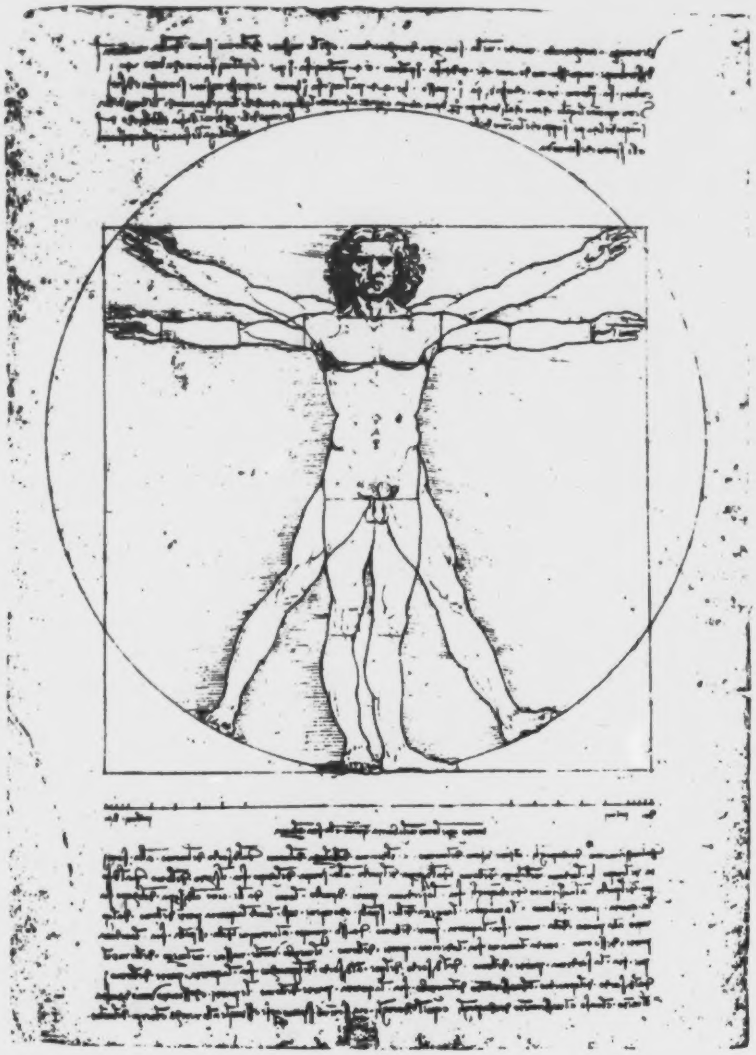

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Richard Kunz
Art Department Chairperson

Robert Roesler
Social Studies Department Chairperson

Alexander Hamilton High School
Milwaukee, Wisconsin

"Here's to Milwaukee, the Cream City of the Lakes." Most of us might link that sobriquet to a sudsy fluid which long proclaimed that it was the agent for the city's fame, or might associate it with the "America's Dairyland" caption which graces Wisconsin's license plates. In reality, Milwaukee, the Cream City, the "Athens of the North," established its nickname during the 19th century, when vast areas of the city consisted mainly of residences and commercial and civic buildings constructed of a light (cream) colored brick produced from the clays peculiar to the area. From the 1840's until the turn of the century, vast quantities of these bricks were made, and were marketed in an area from Dubuque and Minneapolis to cities as far east as Buffalo, New York. Milwaukee County's 250 square miles remained, however, the center of cream city brick, although most structures were demolished over the years, particularly during the post World War II decades. Other buildings suffered misguided attempts at "modernization," or came to languish beneath coats of paint or grime. During the 1970's, though, local preservation and restoration efforts were becoming evident.

In 1978 the authors, colleagues for many years, submitted a proposal to develop a knowledge and appreciation of local historic cream city brick architecture among high school age youth in the area, and to inventory Milwaukee County's surviving cream city brick in the process. The "Cream City Brick Project" was funded by the City of Milwaukee Public Schools, with suburban students eligible to participate under provisions of the Milwaukee School Desegregation Plan. The Milwaukee County Historical Society also agreed to support photographic costs of the project, in return for receiving the results of the project's historical research. Operated as a part of the summer school program, each year's cream city brick project consists of a sixteen day "History of Cream City Brick" workshop meeting for four hours per day, followed by a sixteen day "Depicting Cream City Brick in Art Form" workshop meeting for the same number of hours. The four hour (8 am until Noon) time block makes it possible for students to travel by bus to visit and study buildings, and to do research at local archives. It also permits students to have lengthy, uninterrupted art studio or fieldwork sessions. Students may enroll in either or both portions of the workshop, which grants 1/2 unit high school credit in social studies for part 1, and 1/2 unit high school credit in art for part 2.

Since 1979 a total of approximately one hundred students from sixteen area schools, residing in the City of Milwaukee and four of its suburbs, have participated in the project. They have ranged in age from 13 to 19, and in ability from class valedictorian and skilled art students to students taking the course for makeup credit or without prior high school art education.

Preparation for the annual workshop commences in the fall of each year, when an area of the county is surveyed by the history instructor, with the help of interested winter school students. (Enrichment funds are available from the school system for this activity.) Approximately 100 buildings are located, with their addresses recorded. Black and white photos (color film dyes deteriorate over a period of years) of each building are taken in early spring, when leafless trees permit a clear view. Promotional flyers are printed in spring and distributed to area schools. Letters are sent to owners of buildings and to archival agencies and museums enlisting their cooperation. The history and art instructors confer, selecting enlargements of photos for studio work, and planning sites for art field work.

The sixteen day history workshop operates from mid June until early July. After an introductory planning session, participants spend two days studying architectural styles through field trip visitations to the historic district of the neighboring city of Racine, and to buildings in Milwaukee which were surveyed during prior years. Each participant then selects several buildings from the enlarged map and photo display of the current year's project which is mounted on the classroom bulletin board. The class then travels by bus and on foot for two or three days, personally visiting every building, taking field notes, and often meeting with owners and seeing interiors. Several days are then spent doing research in the archives of the County Historical Society, the County Courthouse, the Local History Room of the Public Library, and the City Hall. Old maps, newspapers, directories, building permits, and real estate records are used, and in some cases oral history interviews are made, to determine the construction date, original owner, and other pertinent data for each building. This information is recorded on 5 x 8 work cards. Two days are then devoted to typing up results on 8-1/2 x 11 "Cream City Brick Building Data" sheets, and mounting photos thereon. (See illustrations on following page.)

This data is made available to students during the second (art) portion of the workshop prior to being presented to the Milwaukee County Historical Society. With the required work completed, the final day or two of the workshop has a more relaxed atmosphere, with visits to sites maintained by local historical societies.

The art portion of the Cream City Brick Work Shop starts in early July and runs until approximately the beginning of August. The specific subject matter (old brick buildings), and the unique length of the class (four hours), provide an excellent opportunity for the students to experience and complete a large variety of art work. Most students finish the sixteen day art portion with at least a dozen matted or framed drawings and paintings; it is not unusual for some to have twenty or more suitable for display. (See illustrations next page.)

The art workshop is divided into three segments: drawing, transparent water color, and acrylics. This includes on-site and studio work in all three areas as well as critiquing and matting following each segment. The summer workshop culminates with a student art show along with pertinent historical information and photographs which the students put up for display at the Milwaukee Public Schools Central Office.

Although students acquire skills in architectural identification, map reading, archival retrieval, historical methodology, use of microfilmed materials, written communication, drawing and painting, and other areas, a greater effect of their participation in the project has been their heightened perception and appreciation of our local architectural and historical tradition. The Cream City Brick Project might be adapted for use in any community, at any age level. An engaging task in humanities education is evident: People need to be educated to appreciate what is beautiful in our urban architectural environment; we all need to open our eyes to perceive our urban landmarks; cutting ties to our history through mindless demolition is like cutting anchor chains to our existence; preservation and restoration can help us to understand the processes of our development, and to provide keys to the questions, "Who are we? Where do we come from? Where are we going?

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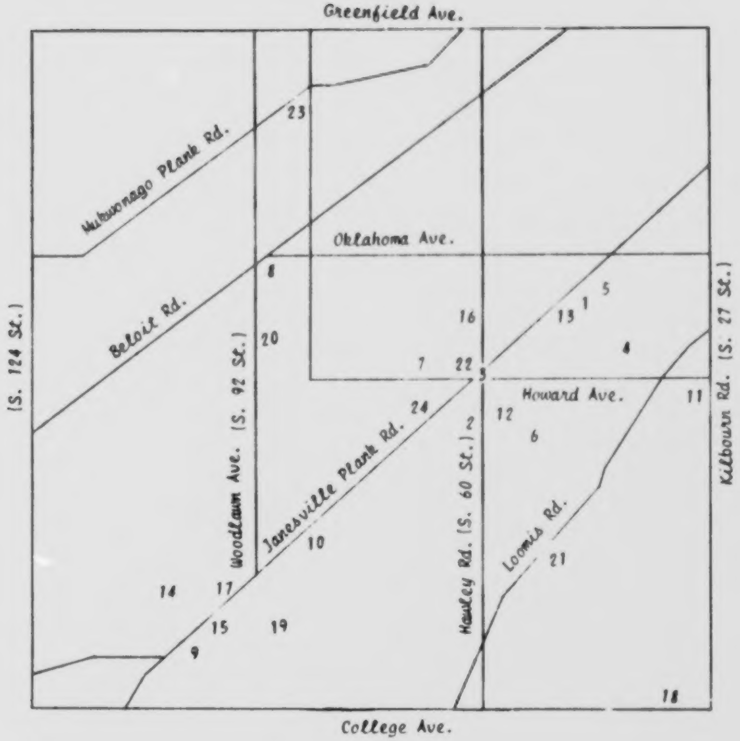
Township of Greenfield



1. Frederick Hegelmeyer's Barn, 1847
2. The John Charles Boogk House, 1850
3. Old Blessed Sacrament Rectory, 1854 (?)
4. The John B. Dousman House, 1855
5. The United Brethren Church, 1858
6. The Heinrich Stellman House, c. 1859
7. The Edward Wiessner Mansion, c. 1859
8. The Matthias Jaeger House, 1860
9. The John C. Crounse House, 1860
10. The Philip Reilly House, c. 1860
11. The Frederick Meyer House, 1863
12. The Carl A. Hirsch House, 1865
13. The Leonard Weiler House, 1865
14. The Christoph Herbst House, c. 1867
15. The Jacob Wagner House, 1869
16. The John Hommel House, 1869
17. The Hanns Stoll House, 1870
18. The Henry Behrens House, 1870
19. The Werner Trimborn House, 1874
20. The Peter Palmersheim House, 1875
21. The Thomas Ruesch House, 1879
22. The Sommers House, 1883
23. The Garfield School, 1887
24. St. John's Lutheran Church, 1896

4. The John B. Dousman House, 1855
3700 South 43rd Street, Milwaukee
Artist: Fred Kosloske

This property was owned by John B. Dousman (1806-1868), the brother of Hercules Dousman, whose mansion Villa Louis (Prairie du Chien, 1872) is a state historical site, and the son of Michael Dousman, pioneer fur trader. John was a physician with a practice in Milwaukee's seventh ward. He served as a delegate to Wisconsin's State Constitutional Convention in 1846, and was president of the Territorial and State Medical Society. His first wife and son died in 1853. The City Tax Assessor's Office dates the house at 1855. John B. Dousman remarried the following year, but continued to show a legal residence in Milwaukee. Probably the house was used as a country summer and weekend farm. The 1860 census indicates that Dousman, his wife, four children, and five servants were all listed as household members. The front of the house features arched second floor windows and a first floor bay, which create high, narrow lines. The house has not experienced any major structural modifications. After the death of Dousman, the property was purchased by John Adler. Although it was twenty years old when the Milwaukee County Historical Atlas was published in 1876, the house, still a showpiece, was featured in the Atlas. In recent times the brick was painted green.

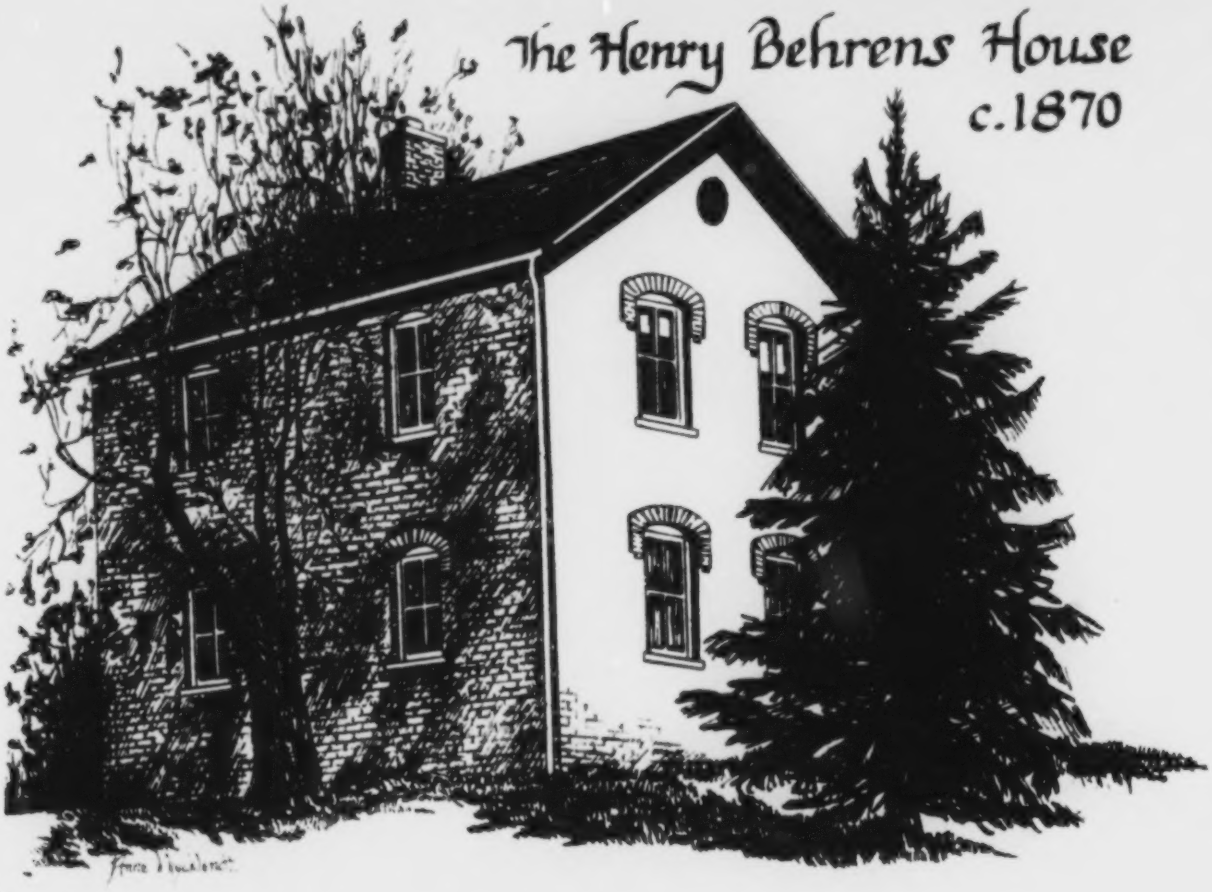
5. The United Brethren Church, 1858
Rear of 3450 S. 52nd Street, Greenfield
Artist: Anne Wycklendt

The Evangelical United Brethren originated with German immigrants in Pennsylvania. The first local church, a log cabin built in 1844, was replaced by this brick structure in 1858. When the present church was constructed in 1929, the Cream City brick structure was moved to the north of the cemetery. It continues to be used as a museum by the church. The pews are those of the original 1844 building. Many of the windowpanes still hold the original glass.

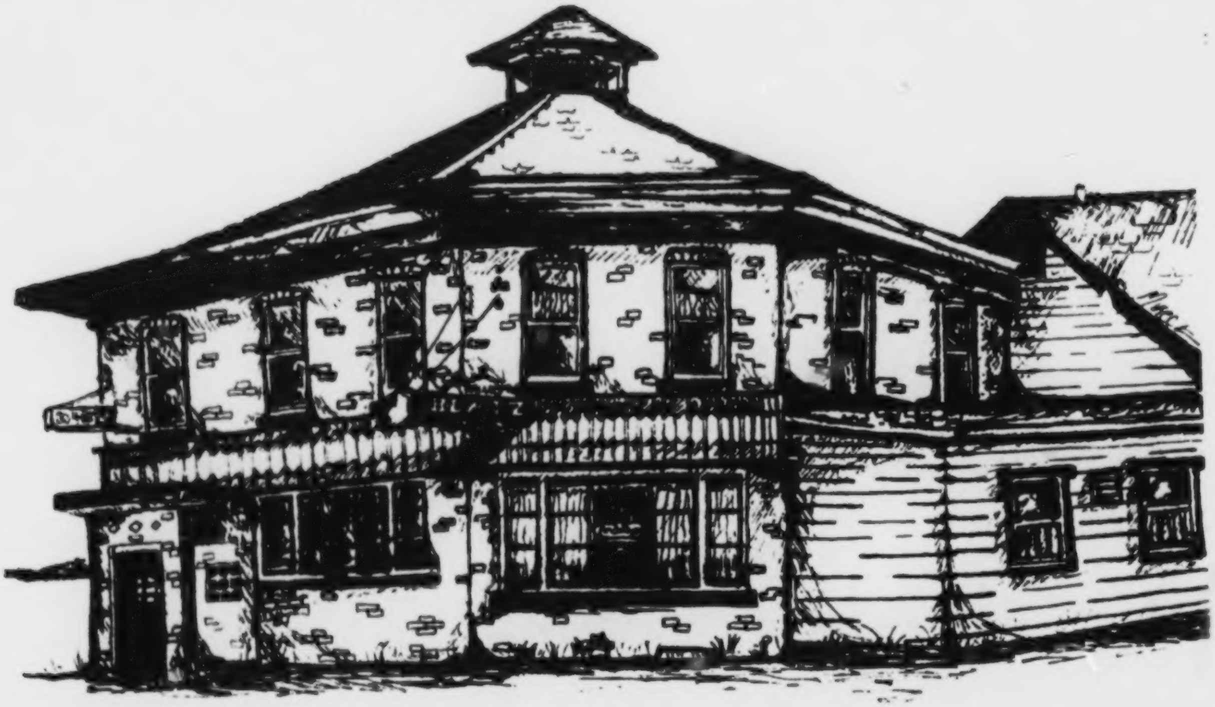
6. The Heinrich Stellman House, c. 1859
5339 W. Cold Spring Road, Greenfield
Artist: Linda Zelewski

Heinrich Stellman (1798-1876) was a farmer who came from Germany in 1844. His original house faced 60th Street. Although this brick six-room house does not appear on the 1858 plat map, Township of Greenfield tax records show a 250% jump in the value of the property from 1857-1859, suggesting that the house was constructed shortly after the plat map was made. The rear wing of the T-shaped structure is one-story wood with a basement. The first floor of the brick front has a triple layer of bricks, with two layers on the second floor. The front section, which has a brick wall between it and the rear section, has a five-foot crawl space, rather than a full basement, beneath it. The hipped roof is topped by lightning rods, like the nearby Boogk house. The window lintels are similar to those on the United Brethren Church and the Layton House on Forest Home Avenue. They emphasize the austere, rectangular lines of the house. Stellman family members lived in the house until well into this century.

The Henry Behrens House
c.1870



The Mathias Jaeger House
—1860



ACHIEVING HISTORICAL SYMMETRY: NEW MATERIALS FOR INTEGRATION INTO ANY HUMANITIES COURSE

John Dewey suggested that historical study created windows on the past. The image is of a person looking out of the windows of a mansion, the views of the garden differing depending on the window's position. Recent academic research in the area of women's history is providing new windows on the past. Women's history has become the "cutting edge" of contemporary historical scholarship. Educators in the historical and humanities disciplines who ignore the new women's history scholarship may be presenting distorted or limited views of the past. Yet educators cannot be expected to sift through the vast amounts of historical scholarship and then create the needed curriculum units that can help to fill the void of women's history in most secondary social studies courses.

With this curriculum need in mind, Marjorie Wall Bingham and Susan Hill Gross have been funded by federal grants and private foundations to write curriculum units on the history and culture of women in a variety of world areas to be used with secondary students. These units are meant to be blended into regular global studies, western civilization and world history courses - not to make up a separate course. Each unit includes a student book or books, a sound filmstrip and teachers guide. The books and filmstrips published in the series are:

Women in India
Women in the USSR
Women in Traditional China
Women in Modern China
Women in the Islamic Middle East
Women in Israel
Women in Africa of the Sub-Sahara
  Vol. I - From Ancient Times to the Twentieth Century
  Vol. II- The Twentieth Century
Women in Ancient Greece and Rome
Women in Medieval/Renaissance Europe

Women in Latin America will be published next year in two volumes. Women in Japan is currently being researched with the help of grants from the National Endowment for the Humanities, Northwest Area Foundation and The Japan Foundation.

All of the units can be purchased through Glenhurst Publications, Inc. (write for a price-list)

6300 Walker Street
Central Community Center
St. Louis Park, MN 55416

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For further Information write - Susan Hill Gross/Marjorie Wall Bingham
Women in World Area Studies
6425 W. 33rd Street
St. Louis Park, MN 55426

BACK TO BASICS IN HISTORY: MEMORIZING DATES

The perennial scapegoat for unimaginative teaching of history is the idea that "history is just memorizing a lot of names and dates." Judging from my experience, either none of this "took," or more likely, it was never done. Many of my students seem not to carry in their minds any chronological hooks on which to hang ideas, documents or events.

What I would like to do is to assemble a list of memorable dates possessing mnemonic characteristics. If students could summon up a sensory reminder for two or three dates per century A.D. and one or two per century B.C. they would have useful equipment for establishing time contexts for new learning experiences.

A few mnemonics are built in: the American poet Christopher Morley once wrote a poem about neo-classical poetry demonstrating that Alexander Pope not only wrote couplets, but he was born and died in couplets, 1688-1744.

Other dates are memorable by coincidence. For example, Shakespeare, Marlowe and Galileo were born in the year that Michelangelo died, 1564. This is, of course, the merest of coincidences, and hardly important—three babies and a dying man represent nothing to either arts or history, so it may be desirable to invest the dates with meaning, or impose meanings upon them. A death mask of Michelangelo exists, which could become the mnemonic for the date. If you have a friend who is a stamp collector, you could look for 1964 commemorative stamps of the babies' 400th birthdays, which might make it stick. For the Pope couplet-dates, search through his Essay on Man or Essay on Criticism for a memorable couplet that represents Age of Reason thought—in Bartlett's "Quotations," Pope is right up there with Plutarch and Poor Richard as a parent of memorable lines.

But these dates remain pretty much trivial in their effects on events or history. That is, they are a far cry from 1492 and 1776, dates that are pivotal or epitome dates. In a sense, 1564 is like the year One, when no one knew it was the year One, and the only event of importance by hindsight is that Jesus was four or five years old—or, that the Nativity was half-a-dozen years in the offing. By effective teaching, even such a date can be invested with cultural meaning, as Moses I. Finley does in his charming essay on "The Year One" in Aspects of Antiquity (Viking, 1968).

To start the list, I'd like to suggest 1863 as an epitome date. The mnemonic is "Four score and seven years": Lincoln's Gettysburg Address was delivered in 1863; 1863 minus four score and seven = 1776; so if you forget 1863 but remember the speech, you can work it out! The year 1863 was also pivotal in the Civil War, for both Gettysburg and the surrender of Vicksburg occurred on July 4, exactly four score and seven years after the Independence Day (whose mnemonic is the Liberty Bell). We need not limit the epitome meaning to military or political history: on January 1, 1863 President Lincoln issued the Emancipation Proclamation, a non-event (not a single slave was freed in reality) of tremendous social significance. Once the epitome date is fixed in the students' minds, one can play "near miss" games. For example, 1863 was the year after the Homestead Act and the Morrill Land Grant Universities Act, both of which profoundly affected American social history. Ideally, for the humanities and the arts one would like to have a major art work associated with the date, (but the best I can find is the Gettysburg Address, which is not bad at all), as well as finding cross-cultural events and artifacts to avoid ethnocentrism. But alas! 1863 seems to be American only.

Unless you want to plant the seeds of the Viet Nam War: Cambodia became a French protectorate in 1863; In the Viet Nam Peace: the First Draft Riots in history took place in New York City in 1863. (F.S.)

EDITOR'S NOTE: Do you have a candidate for mnemonic history? Send in a paragraph or two pages. See Editorial Policies page for format and style.

MEDIA WATCH: VOICES AND VISIONS

A new series on American poets and their works should start on public television in the fall of 1985. Now is an excellent time to begin putting together literature courses to coordinate with this offering. The New York Center for Visual History directed by Lawrence Pitkethly is completing the first of thirteen programs, aided by a grant from NEH. Helen Vendler, professor of English at Harvard, is the senior consultant for the series. Ten programs will feature the works of single individuals: Whitman, Dickinson, Pound, Crane, Frost, Stevens, Eliot, Williams, Moore, Robert Hayden and black poetry. Three additional programs will collect poets Robert Lowell, Jarrell, Berryman, Bishop, Plath, Charles Olson and the Black Mountain poets. The programs specifically decline to illustrate read poetry with visual backgrounds. The actual labor of making poems is a large portion of the content, showing from the works and words of the poets how the works gradually came to be. Visual elements will be drawn from archival materials, still photos, and scenes of places where the poets lived and worked. Interviews of the poets' relatives and associates are part of the format. Estimating that the percentage of people in this country who read poetry is about one percent, the creators of the series have undertaken a long and difficult project in hopes of bettering those odds. (S. Scholl)

PRESS WATCH: DEATH AND THE HUMANITIES (Bucknell University Press, Spring, 1984)

If you have wondered what you might do to develop a Humanities course, or even one unit, on death and dying, a new book by Sharon Scholl, Professor of Humanities at Jacksonville University contains all the data you would ever need. Based on a long running and very successful course, the book has an overview of the language used by the arts in relation to death concerns, and chapters on the role of the survivor, war, and immortality. Materials included are novels, short stories, poetry, music, philosophical works, and visual arts. The book would be suitable for courses for advanced undergraduates or for graduate students, but its greatest use is as a large repertoire of useful items for teachers who are searching for special topics and materials. Far more than simply a listing of works available, the book analyzes works presented both individually and in relationship with other major works on the same theme. Written in non-scholarly English, the book is accessible to a wide audience of readers; music in particular is presented as an expression of human insight rather than as an exercise in formal logic. There are numerous full page black and white illustrations included in its typographically pleasing format. (S. Scholl)

HUMANITIES EDUCATION

HumaNews

Official Newsletter of the National Association for Humanities Education

EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publications, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts interdisciplinary education. Such announcements should be submitted at least three months in advance of events or deadlines.

FROM THE EXECUTIVE COMMITTEE

Dr. Vasant V. Merchant, President
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Flagstaff, AZ 86011

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Dr. Bryan E. Lindsay, Ex officio, Executive Secretary
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Spartanburg, SC 29303

CALL FOR NOMINATIONS AND APPLICATIONS FOR SERVICE ON OR WITH THE EXECUTIVE COMMITTEE.

The National Association for Humanities Education is governed by a National Board of Directors, composed of the three elected officers, three at-large members, the Executive Secretary *ex officio* and regional presidents *ex officio*. The working administrative body is the National Executive Committee, composed of the three elected officers and two other members of the National Board of Directors.

The elected officers are President-Elect (chosen by mail ballot in even-numbered years), the President and the Past-President. Thus, acceptance of nomination to the office of President-Elect can represent a six-year commitment to NAHE service.

At the present time there are no regional chapters. Standards and procedures for the formation of such chapters will be explained in a future issue of *HumaNews*.

DUTIES AND OBLIGATIONS

The Executive Committee operates by correspondence and by telephone, although members attempt to meet face-to-face as opportunities arise. Therefore, a candidate must be prepared to maintain active communication with members of the Executive Committee, especially responding to requests for information, opinions and votes. A three-day turn-around is expected on correspondence.

As a member of the Board of Executive Committee, you will be expected to assist with one or more association activities:

Management: Taking minutes, making meeting arrangements, assisting with budget, accounting, agendas, reports, communications, etc.

Liason: Membership promotion, contacts with other associations, promoting and assisting state and regional chapters.

Conferences: Planning, publicity, arrangements, programming, chairing of biennial convention, joint conferences, one-day workshops, etc.

Fund-raising, special projects: Grant-writing, individual fund-raising.

Publications: Sub-editing special sections, features in HUMANITIES EDUCATION, gathering and editing material for *HumaNews*, scouting conferences and seminars for potential articles and writers, soliciting advertising.

Because the Executive Committee works as a team, certain personal traits are required as well as appropriate training and experience: flexibility, openness, integrity; habitual volunteering to get work done; experience in humanities education and professional activities; a proven record of following through on obligations.

APPLICATION PROCEDURE

The current Executive Committee will screen applicants and nominees for the office of President-Elect. After the election, the new officers will appoint at-large members for the biennium.

Please note: many tasks will be performed by ad hoc committees appointed by the Executive Committee, and so we need a good roster of willing workers, both with and without association experience! There is no form for nomination or application. A letter will suffice, indicating areas of experience and expertise and whether this is a nomination for President-Elect or to be included on the roster for appointment as at-large/or committee member. Send to NAHE c/o Department of Philosophy & Humanities, University of Minnesota-Duluth, Duluth, MN 55812.

NEWS ABOUT MEMBERS

Without a doubt the best-known and most comprehensive of all Humanities anthologies is THE SEARCH FOR PERSONAL FREEDOM (2 volumes, William C. Brown, Dubuque, IA 52001). The chief editor for the brand new Seventh Edition is ROBERT C. LAMM. Bob tells us that this is even better integrated than before with dozens of color plates and over 170 complete literary selections. Another new interdisciplinary humanities anthology by SHARON SCHOLL is DEATH AND THE HUMANITIES described in the CONNECTIONS section of this issue.

FRANCIS M. NEVINS, JR., who wrote this issue's lead article, has had four books published in 1983, one on probate law, another on THE SOUND OF DETECTION: ELLERY QUEEN'S ADVENTURES IN RADIO and he has edited two mystery story collections, EXEUNT MURDERS and BUFFET FOR UNWELCOME GUESTS. "Mike" is a detective novelist in his own right and NAHE members will enjoy his law professor detective's adventures.

NAHE president-elect FRED E.H. SCHROEDER has been elected president of the American Culture Association. More kudos for NAHE's global educator president VASANT V. MERCHANT: she has been awarded a World Culture Prize "Personality of the Year 1984" by Accademia Italia.

The February 1984 issue of ARIZONA HUMANITIES ASSOCIATION, edited by DR. VASANT V. MERCHANT is devoted to "Computers, Humanities and Human Values." Topics include "Drama & Computers," "Hopi Dictionary & Computers," "An Application of Computers to the Study of French," and half-a-dozen other articles. The Arizona Humanities Association is probably the most successful state group to bring together humanities educators with persons from other fields. HE is planning for an article that will help others to replicate the Arizona success-story.

Some ideas from members about how to make HE more useful, and NAHE more attractive are well worth thinking about. DR. MICHAEL CIOFFI of New York expressed interest in some sort of NAHE paraphernalia with the familiar Alpha-Omega/Yin-Yan emblem. Executive Secretary BRYAN LINDSAY explored this a year or so ago and had some very handsome samples made for a key fob and a paperweight. Let us know if you want to be on a mailing list for any of these. The price will probably be under $15 each if there is enough interest. PATRICK WALSH of Arizona is a professional printer and typesetter who paid us some fine compliments on our innovative format. He suggests our developing customized binders for individual copies of HE. Once again, if there is sufficient interest this can be arranged. We have no estimates but a binder with the NAHE emblem and a capacity for two years would cost in the neighborhood of $15. Patrick also suggests the possibility of issuing the journal in diskette as well as in paper copy. Let us know if any of these things appeal to you.

In casual discussions we have learned that many NAHE members were in the JOHN HAY FELLOWS program 1960-1965. The former director of the program is honorary Life Member CHARLES KELLER. HUMANITIES EDUCATION would like to invite short articles on the topic of "John Hay Fellows Revisited." If you are a former Hay Fellow, how about writing to us about how you have developed as a teacher of Humanities during the past two decades?

UPCOMING

The **American Culture Association** national convention will be held in Louisville April 3-7, 1985. One of the sectional areas is "Pedagogy and American culture." Abstracts of proposals for papers and panels on interdisciplinary teaching as well as historical studies are welcome. Send your 200-word abstract by October 1, 1984 to: Dr. Marie Campbell, English Department, Mount St. Mary's College, Emmitsburg MD 21727. For information on the convention which meets with the Popular Culture Association with over one thousand participants covering a wide spectrum of cultural, historical and social topics, request information from ACA/PCA, Popular Culture Building, Bowling Green State University, Bowling Green OH 43403.

The **Association for Integrative Studies** will be meeting concurrently with the Association for General and Liberal Studies in San Francisco October 25-27. For registration and program information write to Dr. Michael Davis, Office of the Academic Vice-President, University of the Pacific, Stockton CA 95211. There will be many sessions relating to integrated humanities.

Interface '84, the Eighth Annual Humanities And Technology Conference will also meet October 25-26 in Marietta Georgia. For information, write to Becky Kelly, Department of English and History, Southern Technical Institute, Marietta GA 30060. NAHE has met jointly with the Interface conference in the past and we highly recommend this to members in the southeastern area.

In the Southwest, the **Arizona Humanities Association** will be meeting jointly with the Arizona Arts Alliance in Tucson November 29-December 1. The conference theme is "Art as A Lifelong Experience." Paper proposals for the conferences and 700-word articles may be submitted up to August 15 to our indefatigable NAHE President, who is also president of AHA and Editor of the Arizona Humanities Association magazine. Inquiries and correspondence should go to Dr. Vasant Merchant, AHA, Box 6031, NAU, Flagstaff AZ 86011.

Another October conference on a fascinating topic will be held at the State University of New York at Binghamton. This is on **Medievalism in American Culture**, with such topics as "The Medieval Heritage in American Religious Architecture," and "King Arthur and Camelot, USA in the Twentieth Century." Proposals for papers are acceptable through May 15. the Conference is October 19-20. For Information, write to Professors Bernard Rosenthal and Paul E. Szarmach, 1984 Conference Coordinators, Center for Medieval and Early Renaissance Studies, State University of New York at Binghamton, Binghamton, New York 13901.

FUTURE ISSUES TO HAVE THREE NEW SERIES

Starting with the Fall 1984 issue, HE will have an "answer-man" column on educational copyright questions. Professor of Law Francis M. Nevins will respond to one or two problems per issue. If you have a copyright question about using films, photocopying, fair use, send it to us to forward to our Professor Nevin.

In the same issue, we'll start a new series on Recommended Translations in the Humanities. Professor Jeremiah Reedy of Macalester College will be a contributing editor on Greek and Latin works, Professor Burton Raffel of the University of Denver will comment on modern language texts. Is there a text you want them to discuss? Just let us know.

In the works is a regular column from the National Humanities Faculty. Several members of NAHE are NHF consultants, while others have had NHF-sponsored projects in their schools or have been participants in NHF seminars, so we are looking forward to reports of interest to teachers at elementary, secondary and collegiate levels.

EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with content that draws upon the human cultural heritage, methods that derive from the humanistic disciplines, and a purpose that is concerned with human values.

What is an "integrated humanities course"? Courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable and useful.

Format? Typed double-space on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. For the present we are unable to print half-tone illustrations or photographs and we are not staffed to redraw charts and diagrams, but camera-ready line work is very welcome. We can use written material of two lengths: one or two pages (300-700 words) for practical tips, sample assignments, commentaries, etc.; and articles of four to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions.

Copyright? With rare exceptions all material will be available to subscribers for personal non-profit educational uses without permission. Republication in any form, whether or not for profit is the exclusive right of the individual author and the editor.

Other editorial policies? Unsolicited material can only be accepted from paid member-subscribers. The editorial staff is not paid and most editorial work is done as a personal overload. Consequently we are obliged to carry on correspondence by inexpensive form letters and cards. All material submitted is subject to minor editing and rewriting, but we ask all contributors to have their work proofread carefully before mailing. We hope that all contributions will be of publishable quality, but there will necessarily be rejections because of space limitations and need for balance in topics, educational settings and current interests.

WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

*THEORY "Piaget and Theories of Integrated Study"

*ADMINISTRATION "Crediting Departments for Team Teaching"

*HISTORY "Nineteenth-Century Multi-Media at Chautauqua"

*RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

*"What you should know about teaching novels in a philosophy course"

*"Pre-teaching history students for an art museum field trip"

*"How to help non-musicians to follow a score"

*"A designer speaks of humanities bulletin boards"

*"Getting adults to role-play in public humanities programs"

*"Understanding Oedipus: An Actor's View"

What we don't want:

*Creative writing by teachers or students (it doesn't relate to our purpose)

*Syllabus outlines (curricula should be explained, not listed)

*"The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)

*"Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)

*"Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

HUMANITIES EDUCATION

ROUTING SLIP

The attached material appeared in HUMANITIES EDUCATION, a publication of the National Association for Humanities Education. If you like what you read, please subscribe. Send a check for $12 to Humanities Education, c/o Department of Philosophy & Humanities, University of Minnesota, Duluth, Duluth, MN 55812

MEMBERSHIP APPLICATION

I hereby apply for membership in the National Association for Humanities Education. ( ) Renewal

Type of membership: ( ) Annual – $12 ( ) Student – $6 ( )Life – $200

Name ______________________ Phone (A/C) ______________________

Preferred mailing address ______________________

City, State, Zip ______________________

Professional affiliation ______________________

Areas of interest ______________________

Make check payable to NAHE
Send to: NAHE
c/o Department of Philosophy & Humanities; University of Minnesota, Duluth; Duluth, MN 55812

HUMANITIES EDUCATION COMMUNIQUÉ

Use this sheet for correspondence and short contributions.

Fold and tape or insert in an envelope addressed to HUMANITIES EDUCATION
c/o PHILOSOPHY & HUMANITIES, UMD, DULUTH, MN 55812

HUMANITIES EDUCATION

Dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions.

IN THIS ISSUE

...of HUMANITIES EDUCATION the lead article is a report of a survey of interdisciplinary humanities departments that presents issues vital to the continuation of our programs.

CONNECTIONS once more has an array of practical ideas. The first article, written by a professor of mathematics who has received several awards for teaching, describes a wide-ranging humanities course on The Beatles that has engaged large numbers of students from freshmen to senior citizens. Second is a guide to resources for a course on Business and the Humanities, followed by a visual-aid model for representing regional-historical cultures, and a description of one of the most successful small-grant programs in recent years for improving humanities courses.

And in this issue we begin two regular features, "Best Translations" and "Copyright Issues in the Humanities." Burton Raffel, who prepared a volume on Translations in Humanities for the National Humanities Faculty, discusses Dante and a German gallows poet. Novelist-critic-lawyer Francis Nevins gives an opinion on using videocassettes of feature films in the classroom.

Articles summarized in ABSTRACTS come from such disparate journals as Liberal Education, Harvard Business Review and Studies in Art Education. Finally, HumaNews provides information about some upcoming conferences of interest to humanists.

HUMANITIES EDUCATION is published by the National Association for Humanities Education

with editorial offices at the Department of Philosophy & Humanities

University of Minnesota, Duluth, Duluth, MN 55812

The University of Minnesota is an Equal Opportunity Educator and Employer.

VOLUME ONE: NUMBER THREE: SEPTEMBER, 1984

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Published three times annually by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Assistance for the production of HUMANITIES EDUCATION has been provided by the College of Letters and Science, UMD, George Rapp, Jr., Dean.

FROM THE EDITOR

"Thrift, Horatio, thrift," said Prince Hamlet. But thrift is not the only reason for our looseleaf format. Our many new member subscribers will find that it is handy to have a magazine from which you can select the parts you want to keep and have them ready for a ring-binder. As our statement of purpose on the cover page indicates, we aspire to an extremely wide and varied audience of educators. There is no way to put together a magazine with everything for everyone; what we aim for is something for everyone.

So make your selection, put them in your binder, and make use of the Routing Slip to send other parts to friends who will be interested. (The Routing Slip has an application form, too.)

If you don't find enough for you in HUMANITIES EDUCATION, we may need your contributions. Our editorial policies are explained on a separate page.

Deadlines for the next two issues have been extended. For the Winter Issue, Halloween; for the Spring Issue, Washington's Birthday; for the Fall Issue, Independence Day.

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ANNE BROOKS

UN-CHOL SHIN

PAST, PRESENT & FUTURE OF INTERDISCIPLINARY HUMANITIES

A Survey of Collegiate Humanities Programs Yields an Agenda of Questions That Must be Answered

INTRODUCTION

Over a period of several years of developing and teaching interdisciplinary courses, we have been clarifying our approach to interdisciplinary studies. During this time, we have asked ourselves many questions about the approaches, philosophies, objectives, and various pedagogical aspects of the teaching of interdisciplinary humanities at other colleges and universities. In an attempt to answer some of our questions, we applied to the Research Committee of the University for a small grant to conduct a survey. We received $100 which took care of mailing expenses to 100 universities and colleges selected from Interdisciplinary Studies in the Humanities: A Directory by Elizabeth Bayerl, published by Scarecrow Press in 1977. Fifty-six institutions responded to the survey.

We do not claim that our survey gives a complete picture of the status of interdisciplinary humanities, but the information and data we gathered stimulate some important questions and raise some interesting issues. These questions need to be considered seriously if we are to be responsible in our professional duties as faculty committed to the teaching of interdisciplinary humanities.

Survey Results, Questions and Issues

1. When was interdisciplinary humanities added to your university curricula?

According to our survey, most of the schools offering interdisciplinary humanities added it to their university curricula after 1960. More specifically, 20% of the 52 responding schools added it before 1960, whereas 75% added it after 1960. When asking for the scholarly and social influences on the development of interdisciplinary humanities curricula, we discovered that there is more agreement on social influences than on scholarly influences. In regard to social influences, 57% of the responding schools indicated the crisis in ethical values as an influence. One-third or more institutions indicated the influence of provincialism, pluralism, the nuclear threats and the ecological crisis.

These responses raised two important questions in our minds: (a) Since there seems to be consensus on the effect of social influences on the development of interdisciplinary courses, why was interdisciplinary studies the academic response to the societal crises of the 60's and 70's? and (b) Does interdisciplinary humanities meet a need the disciplines cannot meet?

2. How have changes in interdisciplinary humanities been generated?

Our survey shows that changes in curricula affecting interdisciplinary humanities have been generated, in descending order of importance, by the work of committees, by the inspiration of an individual faculty member, and by the influence of new educational philosophies. Although 22% of the responding schools indicated the influence of a new educational philosophy on changes affecting interdisciplinary humanities, only a few of them specified the philosophy that influenced the development of their program. Two examples of influential philosophies were given: classical essentialism and pragmatism. When studying this data, we became aware of the fact that there is an absence of any consensus on an educational philosophy that might provide a foundation for interdisciplinary humanities. How should we interpret this lack of consensus or attention to an educational philosophy? Some may be asking, "Is it necessary to have an educational philosophy (or philosophies) to give direction to the development of interdisciplinary humanities in the future?" As already indicated above, there is an agreement of societal concerns that have influenced the development of interdisciplinary humanities. Lack of clarity about philosophical reasons for developing interdisciplinary humanities even among the 22% of the responding schools which claim to have been influenced by a new educational philosophy causes us to ask another question, "Can interdisciplinary humanities receive scholarly and academic respect if it does not have a valid philosophical justification?"

3. What is the status of interdisciplinary humanities?

One-third of the responding schools have interdisciplinary humanities programs with departmental status. Not all of these departments have an independent staff. Some of these departments have a faculty with dual appointments. Significant for understanding the present status of interdisciplinary humanities is the following statistic: 72% of the responding schools staff interdisciplinary humanities courses with faculty "borrowed" from traditional departments. This fact raises a most serious question regarding the future status of interdisciplinary humanities. How effectively can a program be developed without a totally committed independent staff? Without an independent staff, a department loses autonomy in developing its program. It has to depend on who is available from traditional departments and on what subjects or themes the "borrowed" faculty can teach in interdisciplinary humanities courses. Since the primary responsibility of "borrowed faculty" is their own disciplines the interdisciplinary program could easily become their secondary concern.

4. What are the major roles of interdisciplinary humanities in university and college curricula?

Slightly more than one-third, or 19, of the responding schools offer degree programs in interdisciplinary humanities. Six of these schools, however, have degree programs without departmental status. These are administered in various ways: by the dean's office, by various traditional departments, by committees, or by a director, for example. Eight schools plan to develop degree programs. This means that one-half of the responding schools (27 of 54 schools) expect to have degree programs in the future.

Interdisciplinary humanities courses play a larger role in general (or liberal) education than in degree programs. In 63% of the responding schools, they are a general education **option**; they are general education courses required for graduation in 44% of the responding schools. The results of our survey suggest that general education will continue to play an important role for interdisciplinary humanities even though some schools plan to develop degree programs in the future.

The administration of interdisciplinary humanities programs raises questions about possible problems related to the recruitment and retention of qualified faculty for programs without departmental status. It also raises questions about the scholarly or academic discipline of interdisciplinary humanities programs that are left to faculty whose major responsibilities, as already indicated above, are in one of the traditional departments. It raises questions, too, about the validity of the ideas and methods used in teaching interdisciplinary humanities where there is no designated body, such as a department, whose members might question and search together for the greatest scholarly integrity for the interdisciplinary approach. Moreover, since interdisciplinary humanities plays a larger role in general education than in degree programs, there is a need to clarify the goals and objectives for interdisciplinary humanities as they apply uniquely both to degree programs and to general education.

5. How are interdisciplinary humanities courses taught?

There are three major ways that interdisciplinary humanities courses are currently being taught: (a) by an individual faculty member with responsibility for the entire course, (b) by the use of guest lecturers in addition to the responsible faculty member, and (c) by combining team-teaching with instruction by the responsible faculty member. Our survey shows that an individual faculty member teaches the entire course in 39% of the responding schools; in 31% instruction by the responsible faculty member is combined with either guest lecturers or team-teaching. Only 28% of the responding schools use the team-teaching approach exclusively. The pros and cons of each method need to be debated. The use of the individual faculty member is more practical, and it is more traditional since it is the method used by the disciplines. Moreover, the use of an individual faculty member to teach the entire course may provide for more integration of the course materials. The issue at stake, however, is the need to debate the value of the various methods.

6. What is the average class size of the interdisciplinary humanities courses?

Even though interdisciplinary humanities courses play a large role in general education, the average size of an interdisciplinary class is much smaller than we have come to expect the size of a general education class to be. The average size of an interdisciplinary humanities class ranges from less than 25 to more than 75 students with 68% of the classes averaging 35 to less than 25 students. Of these classes, 36% average between 25 and 35 students, while 32% average less than 25 students.

One might think that class size would dictate the kind of evaluation practices used. Our survey does not reveal a correlation between class size and evaluation methods. All but one responding school requires essays on tests. The average size of the interdisciplinary humanities classes in this school is 60-75 students. On the other hand, the three schools with interdisciplinary humanities classes averaging more than 75 students all require essays on tests. As an evaluation practice, exclusive use of objective short-answer tests and objective machine-graded tests is rejected by almost all schools. The preferred method is either a short-answer test combined with an essay or an essay test.

7. What are the goals that best characterize interdisciplinary humanities curricula?

In priority order, the following goals best characterize interdisciplinary curricula: (a) to help students acquire knowledge of great works of literature, art, music, philosophy, and religion, (b) to introduce students to the great ideas of Western civilization, (c) to help students develop a philosophy of life or world view, and (d) to help students realize their individual human potential. The main goal in 35% of the responding schools is to acquire knowledge of great works; in 28% it is to introduce students to great ideas; in 15% it is to help students develop a philosophy of life or world view; in 5% it is to help students realize their individual human potential. Other goals are to see relationships between disciplines and to think and communicate clearly.

As one would expect, the criteria for selecting subject matter for interdisciplinary courses is related to these goals. The major criterion for selection is great works of literature, art, and music which "all educated persons should know." The second criterion is great works of literature, art, and music with humanistic themes. A low third criterion is the historical development of literature, art, and music. More specifically, 35% of the responding schools gave great works of literature, art, and music which all educated persons should know as their major criterion; 31% gave great works with humanistic themes as their major criterion; 5% gave the historical development of literature, art, and music as a major criterion. In regard to this information, the following questions were raised in our minds: (a) What are the most valid goals for interdisciplinary humanities in our times? and (b) Should the goals for interdisciplinary humanities used for general education be different from the goals of interdisciplinary humanities degree programs?

8. What approaches are used for teaching interdisciplinary humanities courses?

The most popular approach for teaching interdisciplinary humanities, as attested to by 67% of the responding schools, is a cultural history approach. Half of the responding schools also use a thematic approach, while 41% of the responding schools take an aesthetic approach. A wide variety of themes were given as examples for the thematic approach: Religion in America, Women Writers, Christ Figures, Church and Culture, Euthanasia, Irish Culture, the City in Literature, The Rise of the Bourgeoisie, War and Sacrifice, Mind and Brain, Man's View of Himself, his Gods, Society, and the Physical World. The only commonality among themes seems to be an emphasis on historical themes. The examples of themes reflect a wide-ranging variety and a great deal of individuality in the teaching of interdisciplinary humanities. Variety and individuality have their value, but wouldn't we feel more comfortable as professionals if we had some way to validate interdisciplinary themes for their academic integrity? We believe that only through this kind of scholarly interchange can we provide a strong scholarly basis for interdisciplinary humanities in the future.

9. How recently has the interdisciplinary humanities curriculum been revised?

Our survey shows that 34 out of 50 institutions have revised their interdisciplinary humanities curricula in the last five years as a result of new visions generated by teaching faculty. It is interesting to note, however, that survey respondents attribute the success of their most successful interdisciplinary humanities courses to quality of teaching techniques rather than to the quality of the ideas or the subject-matter of the courses. Naturally, the ideal situation would be to have quality in all areas--subject-matter, ideas, and teaching techniques. Interdisciplinary humanities cannot survive, however, without quality in both the subject-matter and the ideas informing the courses. Innovative new ideas should be encouraged in all subject areas. The question, however, is how to ascertain whether or not new ideas or themes have scholarly and academic value. We do not doubt that there is value in the timely unique themes and ideas that develop out of the interests and concerns of individual instructors. The question is whether or not all of these are qualified for treatment as academic themes and ideas. Is it not the responsibility of leading interdisciplinary thinkers and concerned teachers of interdisciplinary humanities to help provide a convincing future direction for interdisciplinary humanities through scholarly discussion and debate on significant ideas, themes, and teaching techniques? The co-authors of this study firmly believe in the need both to participate in professional organizations and to publish in professional journals that emphasize interdisciplinary studies so that our ideas and teaching techniques can be debated and validated.

Conclusion

Answers both to above-mentioned questions and to other questions require more than statistical evidence. Deriving answers from statistics would be deriving "should" from "is." "Should" (if there is a "should") needs to be defined also in terms of epistemology and educational philosophy. Can interdisciplinary humanities be established without justification provided by a professionally validated philosophy?

We do not want to raise, here, the same questions that we have raised in the above sections. There are, however, two more concerns which we want to emphasize. First, our careful reading of the descriptions of the goals, course titles, and textbooks, as well as the popularity of the cultural history approach, have led us to conclude that there is a greater emphasis in teaching interdisciplinary humanities on learning the subject-matter of the various disciplines than on striving toward insight into the human experiences that inform the humanities. That is, there is little suggestion that the goals of interdisciplinary humanities differ in kind from those of the traditional disciplines. We might ask the following questions: (a) Can interdisciplinary study achieve goals impossible to achieve by a single discipline? and (b) What are these goals?

Second, among the few institutions that indicated the influence of philosophical educational theories on the development of interdisciplinary curricula, no consensus on one or more influential thinkers emerged. This points to a need for identifying major interdisciplinary thinkers and for inquiring into their motivation and methodology for interdisciplinary thought. We believe there is a need to find an epistemological rationale for interdisciplinary humanities in the writings of outstanding interdisciplinary thinkers. Scholarly thinkers give direction for the discovery of knowledge in the traditional disciplines. At the present time, however, interdisciplinary humanities seems to start with ideas, issues, and themes rather than the direct experiences of interdisciplinary thinkers. Who are the interdisciplinary thinkers who can give direction to the discovery of knowledge in interdisciplinary study?

As we said at the beginning of this study, responses to our survey raised questions in our minds. We are also ending our study with questions. By nature, interdisciplinary study raises questions. We believe our collective responses to these questions will determine the future of interdisciplinary humanities.

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APPENDIX

Names of Schools that Responded to our Survey

Amherst College
Arkansas College
Augusta College
Bloomfield College
Brigham Young University
California Polytechnic State Univ.
Carson-Newman College
Clemson University
College of Santa Fe
Concordia College
Converse College
Eckerd College
Ferris State College
Florida State University
Furman University
Geneva College
Harding University
Hobart & William Smith Colleges
Illinois Weslyan University
Indiana State University
Jackson State University
James Madison University
Miami-Dade Community College
Milligan College
Missouri Western State College
Monmouth College
Murray State University
Northwestern University
Oklahoma Baptist University
Oklahoma State University
Pacific Lutheran University
Pennsylvania State University
Pennsylvania State University
(Capitol Campus)
Rochester Institution of Tech.
Saint Joseph's College
San Diego State University
San Francisco State University
South Dakota State University
Southeastern Oklahoma State U.
Stillman College
Syracuse University
University of Florida
University of Kansas
University of Michigan
(Dearborn)
University of Nebraska
(at Omaha)
U. of Northern Colorado
University of Northern Iowa
University of Rhode Island
University of South Florida
University of SW Louisiana
University of West Florida
University of Wisconsin-Parkside
Washington State University
Wayne State College
Wayne State University
Widener College

HUMANITIES EDUCATION ABSTRACTS

Summaries of significant articles and reports about interdisciplinary humanities education.

Editor's Note: The first of the abstracted articles in this issue is drawn from a volume that is recommended to all persons concerned with the teaching and learning of the humanities. The Yearbooks of the National Society for the Study of Education cover a wide range of topics and are available through the University of Chicago Press.

FOUR CENTERPIECES

"Cultural Literacy: Time for a New Curriculum" by John J. McDermott in The Humanities in Precollegiate Education edited by Benjamin Ladner (Eighty-third Yearbook of the National Society for the Study of Education)

The current condition of precollegiate learning in America is gloomy, for most pupils being an "alternation between boredom and violence," and it is hopeless to look for an influx of new funds to transform public education, at least for the remainder of this decade. Nevertheless, the curriculum can be changed, says John McDermott, Distinguished Professor of Philosophy and Humanities in Medicine at Texas A & M, but not by adding more disciplines to an already piebald curriculum, nor by short-changing mathematics, reading, writing and speaking.

What is needed is the early study of "relations," with the continued relational learning experiences throughout the school years. We all come into the world, and into schooling not as blank tablets, but as already complicated beings trapped in a multiplicity of genetic and social inheritances. What these are and how they interrelate to make each unique personality should be objects of diagnostic study. Study is needed because the inheritances are generally unconsciously known to each of us and growing at "the edges" day by day through a bewildering variety of accidental, casual and institutional experiences.

Four curricular modules are proposed by McDermott as an "antidote to the drift away from having the humanities as the centerpiece" of education. The first is autobiography-biography, including lives of the famous, documents of common folk, and the student's own personal diaries and narratives. The second is the science of living things, to which we all relate by virtue of being living. McDermott recommends both laboratory and field work, introducing the student "not only to the names and functions of organisms, but to the dramatic sharing and conflict that is a permanent characteristic of living."

The third module is sculpture, the most dynamic of all the activities of the human hand, and an activity that has almost endless potential for self-expression in many materials and styles. The fourth curricular module is theatre. Students will be directed toward the writing and production of theatrical works that are the ultimate expression of relations. Students can "set up" a human world, in a context of physical, historical and ideational settings, working together in social relations, and performing for an audience.

These modules are not the only possibilities; McDermott mentions archaeology, pathology, dance and comparative anthropology as studies that "help others to make relations, such that the deepest recesses of personal privacy transact with human others, with an external world, and with the images gleaned from a storied and even repressed past."

"In this way, we build our world."

SOCRATIC MANAGEMENT

"Kratylus Automates His Urnworks," by Tolly Kizilos in Harvard Business Review, May-June 1984. P.O. Box 3000, Woburn MA 01888. #30/yr.

Using the style of Socratic dialogue, Kizilos, Director of Organizational Development at the Systems and Research Center of Aerospace and Defense, Honeywell, Incorporated, explores the meaning of productivity in business and in the human community. The character Nikias has lost his job as a potter because his boss, Kratylus, has installed new foreign (Corinthian) labor saving devices. He is now able to produce 200 urns per day with half the labor force, thus keeping Athenian production in favorable competition with Corinth. Another character, Kallias, is spokesman for this conventional idea of productivity: "What is needed," he says, "is more output for a given input....Only when you get paid to produce something of value...can we talk meaningfully about productivity." Socrates, however, puts the question "Is productivity then both good and evil? Is it both the requirement for the workers' prosperity and the cause of their misfortunes?"

Socrates argues that not all productivity is measurable in units of urns. He poses an anecdote in which he is hired to gather fallen olives from the ground in an olive grove, but notices that the fence is broken and wild pigs are eating all the fallen olives. He thereupon spends the entire day repairing the fence, but producing no olives in his basket. Kallias responds that Socrates' action was a violation of work contracts, and punishable by law. In another anecdote, Socrates tells of a slave who with some 100 others was to build a memorial mound for the dead at Marathon, but this slave did no work whatsoever. He was to be whipped, but one of the most productive slaves defended him because "he is a storyteller, not a digger....this man spins tales of hope....He makes our burdens lighter, and we can fall asleep with dreams of freedom in our heads. Next day we are ready for work, believing that if our work pleases you and the Athenians, we may some day gain our freedom." Kallias admits the slave's productivity because it contributes toward the common production goal.

Nevertheless, Kallias insists on unequivocal definitions and measurable input and output. Socrates insists that ambiguity is necessary, partly to accomodate qualitative production such as playwriting and philosophizing, partly because even manual labor includes such intangibles as motivation. "The wage earner also has power because the employer needs him to be as productive as possible, not to be a mere machine executing set goals. If the employer doesn't evaluate him correctly, the wage earner will cease coming up with new products, new methods, or new ideas." And the final judgement of productivity is in the hands of history. The community of Athens might list all the services it performs and establish goals for many kinds of production, but "Athens and other cities and states will live on if they encourage their citizens to excel in what they do best."

Mr. Kizilos is an advocate of participatory management in contemporary business and industry. His Socrates shares this view: true productivity is not simply input and output; it is a continuous dialogue among workers and managers in a world in which some problems may never be solved.

GAMES & DREAMS

"Students Discover a Dream Worth Dreaming," by Maureen Smith in Report: A Publication for Faculty and Staff of the University of Minnesota, May, 1984. Department of University Relations, University of Minnesota, Minneapolis MN 55455.

After two days of intensive work, the seminar gave itself an ovation for its final report, a rewritten American Dream. The seminar, co-sponsored by The University of Minnesota College of Liberal Arts Honors Program and the University YMCA included as participants forty honor students, some faculty members and persons from the business and public sectors of Minneapolis. Following keynote remarks, students discussed their understandings of the American Dream. Most regarded it as something in the past, or, as they encountered it in their families, something too simplistic and materialistic for their tastes.

Examples were "making millions," "a big home and a big car," "a flag in the yard."

This seminar on Ethical Leadership emphasized collaborative work. By means of a simulation game, "Starpower," participants learned to understand the psychological effects of economic inequality and to realize that it is easy to entrench into power groups, forcing the development of adversary counter groups. "The last decision of the [power group] was to share resources, but by then it was too late."

Aside from games, the seminar started by placing participants into "family groups" to discuss ideas for the Dream. Then families were combined into clusters to merge and agree upon concepts. Author Smith, editor of Minnesota Report, was a participant and noted the disputes about terms such as "justice," "success" and "spiritual." "Justice" was replaced with "act justly," "success" turned into "fulfillment" and despite faculty members' opposition, "spiritual" remained. When the clusters had completed their work, each elected two representatives to a committee to write the new Dream.

The final draft included these statements: "Looking back we see an American Dream of individualism and limitless opportunities. Looking ahead there is an interdependent world facing increasing conflicts and boundaries....We came to the group as individuals. We leave as individuals transformed and motivated by a dream. A dream of human fellowship."

For further information, contact Dr. Glen Holt, Director of the Honors Program at the Minneapolis Campus.

BEWITCHED, BOTHERED & BAMBOOZLED

"Reasserting the Value of the Humanities," by Paul T. Bryant in The CEA Forum, April 1983. College English Association Forum, Department of English, Texas A & M University, College Station TX 77843. $20/yr.

Humanists, says Paul Bryant, Professor of English at Colorado State University, "have been browbeaten and bamboozled into accepting their status as second class," especially when confronted by scientists who proclaim that they "know" art, music and literature while humanists "don't know" chemistry. Bryant's reply is a combination of counterattack and thoughtful, critical analysis of the contributions of the humanities.

A chemist who says that humanists don't "know about" chemistry means understanding "the structure of complex organic molecules, or perhaps sophisticated thermodynamic calculations, "but the chemist's "knowing about" music is little more than listening to records; about art, hanging a print on the wall or spending half-an-hour in an art gallery; about literature, reading "history or biography because he's not interested in anything that 'didn't really happen'." This counter-argument, Bryant confesses, is rather childish, but it exposes the silliness of the attack.

More important for humanities is not to feel inferior to science because of its enviable economic status. Because the Defense Department and multimillion-dollar corporations are not vying for our services does not prove that our services are not of equal value. Aping the sciences is a besetting ailment of humanists; "scan the program topics of the Modern Language Association's annual convention" and you will see metaphors lifted from sciences and superimposed onto literature and language for no apparent purpose other than to persuade ourselves that we can be as opaque and inaccessable as scientific research tracts. Furthermore, scientists in their competition for megabucks research grants do not make an attractive model either for professional behavior or for academic freedom. "Humanists," Bryant says, "can help return the scientific endeavor to a more balanced perspective."

Vocationalistic arguments are often used to demonstrate the low value of the humanities. Most arguments are distorted. Campus placement figures represent only a small fraction of the job placement market, and in many specialized fields the baccalaureate training is obsolete in as little as two years. "We might cite a [1981] Bell Telephone study that found that 46% of its younger employees with humanities and social science degrees were judged as having potential for middle management, while only 31% of those with business degrees and only 26% of those with engineering degrees were so rated." Yet persuasive as vocational counter-arguments may be, Bryant cautions that to use them is to sell out the greatest benefits of the humanities, which have to do with living as a human, not merely as an employee.

In the long haul, the methods of science and sciencism have yielded disintegration and fragmentation. "The humanities can overcome this fragmentation by helping us to restore the unity of our consciousness," including all fields of human endeavor, tradition and custom as much as invention. But to "become agents of reunification, we as academic humanists must renew our own sense of unity."

HISTORY APPLIED

"Joining the Parts: The Interior and Exterior Life of the Humanities" by Otis Graham Jr. in Federation Reports, May 1984. National Federation of State Humanities Councils, 12 South 6 Street, Suite 527, Minneapolis MN 55402. $1.25/ issue.

With the creation of the National Endowment for Humanities in 1965 and its subsequent implementation of programs aimed at adult audiences outside of academe, humanities scholars for the first time added the Real world to their accustomed "interior life" of on-campus audiences of colleagues and young students. Graham, Univrsity Professor of History at Chapel Hill uses his discipline as a way to explore how humanists have and have not succeeded in bridging from the interior to the exterior audience.

It is not an easy matter to explore, because History on the academic side of the bridge has been changing to such a degree that Graham speaks of the discipline as being in crisis. Formerly, there was a generally accepted idea of history; the bridge would have been crossed by Great White Men and "manifest events" such as elections and wars. "Elites continue to be important, but room has been made for many approaches to the history of the mass," including popular culture, kitchenworkers, slaves, immigrants, workplaces. As influenced by the Annaliste historians Braudel and Ladurie, American historians abandoned the study of pivotal moments for long term patterns of human responses to environmental change, endemic and epidemic disease, migrations and trade. In place of a comfortable unity, historians and history show the same diversity and separatism as society today.

Yet opposing views about the nature of history and of the applicability of history to current issues are far from unprecedented. For NEH state council programs applicability has been the key question in taking humanities to the exterior audience. In the early years it was required that programs relate to public issues; for a few years now the restriction has been lifted. But, quoting Albert Camus' "art advances between two chasms, frivolity and propaganda," Graham asks: "Do we slip toward the chasm of propaganda with the stress on public issues, toward frivolity if we shun them?" His personal answer is that doing more applied work has enhanced and enlarged the scope of purely academic "frivolous" research.

Nevertheless, some of the attempts to apply history and the other humanities have been ludicrous, such as programs in which "a couple philosophers from the state college and the town novelist were to solve the Middle Eastern problem or the energy crisis." Or replacing Great White Heroes with unblemished noble redmen and blackmen (and women)--humanities enterprises urged on not only by partisans, but by NEH, universities and publishers. Such misapplications can be gathered under the rubric of "presentism... the little uninstructed passions of today at work mangling and rearranging the past."

CLUSTERING PATCHES

"Are New Courses Necessary?: Curriculum Revitalization Can be Achieved through Reordering," by Richard E. Windsor and Donald C. Wold in NASSP Bulletin, April 1984. National Association of Secondary School Principals Bulletin, 1904 Association Drive, Reston VA 22091. Single copies $6.

Reflecting much of American society with disturbing clarity, the secondary school curriculum is a fragmented patchwork of pieces left from earlier enthusiasms. There are residues of the 19th century curriculum, some of the progressive movement's expansion of the curriculum and the student body, smatterings of the electives and mini-courses of the '60s, and a deep incursion of post-Viet Nam back-to-basics and competency-based education. The proportions and degrees to which these parts influence each school are almost infinite in variety, and the end result is incoherence within each school, and confused expectations without.

A solution proposed by these administrators of Westmont, Illinois High School is to increase the required core curriculum with a series of introductory "cluster courses". Each cluster brings together some of the fields of study that are vital to the development of a well-rounded person but that have for one reason or another been eliminated, or relegated to chance by a whimsical elective process. Wold and Windsor accept the traditional required courses (3-4 years of English, 1-2 of math, 1-2 of social science/history, 1-2 of science, and physical education. They also acknowledge a variety of patterns of state mandates for short courses in health, consumer education, career education, etc.). Missing as requirements are "such significant areas as history, geography, business, art and music."

As a model, the authors propose a system in which every ninth-grader would be required to take in addition to English, math and science four 9-week introductory courses in clusters of Art/Music, History/Social Science, Second Language, and Business. "The fine arts requirement, which could be in the form of one course in art or music, serves to focus total school attention on cultural and aesthetic experiences. A survey course in history and social sciences introduces students to various subject matter in this content area." These courses, then, would be foundations for elective choices in later years, but every student would have had both an introductory exposure to non-conventional fields and some grounding in skills and content.

An additional requirement in this plan includes three introductory courses during the 10th, 11th and/or 12th grades in business, home economics and industrial education.

Clustering, the authors say, represents a means of restoring continuity and coherence to the curriculum of American secondary schools. At the same time it can counteract the class-conscious stigmas against some courses, "since all students, including the valedictorian, take a shop class."

SYMBOLS OF UNITY

"The Bedrock of the Humanities: Religion or Science?" by Stan Yarian in Liberal Education, Spring 1984. Association of American Colleges, 1818 R. Street NW, Washington D.C. 20009. $14/yr.

The world that each of us lives in is most certainly made of an inside, an outside and a continuing interrelationship between the two. What makes them into a whole (a world) is the linking of symbols. Symbols, however, are not simply signs, which are "only informative; they point to something else in a one-to-one equation." Symbols are realities of consciousness, dynamically mediating between the inner and outer parts of the world. A true symbol "inevitably engenders a response of care or reverence before the felt mystery of the symbol." Through symbols the world is lived rather than known. Or so it should be.

The literature of religions is filled with examples of what happens when the duality of inner and outer worlds is separated. The ancient Epic of Gilgamesh, Euripides' The Bacchae and the story of the triumph of Zeus over the titanic sky gods are three of the examples used by Yarian, an assistant professor of religion at the University of Vermont at Burlington, to show the self-destructive effects of separation of the world as lived, into two parts. The Bacchae, he notes, was written at the same time that Greek analytic rationalism was first developing ways of speculating "about the nature of the physical world and about the gods in non-symbolic terms."

All of which is preamble to Yarian's contention that the current split between religious experience and science is but a contemporary version of the age-old tension. He goes farther, however, because most religious study and speculation has bought into the same outlook as science, turning the religious experience into something that can be examined objectively as historic and anthropological data. The humanities as well are captive to this view, yet Yarian says that although humanists may have joined religions as "a rearguard action to science,".... "there are dimensions to humanities studies that are not so tractable to human reason." For example, the arts are constituted as true symbols, existing equally as objects and experiences. The same is true of history, a body of facts and of human experiences.

Yet many persons, impoverished by the scientific world outlook, and finding the same outlook applied to arts, literature and history, are rejecting it all and taking recourse to the other pole characterized by Thomas Meehan as "a mass retreat into mysticism, superstition, occultism, the unreality of drugs, irrationality, antirationality and pararationality in myriad forms." The humanities almost alone have the capability of retaining "total worlds", worlds joined by uniting symbols, and to retain these without going overboard into the aspirations of personal salvation or to the mechanistic rendering existence into facts. We humanists may not be saviors, but we can "affirm the symbolic nature of our subject--the humanly lived world--and the possibilities it presents for creative engagement with contemporary culture and Western consciousness."

SURROGATE ART

"Subjective Responses to Paintings as Originals, Colored Slides and Colored Prints" by George W. Hardiman and Theodore Zernich in Studies in Art Education, Winter 1984. National Art Education Association, 1916 Association Drive, Reston VA 22091. $25/yr, $9/copy.

Is your use of reproductions of art works a disadvantage in communicating aesthetic ideas to students? Hardly at all, is the answer of Hardiman and Zernich of the University of Illinois. Using a "semantic differential" test instrument of their own design, they exposed groups of university students to eight art works of four subject-matter types--portrait, still-life, landscape and seascape--, each type being represented in both representational and semiabstract styles. One group of students looked at the original paintings in a special room in the university museum, the second group viewed slides of the originals and the last group saw 5 x 7 colored prints made from the slides.

The semantic differential test uses the same sorts of aesthetic scales as those "traditionally used by artists, critics, historians and teachers of art to qualify, evaluate and characterize works of art," according to the authors. The eighteen scales include such ranges as "powerful-powerless," "like-dislike," "explosive-serene," "depressing-uplifting," "clear-fuzzy." Among the realistic paintings were a 16th century portrait and a Courbet seascape; the semiabstracts were all by Americans.

The responses of the three groups were almost identical as to originals, slides or prints, adding to the information generated by two earlier studies by other investigators but generally flying in the face of the views of the art community, which assumes that there is no adequate substitute for the original art work.

This study, however, did elicit a rather important difference between responses to the representational and the semi-abstract treatment of each type of subject matter. In the emotive category, semi-abstract works came out higher on the pleasing and uplifting scales, while in the structural category, they were decidedly fuzzy.

Editor's note: Sharon Scholl's regular abstracts of funded humanities projects in this issue are gathered into an essay on Six QUILL grants in the CONNECTIONS section (pages 40-44).

HUMANITIES EDUCATION CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

JOSEPH GALLIAN

THE BEATLES & HUMANITIES

A Mathematics Professor Describes a Course That Combines Social & Aesthetic Topics

> "If any one person or group defined that whole spectrum of dreams, accomplishments, failures, and creative confusion we call the sixties, it was the Beatles. For all their epitomization of their time, they seemed to have tapped some secret of universality." (New York Times, October 24, 1982)

THEIR CULTURAL IMPACT

It was more than 20 years ago when 75 million Americans tuned into the Ed Sullivan Show for their first glimpse at four cheeky, mop-top musicians with a fresh sound and a new look. Over the seven-year period from 1964 to 1970, the lives and music of the Beatles had a profound impact on our society. They changed every aspect of the popular music industry. Their films Hard Day's Night and Help! influenced the way present-day films are shot and edited. Today's ubiquitous rock videos began with "Penny Lane" and "Strawberry Fields Forever." Following the example of the Beatles, men let their hair grow long, and wire-rim glasses became fashionable. Millions experimented with "mind-expanding" drugs after the Beatles did. Transcendental meditation, Eastern religions, and Eastern music became popular when George Harrison expressed interest in them. Pop art exploded when the Yellow Submarine film was released. The important role youth has in our culture was accentuated by the Beatles. John Lennon gave the Viet Nam peace movement an anthem with his song "Give Peace a Chance," while his song "Imagine" encapsulates the dreams of many that one day "the world will be as one." The Nixon administration so feared the political potental of John Lennon that it employed wiretaps and undercover surveillance for two years. Even four years after Lennon's death, the Reagan administration argued in court that keeping secret 90% of the FBI file on Lennon is vital to our national security. John Lennon made a significant contribution to the Women's Movement when he spent the last five years of his life raising his son and acting as a househusband while his wife managed their fortune. These topics and the music of the Beatles are the content of a three-credit Humanities course I teach--Topics in Popular Culture: The Lives and Music of the Beatles.

INTERDISCIPLINARY CONNECTIONS

The centrality of the Beatles to the events and attitudes of the sixties offers an ideal vehicle for interdisciplinary connections. Indeed, the variety of their interests and endeavors encompasses not only the arts, but social, political, and popular intellectual movements, as well. Their music and lives both shaped and reflected the values of their generation.

Although people who witnessed the Beatle exploits have vivid memories of the phenomenon, today's college freshmen were mere infants when the group broke up. To most of these students, the Beatles are more a myth than an historical relic. They are often viewed in the same category as Albert Einstein, Babe Ruth, Willie Mays, Wilt Chamberlain, Gandhi, John Kennedy, Martin Luther King, Notre Dame football teams, and the New York Yankees--subjects of reverential tales of heroes of yore. But popular music typically plays a more important role in the lives of today's students than does athletics or politics, so their curiosity about the Beatles is far greater than it is for these other idols of bygone days. They are eager to know the basis for the idolatry.

Let me emphasize that one need not be an expert in music theory to teach a humanities course on the Beatles. I certainly am not one, and I might add that none of the Beatles can read or write music. (For that matter, neither can many great jazz musicians.) Nevertheless, musical expertise is important, because music was the basis for the Beatles' immense popularity. For this reason and the interdisciplinary aspects mentioned before, a course on the Beatles provides an excellent opportunity for team teaching and guest lecturers. I had music professors analyze musical technique (one of them is an accomplished classical pianist who has performed in Carnegie Hall, as well as being a jazz musician and teacher of music theory); a historian lectured on the Lennon-FBI story; an English professor discussed the social significance and poetic imagery of Beatle lyrics; a music critic detailed the influence of the Beatles on the music business (everything from recording methods to sleeve design); and a Beatle fan-club president described Beatle conventions and fan magazines. My experience hardly exhausts the possibilities. One could have a sociologist or psychologist speak on the group dynamics of Beatlemania or the worldwide interest in the rumor that Paul McCartney died, with the attendant "clues" found on album covers and lyrics; a TV or movie critic or communications professor could evaluate the influence of the

Beatle movies and videos; someone with expertise in women's studies could examine Lennon's feminist activities. These guest lecturers need not be fans or experts on the Beatles per se. Their objectivity may even enhance the humanistic perspective. There is a plethora of available source material that can be used in preparation for a guest lecture.

RESOURCES FOR TEACHING

Fortunately, there is an enormous wealth of resource material available to anyone interested in teaching such a course. Indeed, over 200 full-length books and 10,000 newspaper and magazine articles have been written about the Fab Four--many by scholars. On film or videotape are: A Hard Day's Night, Help!, Magical Mystery Tour, Yellow Submarine, Let It Be, The Beatles at Shea Stadium and The Cream of the Beatles. There are numerous Beatle fan magazines that carry ads for a wide variety of Beatle videos, unreleased songs, audiotapes, and memorabilia. The two-hour video documentary The Compleat Beatles provides an excellent introduction and overview to the Beatles' career. Several outstanding series of audiotapes prepared as syndicated radio programs are available (one of these runs 30 hours!). Naturally, a course on the Beatles must prominently feature their music. For this, I recommend the complete British set of 13 albums (available for about $100.00) plus the Magical Mystery Tour LP. The book The Beatles Forever, by Nicholas Schaffner, is wonderfully effective as a textbook.

A course on the Beatles is ideal for those who enjoy using a variety of teaching materials and methods. I have employed still photographs, slides, videos, films, audiotapes, newspapers, magazines, and exhibitions. The campus newspaper ran articles about the course and conducted a survey of favorite Beatle songs; the campus radio station broadcast lectures and interviews by guest speakers; the campus record shop offered special prices on Beatle records; the School of Fine Arts sponsored a Beatles-related art contest; the local news media gave the course extensive coverage--in fact, newspapers and radio stations in many parts of the state picked up the story.

On one occasion, I taught the course entirely by radio. The lectures focused on the music, while the reading assignments concentrated on the Beatles' lives and their cultural influence. Students who missed the broadcasts were able to hear them on cassettes at the library.

The most challenging, and rewarding, undertaking in my thirteen-year teaching career was an Elderhostel course on the Beatles. A series of five, 90-minute lectures was part of a package designed for 40 retired people ranging in age from 55 to 83. Nearly everyone reported that he/she was apprehensive about the Beatles portion of the program, fearing "loud electronic music." Fortunately, they were willing to give the Beatles an "audition." Songs like "Till There Was You," "Michelle," "Eleanor Rigby," "When I'm 64," "She's Leaving

Home," "Penny Lane," "Strawberry Fields Forever," "Mother Nature's Son," "Honey Pie," and "Yesterday" completely won them over. (One lady wept while the latter song played.) Of course, these students were aware of the great impact the Beatles had on the youth of the 60's, and they were eager to know why. They were surprised to hear of Lennon's efforts for peace and his commitment to feminist causes. They were especially interested in the reasons for the breakup of the Beatles and amused by the bizarre business dealings of the group. The course concluded with everyone gathered round a piano singing "All You Need Is Love." This song perfectly captured the mood of the class. This delightful scene was filmed and shown on public television stations in Minnesota.

Although student response has been overwhelming, reaction from colleagues has been mixed. While some have been enthusiastically supportive, one traditionalist (noting that there were not enough courses in Freshman Composition) wrote in the student newspaper, "So one can only conclude that writing well is deemed less important than studying Ringo Starr." Criticism like this should be anticipated, and it should be listened to reasonably--and equally critically. However, it can be minimized by setting rigorous grading standards and by requiring a substantial amount of reading and writing.

Below is a sample course outline, final examination, and an annotated list of reference material.

COURSE OUTLINE

WEEK 1

MUSIC: Roots of Beatle music (Little Richard, Fats Domino, Chuck Berry, Ray Charles, etc.); Early Beatles music.

READINGS: "March 1962," chapter from Shout!; "Hard Days and Nights," chapter from All You Need Is Ears; Chapter 1 of The Beatles Forever.

WEEK 2

MUSIC: Early Beatles music.

READINGS: "1964," chapter from Growing Up With the Beatles; Chapter 2 from The Beatles Forever.

VIDEO: The Compleat Beatles.

WEEK 3

MUSIC: Rubber Soul LP; Revolver LP.

READINGS: "The Beatles," 1965 Playboy interview; "Tokyo and Manila," chapter 11-2 from The Love You Make, by Peter Brown and Steven Gaines; Chapter 3 of The Beatles Forever.

WEEK 4

MUSIC: Sgt. Pepper LP; Magical Mystery Tour LP.

READINGS: "Dash of Pepper," chapter from All You Need Is Ears; reviews of Sgt. Pepper from Time, September 22, 1967, pp. 60-68, and from Newsweek, June 26, 1967, p 70; Chapter 4 of The Beatles Forever.

WEEK 5

MUSIC: Unreleased Beatles songs; songs written by Beatles, but originally recorded by others.

READINGS: "It's Only a Northern Song" and "Magical Mystery Tour," chapters from John Lennon--In My Life; Chapter 15-3 on Apple Corporation from The Love You Make; Chapter 5 of The Beatles Forever.

WEEK 6

MUSIC: The "White Album".

READINGS: Review of "White Album," from The Rolling Stone, December 21, 1968; section on the "White Album" from the book Helter Skelter, by Vincent Bugliosi, pp. 324-330; section on "Hey Jude," from Media Sexploitation, pp. 134-135, by Wilson Key; "The Beatles," a biography from Life magazine, September 13, 1968, and September 20, 1968, by Hunter Davies.

VIDEOS: "Cream of the Beatles"; and miscellaneous items.

WEEK 7

MUSIC: Songs originally made popular by the Beatles, done by others.

READINGS: "The Curious Case of the 'Death' of Paul McCartney," by Barbara Suczek from The Beatles Reader; Chapter 6 of The Beatles Forever; "Ringo" from Musician, February, 1982.

WEEK 8

MUSIC: Beatle singles; audiotapes: interviews of Lennon on peace.

READINGS: "The Peace Politician," chapter from John Lennon: One Day at a Time; "John Lennon versus the FBI," by Jon Wiener, from The New Republic, May 2, 1983; Chapter 7 of The Beatles Forever.

WEEK 9

MUSIC: Abbey Road LP; solo recordings.

READINGS: Selected topics from current Beatle fan magazines; Chapter 8 of The Beatles Forever.

VIDEO: Let It Be.

WEEK 10

MUSIC: Solo recordings.

READINGS: "Shrine Hopping in Liverpool," by David Owen, from Harper's magazine, December, 1983; Twentieth Anniversary special issue of Rolling Stone, February

16, 1984; Twentieth Anniversary coverage in USA Today, February 8, 1984; "The Private Years," by Chet Flippo from Rolling Stone, October 14, 1982.

FINAL EXAMINATION

1. Discuss the factors that contributed to the popularity of the Beatles.
2. Discuss Brian Epstein's contribution to the success of the Beatles. (Without Brian, would the Beatles have made it as big? Did his death hasten the break up? ...?)
3. Discuss the dynamics of the group over the years; that is, the role and contributions each Beatle made to the group.
4. Discuss the way George Martin's role changed over the years.
5. Discuss how the music changed over the years.
6. Discuss the factors that led to the cessation of touring.
7. Discuss the factors that led to the breakup.
8. Discuss the impact the Beatles have had on our culture.
9. Discuss the influence Yoko had on John's music, his interest in art, his efforts for peace, and his attitude towards women.
10. Discuss John Lennon's efforts for peace.
11. Who is your favorite Beatle? (No credit--one-word answer.)

REFERENCES

Aldridge, Alan, editor. The Beatles Illustrated Lyrics, Dell, 1969. Colorful and imaginative illustrations of more than 100 songs by various artists.

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King, William. Beatlefan, The Goody Press, P.O. Box 33515, Decatur, Georgia 30033. A gold mine of opinions, news items, facts, reviews, and Beatle merchandise.

Martin, George. All You Need Is Ears, St. Martin's Press, 1979. This book, by the Beatles' producer, contains several chapters that provide fascinating insight into the creative process of making a Beatles recording.

Meises, Charles. The Beatles Reader, Pierian Press, 1984. A collection of 20 articles from major magazines and newspapers. Contains valuable lists of supplementary readings.

Norman, Philip. Shout! The Beatles in Their Generation, Warner Books, 1981. A best-selling, carefully researched, well-written biography. Absorbing, but not gossipy.

Schaffner, Nicholas. The Beatles Forever, Cameron House, 1977. The best illustrated, most enjoyable book ever written about the Beatles.

Schaumburg, Ron. Growing Up With the Beatles, Pyramid Books, 1976. An exceptionally well-illustrated tribute in which the author describes how the Beatles influenced his life over the years.

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ACKNOWLEDGEMENT

The author is indebted to the editor for his invitation to write this piece and for his comments.

SHARON SCHOLL

HUMANITIES & BUSINESS: A PLETHORA OF MATERIALS FROM THE EXPRESSIVE ARTS

The dominant tendency in planning courses that combine Humanities with technical or professional studies is to turn to **philosophy**. Thus there are many excellent courses in business, legal, and medical ethics. Occasionally there may be a **history** of business, law, technology, or even a literature and law or medicine offering. Generally speaking, what we regard as the broader range of the humanities is largely untouched. As reported by Francis M. Nevins in the Spring, 1984, issue of HUMANITIES EDUCATION, there is much value in a more diverse course with a wider variety of humanities materials; this was the faith that resulted in a course titled Humanities and Business.

The fundamental assertion of the course is that in this country business ventures and thinking are the strongest influence upon our lives, surpassing church, state, or class system. The depth of penetration of these values is recognized in unexpected sources. John Mack, professor of psychiatry at the Harvard Medical School, comments on the steep rise in teenage suicide rates: "Our society seems to impose a business model on our schools. Students are placed in competitive situations with one another as though each individual were a profit-making organization." If, indeed, our schools, families, arts, and even religion are shot through with business values, we ought to trace the rise of this condition and be able to evaluate its results. The nature of the "deal" one strikes with the business faculty is that students do learn something about the many viable forms of business and their critical role in American culture. But, in the bargain, they learn how art, music, and literature reflect upon important concerns.

BUSINESS AS EXTENDED FAMILY

To that end, the course pursues four models of business in America as they have taken shape historically, and still exist today. The first is **business as extended family**, exemplified by Colonial mercantilism and the family-owned enterprise of today. Even in the largest corporation this model may surface in the guise of company uniforms, picnics, or other symbols of familial alliance. A helpful focal point for this unit is Williamsburg, principally because there is much visual and musical material available from the Colonial Williamsburg Foundation. The typical businessman's portrait may be seen in Robert Feke's painting of Isaac Royall and his family, or John Copley's paintings of John Hancock and Paul Revere. There is business architecture, from the taverns and workshops of Virginia to the Louisiana plantations. Stuart Davis' Gloucester Wharf and Ralph Goings' Pee Wee's Diner are contemporary interpretations of the same theme. In music there is a group of good possibilities ranging from Williamsburg's recording of Songs from a Colonial Tavern to William Schumann's New England Triptych.

This unit is particularly hospitable to materials on the family farm and on black labor. Farm life is well documented in the paintings of Edward Hicks, Grant Wood, and Andrew Wyeth. The lives of blacks are captured in Winslow Homer's Cotton Pickers and William Grant Still's Afro-American Symphony.

Benjamin Franklin's autobiography or Poor Richard's Almanac are descriptive of the business life and philosophy of the times, including the apprentice system of training. Melville's classic Bartleby the Scrivener is an interesting commentary on employer responsibility in the days before social security. John Steinbeck's Grapes of Wrath provides insight into family enterprise and farming versus corporate strategies. Many significant works gain fresh insight when one looks specifically for the role of business in the lives of the characters and the business models that are described.

MASS PRODUCTION

Tracing the development of business styles, the next unit is on **mass production**. The excellent Nova videotape on Henry Ford is a helpful introduction. Chaplin's Modern Times is still an effective period piece. Adam Smith and de Toqueville have important insights as to the fatal impact of such systems on familial enterprises. Jacob Bronowski's The Drive for Power is a helpful account of the development of such technology and the accompanying rise of the quality of diet, health, and working conditions. Kurt Vonnegut's story Deer in the Works is a modern version of the clash in values between individual enterprise and the large manufacturer. Richard Bissell's 7 1/2 Cents (basis for Broadway musical The Pajama Game) is an ingratiating account of labor unrest in a factory. Upton Sinclair's expose novel, The Jungle, is still powerful reading. The film, The Blue Collar Trap, documents the causes of modern assembly line unrest.

Art and music which portray the culture of mass production are easy to find. Industry is a subject for art in Charles Sheeler's photographs and urban landscape paintings. Art may be made from industrial products, as in Chryssa's Ampersand or Chamberlain's Hudson, 1959. There are many representations of the culture produced by mass production from Winslow Homer's The Morning Hell to Duane Hanson's Lady at a Table. Such musical items as George Antheil's Airplane Sonata, Ballet Mecanique, or John Cage's First Construction in Metal derive imagery and sometimes sonic resources from mass production.

BUSINESS AS GAME: THE ENTREPRENEUR

The third unit of the course is labeled **Business as Game: The Entrepreneur**, and its centerpiece is the film Citizen Kane. A film on San Simeon attests to Hearst's (Kane's) aesthetic contribution to American architecture. The Great Gatsby has some potential, but has less than one would like of material on his business dealings and business philosophy. Theodore Dreiser's The Titan and The Financier, and Mark Twain's The Guilded Age are landmarks of the period. Andrew Carnegie's autobiography is a revealing portrait of the rise of such a businessman, and several new biographies of J.P. Morgan join a growing repertoire of life studies of the "robber barons." The Alistair Cooke America series segment of that title is another option.

Visual materials abound in this era, and include the great estates of Hearst, Vanderbilt, Rockefeller, Deere, and Ringling. Slides of early modern office buildings such as the old Chicago auditorium and stock exchange, the Ames Building, and the old Marshall Field Department Store are readily available. There is Douglas Moore's opera on the life and times of the silver boom, The Ballad of Baby Doe, and his Pageant of P.T. Barnum.

The last half of the 19th century witnessed the rise of the American West as a grand business enterprise, and the varied endeavors of gold panners and cowboys may be logically included in this unit. The Horatio Alger stories, so expressive of business ideals of the turn of the century, often incorporate the lure of the West as a means of economic wish fulfillment. The West, as translated visually by Bierstadt, Remington, and Benton combines well with Copland's musical compositions on Western themes, Billy the Kid and Rodeo. Thomson's moving score for The Plow that Broke the Plains and Lukas Foss's The Prairie capture the panorama of the era.

BUSINESS AS CORPORATE SYSTEM

The last unit of the course is labeled **Business as Corporate System**, and deals specifically with the culture of American cities. Peter Drucker's studies of the nature of modern organizations are both helpful and readable. Interesting long works abound, from William Whyte's The Organization Man, Rod Serling's Patterns, Sinclair Lewis's Babbitt, Hawley's Executive Suite, to Arthur Miller's Death of a Salesman. Or try Sloan Wilson's Man in a Grey Flannel Suit, Elmer Rice's The Adding Machine, and Pohl's The Space Merchants.

The influence of business upon the design of cities and contemporary architecture begins with Lewis Mumford's classic writings on the nature of cities. Visual materials include Saarinen's T.W.A. and C.B.S. Buildings, Skidmore, Owings, and Merrill's Alcoa and Lever Brothers Buildings, and even Pfleuger's Union Square underground parking facility in San Francisco. Housing designed in business models is easily seen in dozens of housing developments such as Stuyvesant Town in New York City.

Many paintings on the theme of city and business life are available, including the New York scenes of John Sloan, Edward Hopper's lonely cityscapes, Alexander Calder's stabile named The City. Such Pop Art creations as Claes Oldenburg's Dual Hamburgers, Janet Fish's Apples (neatly packaged in plastic), and Richard Estes' Central Savings reflect the rampant commercialism of our time. City music is also abundant and might include Charles Ives' Central Park in the Dark, Norman dello Joio's New York Profiles, Aaron Copland's Quiet City, and George Gershwin's second rhapsody (Rhapsody in Rivets).

Prepared reading matter for student assignments is greatly limited. Business in American Life, by Thomas Cochran (McGraw, 1972) is the only affordable text that shows the influence of business practices upon American culture through our history. There is only one literature collection especially for such a course, Business in Literature, by Burden, et. al. (Longman, 1980). The University of Mid-America circulates for rent or purchase a series of videotapes that is useful and informative, if not inspired. The excellent film series called The Age of Uncertainty, narrated by John Kenneth Galbraith, is a favorite among students and useful in several segments of this course. A great deal of unorganized material is available, and this course is only one possible format for its use.

If one starts, as I did, from "ground zero" in putting together such an enterprise, some background reading is helpful. The following works I found very useful indeed:

American Labor: A Pictorial Social History (Washington, D.C., Public Affairs Press, 1972)
Work, Culture, and Society in Industrializing America, by Herbert G. Gutman (Vintage, 1977)
Virgin Land: The American West as Symbol and Myth, by Henry Nash Smith (Harvard University, 1970)
The American Scene: American Painting of the 1930's, by Matthew Baigell (Praeger, 1974)
Art and the Industrial Revolution, by Arthur Elton (Shocken Books, 1970)
Business Enterprise in the American Revolutionary Era, by R.A. East (Peter Smith, 1964)
Success in America, by Rex Burns (University of Massachusetts, 1976)
The Corporation in Modern Society, edited by Edward Mason (Atheneum, 1966)
Business and Society, by Joseph McGuire (McGraw, 1963)
The Robber Barons, by Matthew Josephson (Harcourt-Brace, 1962)
Working, by Studs Terkel (Avon, 1982)

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BEST TRANSLATIONS

BY BURTON RAFFEL

UNIVERSITY OF DENVER

"What could be better than Homer,

or what worse than almost any translation of him?"

George Santayana

I: DANTE'S DAMNED

It takes a poet to translate poetry. That I think is a fundamental maxim -- and, indeed, if anyone but a poet makes the attempt, and especially if the attempt is made in prose rather than in verse, my immediate query is likely to be: why bother? Do we read the original for its reputation? for its literal content? Or do we read it, as I believe we do, for its force and beauty -- in short, for its poetry first and for anything and everything else second.

But it takes more than poetic ability to translate Dante. We are almost eight hundred years away from his Divina Comedia, which is roughly twice the distance from Shakespeare to our time and more than twice the distance between us and John Milton, John Donne, or Andrew Marvell. Dante is a deeply medieval poet, especially in the clear pelucid quality of his diction:

Nel mezzo del cammin di nostra vita
mi retrovai per una selva oscura,
che la diritta via era smarrita.

There is nothing in the least fancy about these lines. "In the middle of the journey (roadway) of our life," Dante starts his great poem, "I discovered (found myself) in a dark wood, where the right (correct) way (route) was lost (confused)." Dante's meaning is of course complex -- but that is the great secret to translating him. The meaning must remain complex, but the language must remain clear, simple, straightforward.

John Ciardi is a very competent poet; he is a vastly incompetent medievalist and his fluent, racy translation is deeply unrepresentative of the true nature of Dante's poetry:

> Midway in our life's journey, I went astray
>   from the straight road and woke to find myself
>   alone in a dark wood ....

The notion of departing from "the straight road" is wholly alien to Dante's poem, as is the associated notion of going "astray," as is the notion of finding oneself "alone" in the dark wood. Vanished is the simple directness of smaritta, "lost, confused"; vanished too is Dante's presentation of the dark wood as a place from which (che) it is difficult to find la diritta via, "the correct (right) path."

Other translators, less competent poetically, have done still worse things:

> Midway the journey of this life I was 'ware
>   That I had strayed into a dark forest,
>   And the right path appeared not anywhere.

Thus Laurence Binyon, and the less said of it the better. The prose translators, of course, do even worse things still:

> In the middle of the journey of our life I came to myself within a dark wood where the straight way was lost.

Thus John D. Sinclair's version. It has the sense and little or nothing more. Was Dante actually a poet? How could one know, from versions like these?

Allen Mandelbaum is not quite so good a poet as is John Ciardi, but he is a poet and also a very much better medievalist:

> When I had journeyed half of our life's way,
> I found myself within a shadowed forest,
> for I had lost the path that does not stray.

Ciardi's freedoms (and all translators take liberties, universally, inevitably) are betrayals. Mandelbaum's are exactly in the spirit of Dante's time and of Dante's poem. Using Ciardi with students one teaches his translation. Using Mandelbaum's I suspect we will find ourselves teaching a good deal of Dante, and to students who have both a sense of what Dante has done to make it his own sort of poem. Mandelbaum is no more Dante's equal than is almost anyone else, but his translation is distinctly the best and the most serviceable we have or are likely to have for the forseeable future. It is available in paperback (the first two volumes are out, the third and final volume is shortly to appear) and, for now, it gives our students and we their teachers the best mix of sound and sense we can find in English. It should be the text of choice.

II: THE GALLOWS HUMOR OF CHRISTIAN MORGENSTERN (1871-1914)

Christian Morgenstern's biting, outrageous, supremely deft Galgenlieder ("gallows songs") began as a kind of social club humor, scribbled to amuse the poet -- who was a very serious poet indeed -- and his friends. No publisher would take them when Morgenstern had accumulated enough for a volume; it was 1905 before they appeared in print -- and by 1913 it had gone through fifteen editions, selling over three hundred thousand copies by 1937.

Morgenstern sometimes pretended that the Galgenlieder had no serious purpose, and sometimes admitted that under the savage humor and immensely playful verse there was profound purpose. "Morgenstern wanted to loosen up the dull, dismal seriousness to which man was tied in a materialistic contemporary world," says one critic. The poet himself spoke of driving the wretched German language off the road. But how is Morgenstern to be read, in English, when so much of his work looks like this:

GESPRACH EINER HAUSSCHNECKE MIT SICH SELBST
Soll i aus meim Hause raus
Soll i aus meim Hause nit raus?
Einen Schritt raus?
Lieber nit raus?
Hausenitraus --
Hauseraus
Hauseritraus
Hausenaus
Rauserauserauserause ....

(Die Schnecke verfängt sich in ihren eigenen Gedanken oder vielmehr diese gehen mit ihr dermassen durch, dass sie die weitere Entscheidung der Frage verschieben muss.)

Fortunately, Morgenstern has for twenty years had his classical English translator, Professor Max Knight, whose bilingual University of California Press edition of selected Galgenlieder is a wondrous re-creation of a poet many have considered untranslatable. (No poet is untranslatable, for the record. Absolutely none.) Here is the way Knight handles "The Snail's Monologue" (with its deft prose tail):

Shall I dwell in my shell?
Shall I not dwell in my shell?
Dwell in shell?
Rather not dwell?
Shall I not dwell,
shall I dwell,

dwell in shell,
shall I shell,
shallIshellIshallIshellIshall I .....?

(The snail gets so entangled with his thoughts, or, rather, the thoughts run away with him so that he must postpone the decision.)

And since we have a competing translation, by two very talented writers, W.D. Snodgrass and Lore Segal, we can see just how good Knight really is. Here is "The Knee," first in Knight's trenchant version and then in the overly soft, overly "poetic" Snodgrass-Segal rendering:

On earth there roams a lonely knee.
It's just a knee, that's all.
It's not a tent, it's not a tree,
it's just a knee, that's all.

In battle, long ago, a man
was riddled through and through.
The knee alone escaped unhurt
as if it were taboo.

Since then there roams a lovely knee,
it's just a knee, that's all.
It's not a tent, it's not a tree,
it's just a knee, that's all.

*****

There wanders through the world, a knee
It's just a knee, no more
It's not a tent; it's not a tree;
Only a knee, no more.

There was a man once in a war
Overkilled, killed fatally.
Alone, unhurt, remained the knee
Like a saint's relic, pure.

Since then it roams the whole world, lonely.
It is a knee, now, only.
It's not a tent, it's not a tree;
Only a knee, no more.

The crisp savagery of the German is in the Knight, but not in the Snodgrass-Segal: "Ein Knie geht einsam durch die Welt./Es ist ein Knie, sonst nichts!/Es ist kein Baum! Es ist kein Zelt!/Es ist ein Knie, sonst nichts." And Morgenstern's bite, which is today far louder than his bark (louder perhaps than it has ever been), is worth calling to our students' attention. Who knows what they might learn?

DAVID BERTOLOTTI

TIME, SPACE & THINGS: CULTURE AS 3-D PUZZLE

Preface

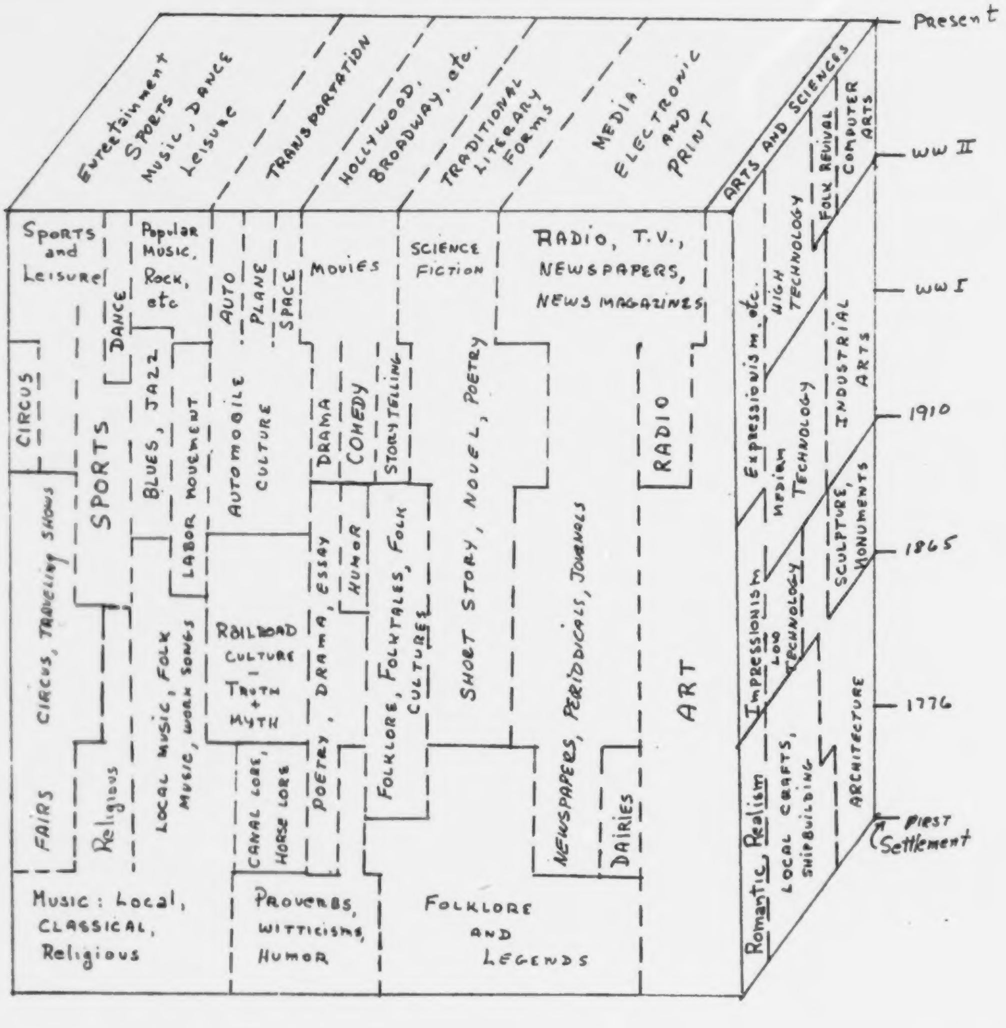
One reason for interdisciplinary humanities is to reflect in the classroom the complicated interrelations of real life. The more we separate aspects of cultural life to make study easier, the more we obscure (and even distort) the integrity of cultures. Conversely, the more we aim at totality, the more difficult disciplined study becomes. David Bertolotti, who teaches humanities to high ability engineering students, has developed a visual model to represent the relationships between the whole culture of an American region and the individual aspects of the whole. The examples, as he points out, are illustrative, but the model is adaptable to all cultures and time.

MODEL FOR THE STUDY OF REGIONALISM

There is one aspect of regionalism as an approach to the study of American culture which needs amplification: How can a region be adequately studied once that region has been defined?

Since the reasons for regionalism extend beyond the immediate search for the accumulation of and the presentation of knowledge as manifest in cultural icons and cultural activity, this model seems a coherent approach to indicate the amount of scholarly activity that is required. For students and researchers, it is necessary to know what about a region has already been researched, studied, and explained. It is equally important to know what has been ignored and, therefore implicitly, what must be pursued in further study. These considerations, coupled with the recognition of constantly emerging perspectives on completed research, demand a systematic approach for the mutual use and benefit of scholars, educators, students and others interested in American culture.

In order to achieve these ends, at least in part, I propose the following model as a method of organizing regional approach.


Entertainment
Sports
Music, Dance
Leisure
Transportation
Hollywood, Broadway, etc.
Traditional Literary Forms
Media: Electronic and Print
Arts and Sciences
Present
WW II
WW I
1910
1865
1776
First Settlement
Sports and Leisure
Popular Music, Rock, etc
Auto
Plane
Space
Movies
Science Fiction
Radio, T.V., Newspapers, News Magazines
Circus
Sports
Dance
Blues, Jazz
Labor Movement
Automobile Culture
Drama
Comedy
Storytelling
Short Story, Novel, Poetry
Radio
Circus, Traveling Shows
Local Music, Folk Music, Work Songs
Railroad Culture – Truth + Myth
Poetry, Drama, Essay
Humor
Folklore, Folktales, Folk Cultures
Newspapers, Periodicals, Journals
Art
Fairs
Religious
Canal Lore, Horse Lore
Newspapers
Dairies
Music: Local, Classical, Religious
Proverbs, Witticisms, Humor
Folklore and Legends
Expressionism, etc.
High Technology
Folk Revival
Computer Arts
Medium Technology
Industrial Arts
Impressionism
Low Technology
Sculpture, Monuments
Romantic, Realism
Local Crafts, Shipbuilding
Architecture

This model incorporates two essentials necessary to regionalism: time and space. Of course, the subject matter contained are for purposes of illustration only; however, a region took on an identity at some point in time and therefore time is an important cultural consideration. The space is filled by the matter of the culture itself; music, art, newspapers, cultural activities and other areas of study. Ultimately, each region is defined in terms of its specific dimensions of time and space. Obviously, each researcher must accommodate this model to specific subject, time and regional requirements.

Such an approach allows for accomplishing some of the following. **One**, it allows for a complete and comprehensive study of a region and, at the same time, avoids haphazard and capricious research which may result in misinterpretation of regional worth. **Two**, it allows for the creation of selected and direct perspectives on specific matter contained within a region. **Three**, it provides growth potential for interdisciplinary scholarship and research. **Four**, it avoids fragmentary, "hit-or-miss," accidental or coincidental research which may only have curiosity value. Not that curiosities are meaningless, but such value in and of itself may not be representative of cultural activity within a region. **Five**, it provides a coherent image of a region that others than those of academia can comprehend, thereby perhaps resulting in financial support, increased research material, and other such benefits. **Six**, it aids greatly in course development for those either beginning the classroom use of regionalism or those seeking to perfect and expand existing courses. **Seven**, it allows for concentrated and directed graduate study with minimal duplication. **Eight**, it generates coherent papers for panels, professional meetings, and journals. And, **nine**, it partially helps to explain the creation and exhibition, the buying and selling, the changing and altering, the developing and the demise, and the appearance and disappearance of much of American culture.

In conclusion, I suggest that any region is essentially a three dimensional puzzle, parts or all of which can be reconstructed through the study of as many of its facets that lie within reach of those willing to examine.

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COPYRIGHT ISSUES IN THE HUMANITIES

BY FRANCIS M. NEVINS

ST. LOUIS UNIVERSITY
SCHOOL OF LAW

I: VIDEOCASSETTES IN THE CLASSROOM

THE PROBLEM:

For an American Studies course on the Frontier Heritage a professor checked out from the public library a videocassette of the movie SHANE. The class is taught in a large lecture hall for which playbacks are done from a central studio staffed by the university library's Media Division. The university library has a scrupulously conservative policy regarding copyright law, and playback was refused.

Is the library policy correct?

PROFESSOR NEVINS'REPLY:

The university library's refusal to play back the Shane videocassette was dead wrong, and the professor had a clear legal right under the Copyright Act to play the cassette in class, provided that the cassette was a lawfully made copy of the movie.

My conclusion is not based on the concept of fair use. If the only relevant legal criteria were the four vague factors which Section 107 of the Copyright Act tells courts to consider in deciding whether a particular use is fair, no one could say with certainty on which side of the line the Shane issue falls. Fortunately, there is a much more clear and precise provision of the Act which speaks directly to this issue, namely Section 110.

This lengthy section creates a series of blanket exemptions from copyright infringement liability in certain carefully defined situations. If a particular use comes within one of the exemptions, the fair use criteria need never be considered. And the classroom use of a lawfully made copy of a movie falls squarely within the first of the Section 110 exemptions.

Subsection 1 of Section 110 provides that copyright is not infringed by the "performance or display of a work by instructors or pupils in the course of face-to-face teaching activities of a nonprofit educational institution, in a classroom or similar place devoted to instruction...." The clearest instance of the conduct protected by this language is the classroom reading of a novel or story or poem that is still under copyright, and poetry teachers can rest assured that they can't be sued by Robert Frost's estate if they read "Stopping by Woods on a Snowy Evening" aloud to their students. The statutory language however is also broad enough, if taken in isolation, to protect the classroom "performance" of a copyrighted movie. But the next few lines of Subsection 1 make it clear that the above language doesn't settle the matter.

These lines were no doubt inserted into the statute at the urging of the motion picture industry. Their effect is to create an exception to the exemption "in the case of a motion picture or other audiovisual work, [where] the performance ... is given by means of a copy that was not lawfully made under this title, and that the person responsible for the performance knew or had reason to believe was not lawfully made."

In other words, the exemption doesn't apply if the professor knew or had reason to know that the copy he plays in class was unlawfully made. If the copy was lawfully made, or if it was unlawfully made but the professor didn't know this and had no reason to know it, the exemption does apply and the classroom use is legal.

The House Judiciary Committee report on the Copyright Act is fully in accord with this conclusion. The paragraph dealing with this issue reads as follows:

> "The final provision of clause (1) deals with the special problem of performances from unlawfully-made copies of motion pictures and other audiovisual works. The exemption is lost where the copy being used for a classroom performance was "not lawfully made under this title" and the person responsible for the performance knew or had reason to suspect as much. This special exception to the exemption would not apply to performances from lawfully-made copies, even if the copies were acquired from someone who had stolen or converted them, or if the performances were in violation of an agreement. However, though the performance would be exempt under section 110(1) in such cases, the copyright owner might have a cause of action against the unauthorized distributor under section 106(3), or against the person responsible for the performance, for breach of contract."

So much for the precise question asked. But my answer will probably suggest to many readers a variant of your question, namely, what if the cassette played in class was **not** bought from an authorized dealer but taped off the instructor's home TV set? In the recent Betamax case the U.S. Supreme Court decided---and I emphatically agree---that using one's videorecorder to tape copyrighted material off the air for later nonprofit viewing is not a violation of the Copyright Act. However, the Court made it clear that it was not ruling one way or the other on the legality of using such home-made cassettes outside the home. The fact that home-made videocassettes are lawful in the context of an infringement suit against the Betamax user does not necessarily mean that they are lawful for purposes of the Section 110(1) exemption. Thus, a conservative university might properly deny playback in that situation. But where the cassette was obtained from a legitimate outside source as the *Shane* cassette in your problem seems to have been, the university was clearly wrong to refuse to play it in class.

NOTE: NAHE members may submit copyright questions to the Editor of HUMANITIES EDUCATION. They will be forwarded to Professor Nevins for his consideration.

QUILL Grants as Educational Opportunity: Six Humanities Samples

QUILL (Quality in Liberal Learning) is a funding agency of the Association of American Colleges begun in 1977 as a joint venture of that organization and the Ford Foundation. In subsequent years such corporate giants as the Exxon Foundation and IBM have given modest support to the initiative. The current round of proposal solicitation has $45,000 to offer - hardly enough to make a university development office take notice. However, these grants have had a significant impact upon interdisciplinary instruction and particularly Humanities courses, though these are by no means the exclusive foci of funding. The current round is devoted to education for global awareness and science instruction for the non-scientist.

The first important limitation upon these funds is the type of curriculum or instructional approach chosen for a particular grant sequence. One's own special interest may not be represented for some time. The other limitation is upon the amount of funds to be granted, from $1,000 to $8,000. With a total source of less than $50,000 for each grant series, one can easily see that the lower end of that range is the more attractive to a committee trying to make the most of their money. According to the figures given for applications received and proposals funded, the ratio runs about one in nine.

There are genuine advantages to the QUILL guidelines. First, the support is for the revitalization of instruction. The competition is not among folks who are seeking travel opportunities or research support; it is among educators whose primary concern is what happens in a classroom. The "big names" in academia are automatically out of the running. The simplicity of the application should also be mentioned. Aside from a simple cover sheet and possibly a budget page, the narrative is limited to only three pages of single-spaced type. Obviously, some final report would be due the funding agency, if no more than as a simple courtesy, but long data filled prosecution-witness missals are unnecessary. The deadline for QUILL III has passed, but undoubtedly there will be many such offspring in the years to come. It is well worth obtaining the complete summary of past projects by writing to the AAC at 1818 R Street NW, Washington, D.C., 20009, and requesting the report of Project QUILL.

What are these projects like, and how do they involve the Humanities? To what populations might the educational format extend, and to what ends? The few selected projects which are described below give some answers to these questions and indicate something of the breadth of tactics and results which may be included in QUILL proposals.

Jacksonville University

The Mind: An Interdisciplinary Course Based Upon Theories of Mind Originating in Philosophy, Chemistry, Psychology, and Computer Technology. (Nov., 1979 - Apr., 1980) Contact Thomas J. Pauly, Jacksonville University, Jacksonville, FL 32211.

I begin with this one because I was one of the planning committee and attended a great many of the class sessions. Though some QUILL projects are single-time efforts, this one went for three sessions and will probably be resurrected as an honors seminar. Under a general Humanities label a philosopher presented divergent positions on the meaning of mind, contrasting past thought with the assumptions of behaviorism and identity theory. The psychologist centered on the scientific method used to address such questions, on visual perception as a case in point, on learning, and higher orders of mental capacities. The chemist developed a unit of work dealing with the nervous system and information processing. The computer specialist dealt with the nature of intelligence and its transferability to electronic processing devices. The enterprise retained some honest relationship with its Humanities designation by refocussing regularly upon value questions and fundamental human issues.

With four quite different people teaching four complete segments, coordination was the problem everyone expected it to be. Typical of many pioneer efforts, the class was ahead of the publication of useful student reading materials. Some excellent materials gave comprehensive views of the field; other elements had to be patched together from books intended for other uses.

As with the case of most QUILL projects, the participants thought the effort well worthwhile. My own favorite evaluation came from a student who remarked that he guessed he had grown up academically now that he was thinking about questions that were not answerable.

Bowling Green State University

Approaches to Value in a Technological Culture: An Interdisciplinary Program in the Humanities (June, 1979 - June, 1980) Contact Michael Moore, John Nachbar, or Thomas Klein, Bowling Green State University, Bowling Green, Ohio 43403.

This particular revision project carried ten hours of undergraduate credit and enrolled its first group of 23 students, predominantly freshmen. They met in a dormitory lounge and used summary-critiques, small group investigative projects, and two relevant units of the College Outcome Measures Project for evaluation in place of traditional examinations.

The course focussed upon the central dilemma of our time - whether the benefits of technology have outweighed the costs. A wide variety of attitudes toward this issue were studied, resulting in an attempted synthesis of the two factions. This large block of studies included a trip to the Henry Ford Museum, a GM foundry, guest lectures, interviews, films, and other learning strategies.

Aside from the content element, the course sharpened specific skills. Techniques of problem solving, recognition of assumptions and frames of reference, generalization from a base of specific facts, and organization of different orders of concepts were emphasized. Students were expected to gain skill with interpreting literature, the fine arts, philosophy, and popular culture, as well as understand how these disciplines answered key questions about the meaning of technology.

Meredith College

Can This Be Love? A Liberal Look at Tragic Passion (Nov., 1978 - Apr. 1979) Contact: Sarah M. Lemmon, Dean, Office of Continuing Education, Meredith College, Raleigh, NC 27611.

One area to which QUILL Grants have been applied is that of continuing education with out-of-school adults. Hence the catchy title of this offering. The format was a ten-week course, interdisciplinary and team-taught, centered around the theme of romantic passion in Western culture. The classic myths, medieval romances, and The Divine Comedy jostled companionably against modern novels and films. Faculty leaders represented literature, philosophy, religion, music, and French.

The article of faith upon which this course rested was belief in the lasting value of liberal studies and its relevance to the central concerns of our times. This message was intended for residents of an area much devoted to scientific, technological endeavors who failed to turn up in any number to hear it. Though students were numerous enough and receptive, they consisted mostly of the already converted.

Saint Mary's College of Maryland

Institute for Liberal Learning in Retirement (Sept., 1979 - May, 1980) Contact Christine Cihlar, St. Mary's College, St. Mary's City, MD 20686.

Planners of this venture dealt with a seemingly insurmountable disparity in educational levels among their students. They polled retired persons in the area as to their preferences for some educational experience, finding film and slide presentations running well ahead of lectures and discussions of a more rigorous nature. Undaunted, they planned a series of different types of presentations, one combined with a hot lunch program.

The first session offered four units on psychology, regional history, and the Shakesperean tradition. An evening session the second semester centered around Kenneth Clark's "Civilization" series in thirteen meetings, illustrating the potential for traditional cultural history approaches with such an audience. The diversity of sites, the integration of the programs with the life style and interests of the participants, and their involvement in the planning were strong points of this program.

Furman University

The Humanist in the Working World (Jan. - Mar., 1979) Contact Judith Gatlin, Director of Career Programs, Furman University, Greenville, NC, 29613.

Another area of the QUILL Grants has been in the interface between scholarly and business activities. The Furman project was unusual in that it sent faculty, not students, out to be interns for a summer. Professors of English, French, Spanish, history, political science, and art history worked for manufacturing, communications, and institutional organizations. The upshot of it all was a full day convocation devoted to exploring the relationship between scholarly endeavors and the needs of a working life. The intern faculty, recent graduates with work experience, and nearly 1400 students participated in a variety of career exploration formats. The project enhanced career advising and indicated skills that needed better development in graduates. It also strengthened faith in the efficacy of traditional liberal arts disciplines and provided an affirmation of their practical long range value.

Johnson County Community College

Topical Integration of Humanities and Career Education (Aug. 1978 - Mar. 1979) Contact Landon Kirchner, Johnson County Community College, Overland Park, KS 66210.

This project has elements not encountered in the foregoing ones - travel funds for staff, support for outside consultants, and production of videotapes for future use. The concept was to develop units of Humanities materials that would be integrated into existing courses in the career preparation programs. Efforts were centered upon nursing, business, and law enforcement; a philosopher and a historian were the developers of the Humanities materials. Many approaches were used. A teaching team on ethics and health care was formed. Case problems using real-life situations involving ethical choices were introduced in management courses. A unit on the history of police work and the changing definitions of crime was worked into the law enforcement program.

By and large, the predictable problems of effecting a complementary relationship between value-oriented studies and technical skills occurred. The burden of integration fell more on the career program instructor and required more time and effort than originally contemplated. However, the project was a sensible and workable answer to the burgeoning of career-related programs at the expense of equally significant liberal arts curriculum.

Summary: The QUILL Grants are a useful source for stimulating educational change. Though hardly sumptuous, the grants can purchase released time, teaching materials, services of consultants, and other significant items that make curricular innovation possible. They are easy to apply for, easy to administer, and well worth the time spent working up the application.

SHARON SCHOLL
JACKSONVILLE UNIVERSITY

DEFINING THE HUMANISTIC DISCIPLINES @$1.25

In each of the issues of HUMANITIES EDUCATION we have included among our abstracts of articles something from the magazine Federation Reports, subtitled The Journal of the State Humanities Councils. A particularly useful issue was the May, 1984 Special Issue, containing a section entitled "Current Issues in the Humanities." Eight essays are included, each defining one or more disciplines and explaining issues and movements within the disciplines, with suggestions of topics, themes and approaches for using experts and ideas in public humanities programs.

At $1.25, this is a bargain not to be passed up (ordering information is as usual in our Abstracts section). What might you gain?

*Jean Owens Schaefer will tell you about marxist and feminist approaches to art history, and ways to integrate arts and art history in public programs.

*Joseph M. Williams discusses bilingualism, dialects, and how to get people to discuss the quality of prose.

*Fannie J. LeMoine provides revised views of the Latin world and tells of promising approaches in teaching classical languages.

*David Wyatt will give you (at last) a readable explanation of structuralism -- and other critical schools.

Other articles are on anthropology, ethics, religious studies, women's studies and ethnic studies. Most have suggestions for further readings. How might you use this Special Issue? Certainly if you are working on a grant proposal for your state council (or committee or commission) you could get ideas for employing special disciplines that you hadn't thought of, and you might even get a humanist-specialist to find a way to teach outside of classroom. In the classroom an essay might be valuable for making students think about humanities as a profession as well as a subject. In your curriculum committees, this could be a way toward assessing just how up-to-date course content is, or isn't. (F.S.)

HUMANITIES EDUCATION
HumaNews

Official Newsletter of the National Association for Humanities Education

EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publications, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts interdisciplinary education. Such announcements should be submitted at least three months in advance of events or deadlines.

FROM THE EXECUTIVE COMMITTEE

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UPCOMING

The **Southern Humanities Conference**, which includes among its membership many members of NAHE, will hold its annual conference January 31 - February 2, 1985. Sponsored by Emory University, Spelman College, and Georgia Institute of Technology, the 1985 meeting will be held on the Georgia Tech campus close to downtown Atlanta. The program will include papers on various aspects of the theme "The Humanities in International Perspective," such as "the Humanities in socialist/Marxist states," "the Humanities in Third World countries," the Humanities and human rights," "humanist responses to terrorism," "the international art market," "the challenge of preserving cultural treasures," "translating the Humanities," and "the Humanities text as cultural exchange object." For information, write to:

Dr. Robert Detweiler
Graduate Institute of the Liberal Arts
Emory University
Atlanta, GA 30322

If you are in the New York metropolitan area, or if you have a particular interest in the interpretation of history in museums, consider **Past Meets Present**, October 7-9, 1984. This national multidisciplinary conference will consider visions of the past as presented in museums, historic sites and landmark districts. Open to scholars, curators, educators and designers working in interpretive exhibitions. Contact Jo Blatti, Project Director, New York Council for the Humanities, Rm. 204, 33 W. 42nd St., New York, N.Y. 10036.

The **American Culture Association** national convention will be held in Louisville April 3-7. One of the sectional areas is "Pedagogy and American Culture." Abstracts of proposals for papers and panels on interdisciplinary teaching as well as historical studies are welcome. Send your 200-word abstract by October 1, 1984 to: Dr. Marie Campbell, English Department, Mount St. Mary's College, Emmitsburg, MD 21727. For information on the convention which meets with the Popular Culture Association with over one thousand participants covering a wide spectrum of cultural, historical and social topics, request information from ACA/PCA, Popular Culture Building, Bowling Green State University, Bowling Green OH 43403.

The **Association for Integrative Studies** will be meeting concurrently with the Association for General and Liberal Studies in San Francisco October 25-27. For registration and program information write to Dr. Michael Davis, Office of the Academic Vice-President, University of the Pacific, Stockton CA 95211. There will be many sessions relating to integrated humanities.

Interface '84, the Eighth Annual Humanities and Technology Conference will also meet October 25-26 in Marietta Georgia. For information, write to Becky Kelly, Department of English and History, Southern Technical Institute, Marietta GA 30060. NAHE has met jointly with the Interface conference in the past and we highly recommend this to members in the southeastern area.

In the Southwest, the **Arizona Humanities Association** will be meeting jointly with the Arizona Arts Alliance in Tucson November 29 - December 1. The conference theme is "Art as A Lifelong Experience." Paper proposals for the conferences and 700-word articles may be submitted up to August 15 to our indefatigable NAHE President, who is also president of AHA and Editor of the Arizona Humanities Association magazine. Inquiries and correspondence should go to Dr. Vasant Merchant, AHA, Box 6031, NAU, Flagstaff AZ 86011.

Another October conference on a fascinating topic will be held at the State University of New York at Binghamton. This is on **Medievalism in American Culture**, with such topics as "The Medieval Heritage in American Religious Architecture," and "King Arthur and Camelot, USA in the Twentieth Century." The Conference is October 19-20. For information, write to Professors Bernard Rosenthal and Paul E. Szarmach, 1984 Conference Coordinators, Center for Medieval and Early Renaissance Studies, State University of New York at Binghamton, Binghamton, New York 13901.

NEWS ABOUT MEMBERS

Among many exciting programs at the Tampa Museum, INEZ WOLINS has developed a Teachers Resource Guide to the Ancient World of styles and lifestyles in art and daily life in Egypt, Greece and Rome. DAVID H. STRINGER is gathering material for a projected book on "Humanities in the High Schools" and will welcome any resources and information you might want to recommend. Send to him at Huron High School, 2133 Brockman, Ann Arbor MI 48104. KAY B. JABUSCH is now President-Elect of the Utah Council for Humanities Education. And speaking of presidents-elect, FRED SCHROEDER has been elected to serve as a member of the Minnesota Humanities Commission. Contributing Editor BURTON RAFFEL will be on the editorial board of a new journal called ORAL TRADITION. JEREMIAH REEDY spent much of the summer as advisor to a group of student scholars in Italy under Minnesota's SPAN program for students from several colleges and universities.

EDITORIAL: INTERDISCIPLINES AND ART MUSEUMS

Interdisciplinarity can be a frightening, even threatening term to persons whose training and inclinations are specialized. This is not unreasonable, especially as so many of us interdisciplinary true believers advocate total integration of the curriculum, or we assume adversary positions, taking easy potshots at people who don't do things as we would, or we talk about abstruse methodologies of integration, or we make irresponsible demands for expensive remedies like team-teaching and multimedia extravaganzas.

Yet little acts of integration can be as signifcant as global gestalt. Recently we visited the new Dallas Museum of Fine Art, noting two good examples of art history begging for interdisciplinary connections. The first was a Japanese painting. The label stated that it was by Enomoto Kikaku, Japanese 1661-1707, "Mushrooms", a haiku poem, Edo Period, ink on paper.

There was no translation of the poem.

The second was an exhibit prepared by the Museum of Textiles of Washington D.C. on "Lords of Chimor: Textiles from Peru's North Coast." The textiles were impressive and immense, most being coordinated sets of loin cloths, cloaks and tunics, spread out against the walls in glass cases. The label texts provided geographical and historical background, but, in the manner of art history, primarily chronicled the development of decorative motifs. Funding by the National Endowment for the Humanities.

Nothing showed how these huge costumes were worn, or how the textiles were woven.

Our criticism is not that all visual arts should be given interdisciplinary connections, but that these examples are of arts that never were visual arts alone. Indeed, both are instances of the naturalness of some interdisciplinary connections. It is not a mere oversight that the connections were not made. It is deliberate distortion. Not deliberate because of conscious refusal to interpret fully, but by the deliberate narrowness of the art history curatorial tradition.

The connections we speak of may be small, but they are not simple. Chances are that they indicate the need for more specialists, a translator of Japanese calligraphy and a poet for the first, and possibly an ethnologist for the other, because a label indicated that how the Peruvian costumes were worn is unknown. But the average American does not even know how a loin cloth is worn, nor how surviving traditional costumes in Peru are worn, nor what other ancient visual arts might document about past styles. We do know, though, that clothing is made to be worn.

Our real point, however, is that interdisciplinarity in the arts and humanities is a matter of being alert to the things and moments where categorical disciplines are inadequate by themselves. With such alertness, the next steps become as natural as the integrated whole that triggered the question.

松茸やしらぬ木の葉のへばりつく　芭蕉
Matsutake ya shiranu ko no ha no hebaritsuku

Sticking on the mushroom,
The leaf
Of some unknown tree.　Bashō

EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with content that draws upon the human cultural heritage, methods that derive from the humanistic disciplines, and a purpose that is concerned with human values.

What is an "integrated humanities course"? Courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable and useful.

Format? Typed double-space on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. For the present we are unable to print half-tone illustrations or photographs and we are not staffed to redraw charts and diagrams, but camera-ready line work is very welcome. We can use written material of two lengths: one or two pages (300-700 words) for practical tips, sample assignments, commentaries, etc.; and articles of four to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions.

Copyright? With rare exceptions all material will be available to subscribers for personal non-profit educational uses without permission. Republication in any form, whether or not for profit is the exclusive right of the individual author and the editor.

Other editorial policies? Unsolicited material can only be accepted from paid member-subscribers. The editorial staff is not paid and most editorial work is done as a personal overload. Consequently we are obliged to carry on correspondence by inexpensive form letters and cards. All material submitted is subject to minor editing and rewriting, but we ask all contributors to have their work proofread carefully before mailing. We hope that all contributions will be of publishable quality, but there will necessarily be rejections because of space limitations and need for balance in topics, educational settings and current interests.

WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

*THEORY "Piaget and Theories of Integrated Study"

*ADMINISTRATION "Crediting Departments for Team Teaching"

*HISTORY "Nineteenth-Century Multi-Media at Chautauqua"

*RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

*"What you should know about teaching novels in a philosophy course"

*"Pre-teaching history students for an art museum field trip"

*"How to help non-musicians to follow a score"

*"A designer speaks of humanities bulletin boards"

*"Getting adults to role-play in public humanities programs"

*"Understanding Oedipus: An Actor's View"

What we don't want:

*Creative writing by teachers or students (it doesn't relate to our purpose)

*Syllabus outlines (curricula should be explained, not listed)

*"The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)

*"Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)

*"Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

HUMANITIES EDUCATION

Dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions.

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HUMANITIES EDUCATION is published by the National Association for Humanities Education

with editorial offices at the Department of Philosophy & Humanities

University of Minnesota, Duluth, Duluth, MN 55812

The University of Minnesota is an Equal Opportunity Educator and Employer.

VOLUME TWO: NUMBER ONE: JANUARY, 1985

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Published three times annually by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Assistance for the production of HUMANITIES EDUCATION has been provided by the College of Letters and Social Science, UMD, Robert Franz, Acting Dean.

FROM THE EDITOR

This issue of HUMANITIES EDUCATION is experimenting with several changes in format. We have contracted with a small business that employs handicapped workers to seal each copy in plastic. For the first time we are mailing at bulk rate. Both should prove to be significant economies, but we want to be certain that subscribers are receiving satisfactory service. A random selection of subscribers will assist us in evaluating these changes. In response to reader suggestions, we now place a table of contents and date on the cover page.

Any economies will be profoundly influenced by the scheduled rise in postal rates. It seems inevitable that our membership-subscription rate must rise, but we are holding back until we can assure you of increased benefits. In the meantime, one extra benefit is being provided at no extra cost. All NAHE members will receive copies of the Southern Humanities Conference's biannual newsletter, HUMANITIES IN THE SOUTH. Your first copy should arrive before summer.

CONTRIBUTOR INFORMATION

Contributors should consult the Editorial Policies sheet carefully. As will be seen, HE is wide-ranging, quite permissive and has no "party line" in respect to definitions of **humanities**, **interdisciplinary** and **education**, but the wide boundaries are nonetheless firm. Please do not submit articles over ten pages long unless you are planning to revise. We particularly seek brief (1-4 page) items of a "how-to" nature for CONNECTIONS. Deadline for Spring is Washington's Birthday; deadline for Fall, the Fourth of July; deadline for Winter, Columbus Day.

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NATALIE ISSER

TEACHING HISTORY THROUGH LITERATURE

The European Novel as Focal Point in "Western Civ" Introductory Surveys

In recent years the privileged position of history in the college curriculum has largely disappeared. During the turbulent era of campus activism many schools acceded to student pressure for greater freedom of choice by eliminating such requirements as the traditional survey of Western Civilization, which had been the staple of most history departments since the 1920's. With the survey no longer mandatory in most institutions, students began to desert history classrooms in favor of courses with more trendy or pragmatic appeal.

Of late, however, it has become apparent that to continue the laissez-faire approach of the late 1960's is an indulgence we can no longer afford. The Carnegie Commission has concluded on the basis of currently available evidence that the lack of historical understanding typical of many college graduates today puts at serious risk the very concept of the liberally educated person, which has for generations been the *sine qua non* of a democratic society. Clearly a meaningful course of general significance must be developed to serve as the kind of building block which was once the function of the old "Western Civ" survey. Indeed, many universities have recently moved to restore a valid introductory course for undergraduates who sadly lack any understanding of the roots of modern culture. History departments, which generally have been assigned responsibility for developing such a course, have debated its contents with uncommon vivacity. Could the old ideas which lay at the heart of the discarded survey be resurrected, or was a massive refurbishment necessary to make the course meaningful to a student population obsessed with relevance and passionate only about what is useful and practical?

Two years ago the Pennsylvania State University re-introduced a general survey course subtitled "Western Heritage." While not yet a requirement, the course has quickly become a cornerstone of the undergraduate curriculum, with most students electing it, not admittedly from personal enthusiasm but rather as a means of fulfilling their humanities requirement. Western Heritage I deals with ancient, medieval and early modern Europe, while WHII covers the period from 1700 to the present. As modern European historians, we were assigned to the latter course. Because of the broad scope of the course, we were reluctant to embark on a rerun of the political approach which had led to the death of the traditional survey. In our preliminary planning sessions we therefore made the decision to discard the old model and instead to construct a course which would reflect an essentially humanistic perspective. If, as has been demonstrated convincingly in recent research by Evelyn Grant and John Napus, a cultural or aesthetic emphasis is as successful in terms of student mastery of material as the more traditional political approach, then we felt justified in reshaping the survey so that the "mentalite" of an era, expressed primarily in the works of its creative artists, would be the focus of concern, even at the expense of the political narrative which we had once favored. This led to a critical choice at the outset. The principal burden of the new course, we decided, would be borne by the European novel, around which the course would be constructed.

We had in the past often assigned novels in various courses as a method of enriching content. We had been struck by the power of the novel not only to illuminate an obscure period but to enlarge the empathic capacity of students as well. Now we proposed to use the novel not as supplementary reading but instead as the focal point of the syllabus, the core around which the course itself would be built and the springboard for classroom discussion from which the thematic shape of the survey would inevitably grow. A textbook would be used to provide continuity and as a minimal frame of reference. But it was a series of novels which would constitute the major material of the course, serving indeed as our principal historical source. In a recent article Milan Kundera has written that the novel's *raison d'etre* is to keep the world of concrete living constantly before our eyes and to protect us from the "forgetting of being," by connecting the past with the future. If this was so, then a nexus was at hand to link our totally ahistorical students with the generations which have preceded them and ultimately to acquaint them with the dilemmas which lie at the heart of every society, whatever the century.

At the start we reduced the course to a manageable series of themes and drew up a list of novels which reflected each of these themes. Our framework for the fifteen-week semester was as follows:

Unit I: The Quest for Enlightenment--Voltaire, *Candide*
Unit II: Revolution and War--Anatole France, *The Gods Will Have Blood*
Unit III: Industrial Transformation--Dickens, *Hard Times*
Unit IV: Expansion and Empire--Conrad, *Heart of Darkness*
Unit V: Twentieth Century Warfare--Remarque, *All Quiet on the Western Front*
Unit VI: The Rise of Totalitarianism--Kafka, *The Castle*
Unit VII: The Political/Moral Aftermath--Solzhenitsyn, *The First Circle*

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The first of our units centered upon themes suggested by a reading of Candide, our introduction to a study of the Enlightenment. Candide's characters, dialogue, and episodes possess a delightful cartoon-like quality with immediate appeal to students. The class found the novel surprisingly accessible and easily perceived; for example in the persistence and tenacity of those prejudices and stereotypes which Voltaire provides in abundance. Indeed, Voltaire appears very modern in his existential acceptance of evil and suffering and in his depiction of religion as sanctifier of the status quo. His satiric view of the absurdity of life drew spontaneous concurrence in class. Even his final conclusion that people must not despair, that they must act in the face of evil and catastrophe was greeted with a sense of recognition by students; and his admonition to "cultivate our own garden" rang with special resonance in a classroom filled with the career-oriented generation of the 1980's.

We discovered in the course of our presentation that a number of aids were at hand to enhance both comprehension and enjoyment. For example, Leonard Bernstein's musical version of Candide was played, to considerable applause. To illustrate the tragedy of the Lisbon Earthquake, contemporary accounts drawn from the historical record were contrasted with Voltaire's dramatic poem. Not only was the tragic dimension of this and similar catastrophes conveyed, but the larger question of God's design in unleashing flood and pestilence upon the world was also examined, both through the eyes of the eighteenth century and in its modern application as well. Candide not only mirrored an earlier society and its ideas, but became as well a font of philosophical speculation with universal implications. Students enjoyed weighing the merits of passivity and activism, of resignation and rebellion. Such discussion led quite naturally to the next of our units which centered upon the revolutionary upheaval beginning in France in 1789 and spreading thereafter to the rest of the world.

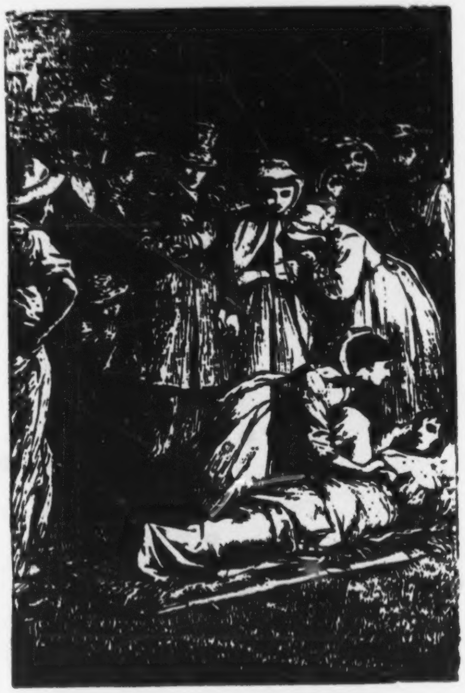
The inadequacies of the religious/political Establishment of the 18th century which ultimately erupted in the cataclysm of modern Revolution was well represented by Anatole France's The Gods Will Have Blood. We began by discussing the general nature of revolution, using the theoretical construction of Crane Brinton's Anatomy of Revolution, which compares and contrasts the English, American, French and Russian Revolutions. Students responded so well to Brinton's analysis that they were able to fit modern events including the civil war in Ulster, the Iranian upheaval, and the unrest in Latin America into his schema. Having thus established a theoretical framework, we moved on to the events of 1789 in France, as depicted in The Gods Will Have Blood. The central question of revolutionary fanaticism is illustrated through the juxtaposition of two major characters, Brotteaux des Ilettes, the cultured aristocrat, and Evariste Gamelin, the poor artist. Brotteaux, a cynical aesthete, emerges nonetheless as a decent and humane person; while Gamelin, a worshipper of the abstract ideals of Rousseau, ultimately became a destroyer of people. Unable to bridge the gap between idealism and human frailty, Gamelin appears the prototype of the young terrorists of the present who justify the slaughter of innocents in the name of utopian "justice." The character proved fascinating enough that the complexities of the Revolution in which he was enmeshed became accessible to the class: the struggle between the Girondins and the Mountain, the triumph of Robespierre, the war, and the rise of Napoleon to eminence. Students came to see the revolutionary era in its full dimension: as a matrix giving birth to new institutions and releasing energies which were destined to transform the world.

To illuminate the third of our major themes--the transformation of an agrarian society by the invention of machines--our choice was Dickens' Hard Times, a novel which perfectly captures the climate of early industrialization and suggests as well many of the dilemmas which confront all societies in transition. For Dickens, by recreating the ambience of early industrial England with such striking verisimilitude, has in effect provided a universal model whose implications extend well beyond the actual milieu and time frame of the novel itself. Thus instead of reciting the usual statistics of economic development in preface to a study of industrialization, we launched the students on a tour of Coketown, a "town of machinery and tall chimneys" where "killing airs and gases" filled the lungs of the workers as they passed "to and from their nests, like ants or beetles." We heard the "rattling and trembling of the steam engines' pistons," and observed "a sun eternally in eclipse through a medium of smoked glass." Because many of our students are products of working class Philadelphia, Dickens' evocation of polluted rivers, teeming mills, and stunted lives conjured up all too familiar scenes. It brought instantly to many minds the fetid air of industrial Fishtown and Manayunk, the poisonous waters of the Schuylkill River which currently serves industries along its bank as a convenient sewer, the nuclear wastes of nearby Three Mile Island, and the generally monotonous regimentation of blue collar life. Because all of these images lie well within the parameters of their personal experience, few students fail to see how the economic forces reshaping the nineteenth century world have equally affected their own lives in the twentieth.

Hard Times suggests as well that the unresolved social problems of the present have their origins in an earlier society, thus establishing for the student an historical frame of reference which is essential to the development of a mature perspective. Dickens' classrooms, where "little vessels" were daily filled with "imperial gallons of facts" in preparation for life in a mechanistic society evoked immediate recognition. Most were able to grasp the way in which institutions such as schools reflect a society's basic values and are frequently used to reinforce the prevailing ideology. The concept of social class, so crucial to an understanding of modern history, is also illustrated in Hard Times, characters such as Mrs. Sparsit, Isaiah Bounderby, and Stephen Blackpool standing as prototypes of their respective strata--whether redundant aristocrat, ruthless bourgeois, or exploited proletarian. Each provides a valuable human equivalent for the abstract generalizations upon which a survey course is necessarily built. Explaining such concepts as capitalism and socialism, Chartism and Social Darwinism becomes an easier task if one can substitute Blackpool for proletarian and Bounderby for capitalist.

Students, when asked to comment on the concerns of Dickens' day which remain unresolved today, quite correctly point to atmospheric pollution and ecological damage, noting also that the "black canals" and the river that "ran purple with ill-smelling dye" in Coketown have been supplanted by the chemical waste dumps and Love Canals of the present.

In sum, Hard Times opens a window on the social, economic and cultural trends which have developed in the wake of the industrial revolution and which have deeply affected all subsequent generations, including our own. Moreover it leads quite naturally to the next of our basic course themes--the expansion of Europe into the wider world of Asia and Africa in the late nineteenth century. Clearly the motives which impelled Europeans to export their values along with their products to the rest of the world have their roots in the economy of Coketown: the need of industry for cheap raw materials, the necessity of exporting manufactured goods, the thirst of millions of regimented factory hands leading drab lives for the vicarious thrills and excitement provided by the imperial thrust into the world's exotic places.



Stephen Blackpool recovered from the Old Hell Shaft

Heart of Darkness serves as the cornerstone of an examination of European imperialism, revealing not only motives but costs as well. It is a novel which may be taught on many levels. The historical data which it incorporates is easily authenticated: the mistreatment and exploitation of Africans on the rubber plantations of the Congo Basin, the quasi-governmental role of private trading companies established to enrich European investors at the expense of the indigenes, the collusion of African tribal authority in the debasement of fellow blacks, and the brutalization of Europeans themselves as exemplified by the tragedy of Kurtz. While the voracious appetite for territory and power which stimulated European expansion is portrayed with fidelity, Conrad does not scant the desire to enlighten and to uplift which played an equally important role in the conquest of what he variously describes as the "blank spaces on the earth" and as "a white patch for a boy to dream gloriously over." It is the inevitable perversion of that humanitarian impulse and the destructive effects of the unequal encounter upon both conqueror and victim which Conrad reveals with such deadly prescience.

Thus Conrad's portrait of life in the Congo in the late nineteenth century can serve as a springboard for classroom consideration of a host of political, economic, and moral problems. Did excess capital formation in Europe predetermine the pattern of expansion, as theorists such as Hobson and Lenin maintained? Were there positive benefits, too, which stemmed from the imposition of European rule: the codification of law; an end to such practices as infanticide, female circumcision, and tribal slavery; improved health and sanitation facilities? Or did the violence implicit in the imposition of European control become a self-fulfilling prophecy, as Frantz Fanon maintained in The Wretched of the Earth? Moreover, the continuing drama of modernization, set in motion by the collapse of traditional Afro-Asian societies and by the impact of new ideas and technology derived from Western practice remains unfinished. Students discover daily in newspaper headlines and magazine articles that bitterness and controversy characterize relations between nations of the prosperous "North" and the impoverished "South," that "imperialism" remains a damning phrase in the Third World, and that the unresolved tensions of the nineteenth century are still at work in Central America, Middle Asia, and Southern Africa--in short, wherever haves and have-nots encounter each other within the eroding framework of traditional tribal or village life.

The last three units of the course are devoted to a survey of the critical movements of the twentieth century. As one might expect, tragedy on an epic scale lies at the core of the three units in which we explore such specifics as the First and Second World Wars, the enduring impact of totalitarian forms such as Fascism and Communism, the Holocaust, and the shadow cast by the use of the nuclear bomb. Initially we anticipated that the interest of students would be heightened as we approached events which occurred in their parents' or their own lifetimes. Instead we encountered unexpected difficulty in our exploration of twentieth century history as it is prismatically reflected in All Quiet on the Western Front, The Castle, and The First Circle. The difficulty may perhaps be explained by the fact that our students have been subtly shaped by the forces of consumerism, hedonism, and parochialism which are today endemic in American life. Strangers to suffering and sacrifice, these children of relative affluence find it hard to summon forth the feelings of pity and awe with which the history of humanity in the twentieth century must be approached.

Thus it becomes a test of the teacher's craft, when dealing with such an epochal event as World War I, to make students aware that it was the first of the body-count wars, in which mass death and biological slaughter entered the collective unconscious of Westerners and became realistic possibilities in future. The hero of All Quiet on the Western Front, Paul Baumer, becomes a prototype of all of the millions of young soldiers who were deemed expendable in the name of ill-defined national purposes. Just as Anne Frank made the Holocaust meaningful to people immune to statistical proofs, so, too, does Baumer personalize the waste of young manhood which has been a continuing feature of a war-ridden century, a circumstance not without meaning for the young people in our classrooms. Moreover, the demoralization of Western peoples rising out of the ruins of the war makes comprehensible the genesis of totalitarian states in which all-powerful bureaucracies offered "escape from freedom" to those for whom the burden of Western history and values has proved too great.

Kafka's novel The Castle was presented to the class primarily as a reflection of the interior landscape of twentieth-century people. The intellectual heritage of Einstein and Freud, together with the despair engendered by the destruction of war, left human beings adrift in a hostile universe, without identity or certainty. Einstein in his theory of relativity dispelled the orderly, rational world posited on unchanging physical laws, while Freud destroyed the belief that reason alone could prevail, by exposing the force of the unconscious. Kafka's hero "K" must enter the Castle, but he is not sure how to do so. He has an appointment as Land Surveyor, but he has no real job, nor an office in which to work. He remains adrift, frustrated in his quest to enter the Castle, to assume an identity, or to become an integral part of the community. For students, "K" quickly becomes Everyperson--lonely, alienated from nature, separated from roots, displaced by machines, and submerged in the enormity of the modern state. Though the novel mirrors the despair of people grappling with anomie and searching for their identity in the midst of 1920's style prosperity, it also foreshadows the rise of totalitarian ideologies which would be fueled by the miseries of the 1930's. Such ideologies represented an escape for those unable to cope with the frustrations of modern life. Thus a study of the novel prepares students for the age of the dictators and for the rise of bureaucratic oligarchies with absolute power over others.

The final unit of the course is built around The First Circle, a novel which effectively authenticates the terrors glimpsed intuitively by Kafka. The fate of the individual within a totalitarian society, whether Red or Black, has been the theme of some of the greatest writers of the century including Arthur Koestler, Ignazio Silone, Andre Malraux, Guenter Grass, and Eli Wiesel. Solzhenitsyn's anti-Soviet hero shares the faith of Silone's anti-fascist protagonist in Bread and Wine: "Freedom is not something you get as a present. . . . You can live in a dictatorship and be free--on one condition: that you fight the dictatorship. The man who thinks with his own mind and keeps it uncorrupted is free." The First Circle also raises a number of ethical and moral questions with special meaning for students to whom Auschwitz and the Gulag appear as remote as the moon. For such students it is essential that there be some understanding of the high price paid by those who have dared to reassert the rights of humanity in the face of Fascist or Stalinist brutality. The First Circle becomes, therefore, the matrix out of which grows comprehension of the motives of dissenters, an appreciation of the dilemmas which confront all people living within repressive societies, and an understanding of the manner in which modern technology and science have increased the reach of the State and enabled it to penetrate the innermost sanctum of the individual's life and identity.

In the course of discussion prompted by this novel, we explored the anguish of ordinary people caught in the grip of a classic dictatorship: German physicians ordered to implement euthanasia laws, Italian professors pressured to take oaths of loyalty to Mussolini, soldiers ordered to shoot civilians, Jewish sonderkommandos compelled to work in gas chambers, Polish and Czech workers forced to accommodate Russian hegemony. In such discussions students experience not only the trauma of choice, but they learn as well the power of those forces in every society which promote conformity rather than rebellion. Thus does the sacrifice of succeeding generations of dissenters, from the German students of the White Rose "Conspiracy" of 1943 to the Refuseniks of Soviet Russia today, become a living manifestation of the Western Heritage and a celebration of the values of freedom and individuality which students are finally able to recognize as its central core.

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In our two years of experimentation with what some have facetiously dubbed a miscegenation of fact and fiction, we have been confirmed in our belief that fusing European history and literature is not only possible but eminently practical. Fears are often expressed by historians that literary characters and situations may overpower factual material and that the historical method itself will be fatally compromised by the introduction of emotion-laden, subjective material drawn from great novels. Pitfalls, it must be admitted, abound. No one can deny that Dickens' Hard times is more interesting to freshmen and sophomores than T.S. Ashton's fact-laden The Industrial Revolution or David Landes' magisterial The Unbound Prometheus. But if Dickens succeeds in firing the imagination and in opening the student's mind to a broad range of images and conceptions, it then becomes the instructor's task to extend the reach of that imagination and to enlarge the opening of that mind. This obviously can best be done by incorporating within one's classroom presentation analytical data and interpretive material drawn from a variety of historically impeccable sources, (including Ashton and Landes). Such an approach insures that the emotional power of great literature will not be invoked randomly, but rather as a means of establishing a human model and of generating the empathic sensitivity without which there can be no genuine historical understanding.

SOURCES AND RECOMMENDED READINGS

On the decline of "Western Civilization," see the remarks of William McNeil and Louis Spitz in "Beyond Western Civilization," *The History Teacher*, 10 (Aug. 1977), 511-521. Evelyn T. Grant and John D. Napier, "Comparing an Aesthetic and Political Approach to Teaching World History," *Social Education*, 45 (May 1981), 372-375, demonstrate the effectiveness of using literature and other arts. For interdisciplinary experiments combining history and literature see Sharon Bannister, "Images of Society: An Experimental Course Using Historical Novels," *The History Teacher*, 6 (May 1973), 365-374. See also Kenneth P. Werrell, "History and Fiction: Challenge and Opportunity," *AHA Newsletter*, 17 (March 1979), 4, 6; James Bradbury, "Historical Novels in the Classroom," *Teaching History*, 2 (May 1972), 249-252. The importance of history for understanding humans is treated in Milan Kundera, "The Novel and Europe," *The New York Review of Books*, 31 (19 July 1984), 15-19 and Theodore von Laue, "What History for the Year 2000?," *The History Teacher*, 15 (Nov. 1981), 22-23. For a further exercise in methodology see Mark Elliott, "Asking Students 'How Historical is Zola's Germinal?'" *AHA Newsletter*, 17 (March 1979), 4, 6, and for a similar experiment on high school and university levels in Canada see R.N. Berard, "Integrating Literature and History," *The History Teacher*, 16 (Aug. 1983), 505-517. See also Carl N. Degler, "History is one of the Humanities," ibid., 14 (Aug. 1981), 567-575.

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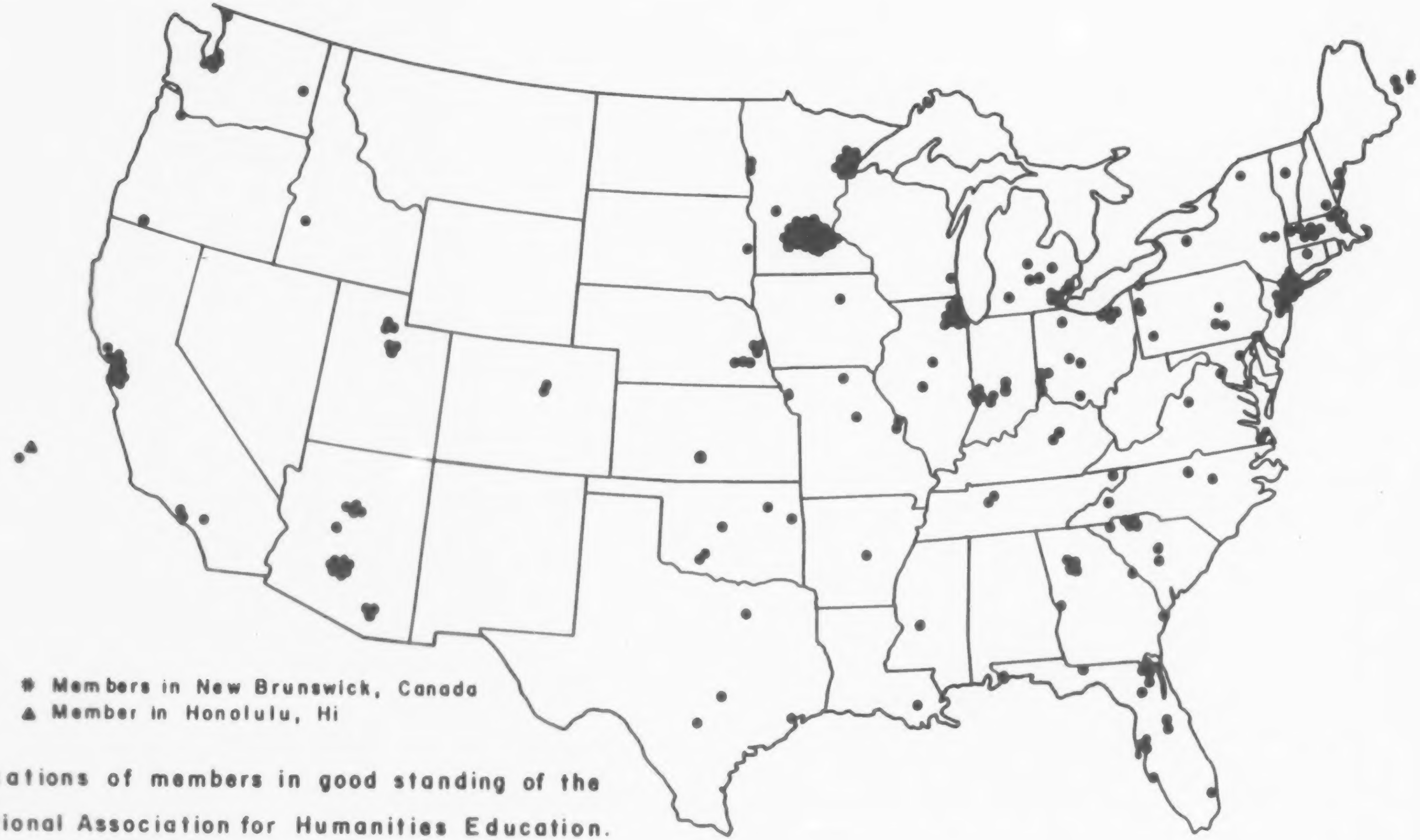
* Members in New Brunswick, Canada
▲ Member in Honolulu, Hi

Locations of members in good standing of the National Association for Humanities Education.

December 15, 1984

S. Hongell

DAVID H. STRINGER

HUMANITIES AND HIGH SCHOOL REFORM

Criticism is Abundant:

Integrated Humanities May Be an Answer

Adler, Mortimer. *The Paideia Proposal*. New York: MacMillan Co., 1983.

Boyer, Ernest. *High School: A Report on Secondary Education in America*. New York: Harper and Row, 1983.

Bruner, Jerome. *The Process of Education*. New York: Vintage Books, 1960.

Commission on the Humanities. *The Humanities in American Life*. Berkeley: University of California Press, 1980.

Silberman, Charles. *Crisis in the Classroom*. New York: Random House, 1970.

Sizer, Theodore. *Horace's Compromise: The Dilemma of the American High School*. Boston: Houghton Mifflin, 1984.

Whitehead, Alfred North. *The Aims of Education*. New York: Mentor Books, 1929.

The reports examining American high schools published in 1983 and 1984 share a call for improving the intellectual quality of education. The essential complaint, by and large, is that American high schools are not doing enough to train and fill the minds of their students. The emphasis in the reports varies, however, some focusing on pedagogy, others on curriculum, some on the subjects presented, others on the actual experiences and behavior of teachers and students. The unanimity amid diversity of the reports and the often contradictory suggestions may leave local reformers perplexed. So much of the criticism is valid, and so many of the suggestions sound like good ideas; but how can one reform a curriculum when the advice is so disparate? Is the answer in quantity--requiring more math and more English--or is it more important to improve the way classes are taught? Should the schools focus exclusively on the cultivation of intellectual life, or should that cultivation coexist with some of the traditional purposes of the high school in preparing students for vocations, citizenship, and social service? Does the focus on the intellect mean a reduction of the kind of social support and social meaning that many students find as members of the school-as-community, or does it simply mean a reduction of distracting bureaucratic nonsense? Reading several of the reports may energize speculation but confuse understanding.

Two of the reports, High School by Ernest L. Boyer and Horace's Compromise by Theodore R. Sizer, illustrate this diversity most clearly, for while they agree that the high schools lack an intellectual life, they approach the problem with very different values and assumptions. Boyer's main emphasis is on the scope, sequence and integration of the curriculum, and he sees that the most important purpose of the schools is to prepare young people to play their roles as members of their community and of the human race. Sizer, on the other hand, is more interested in the education of the individual. He minimizes society's claim on the individual, and he sees the cultivation of thinking abilities through good teaching as most important, with the scope, sequence and integration of the curriculum as distinctly secondary considerations. Both Sizer and Boyer make good sense, but can their ideas be reconciled within a single curriculum response?

I wish to suggest in this essay that a course in the humanities can meet the central criticism of both Boyer and Sizer, and furthermore can harmonize at least some of their suggestions. While much of the emphasis, at least in the popular press, has been on needed improvements in the teaching of science, mathematics and technology, the major reports themselves place significant emphasis on the knowledge, abilities and inclinations traditionally associated with the humanities. The importance of the humanities was itself eloquently presented in a 1980 publication, The Humanities in American Life, produced by the Commission on the Humanities and written, in large measure, by the late Charles Frankel. While humanities programs differ in form and in substance, they all communicate in some way what Frankel describes as "how people have tried to make moral, spiritual, and intellectual sense of a world in which irrationality, despair, loneliness, and death are as conspicuous as birth, friendship, hope, and reason" (p. 1). This exploration of what it means to be human pervades the diversity of approaches to the humanities. Three features, however, are essential and distinctive to humanities programs, and these features show us a way to satisfy both Boyer and Sizer:

1. A humanities program deals with broad questions of human meaning and purpose, in our roles as individuals, as members of societies, and as members of the human race.
2. A humanities program is interdisciplinary. It thus can examine relationships among different humanistic disciplines, and it can present the intellectual perspectives of different disciplines on large questions and problems which transcend separate academic

disciplines. Team teaching is strongly implied by this interdisciplinary approach.

3. A humanities program strongly emphasizes critical thinking, mainly through classroom discussions. (The use of student essays is, of course, another way humanities programs emphasize critical thinking, but the relationship between writing and thinking is itself a large subject, beyond the scope of this essay. Sizer himself says that "exercises in writing should be the center of schooling" (p. 104), but he does little to develop the idea beyond saying that writing is the record of the sequence of one's thoughts. *College Thinking* by Jack W. Meiland (New York: Mentor, 1981) develops a very clear format by which the mode of argumentative thinking can be embodied in an essay. Peter Elbow's *Writing Without Teachers* (New York: Oxford University Press, 1973) describes vividly how the act of writing leads to the formation of thinking, as opposed to the notion that we form ideas first and then write them down. *Empty Pages* by Clifton Fadiman and James Howard (Belmont, CA: Pitman Learning, 1979) is a thorough and thoughtful discussion of writing and critical thinking.)

While all humanities programs do not share these three features, many do, and I am arguing here that a program with these features can meet the major criticisms of both Boyer and Sizer.

As mentioned earlier, Boyer's main criticism, beyond the obvious point about the need for literacy, has to do with the lack of integration in the curriculum. He advocates a "core of common learnings--a program of required courses. . .--to extend the knowledge and broaden the perspective of every student" (p. 94). He values "global thinking," by which he means not simply awareness of the geopolitical whole but also of our own heritage and the heritage of other nations, and he laments current narrowness and self-centeredness in students. Boyer expects students to be cognizant of ideas which he sees as essential: enduring works of literature; people, issues and ideas in American history; the "rich tradition of thought, culture and political experimentation of Western European Civilization" (p. 102); as well as civics, the natural world, mathematics, foreign language, and more. A central purpose of the curriculum, then, is to connect students to the larger world.

Boyer's intellectual values here are obvious. He wants students to have knowledge, but in his discussion of core curriculum he does not deal directly with the higher order of intellectual skills and attitudes which Sizer emphasizes. While Boyer does devote a chapter, "Instruction: A Time To Learn," to the issue of good pedagogy, there he draws largely on Adler's ideas in Paideia Proposal,* and he is clearly more interested in presenting subject matter than in thinking itself. Boyer advocates provocative and lively Socratic discussions and laments teaching which simply covers the material. He says, "Students suffer from information overload," (p. 146) but it is not at all clear how his very full curriculum would not add to that overload.

One way to avoid such overload is to present the information, as Jerome Bruner suggests, in the context of the structure of a discipline. Boyer goes a step further. He calls for an ever larger sense of coherence, one which presents students with inter-relationships: how the information is related, and how the disciplines themselves are related. He objects to "the compartmentalized view of the curriculum," and he wants students to see "how the separate subjects are connected [and] how collectively they relate to the larger world." Boyer talks about bringing "a new interdisciplinary vision into the classroom and the total program of the school," and he mentions that "teachers also should work together more collaboratively," (pp. 114-115) but he does not go so far as to mention, explicitly, team taught interdisciplinary courses. Instead he advocates a Senior Independent project which would draw from the different academic fields. From my experience with such projects, I suggest that an interdisciplinary course might be a better way to lead students to the vision Boyer seeks, though admittedly it may not ask the same independence of students which Boyer's Senior Project would require.

How would an interdisciplinary humanities course respond to the intellectual claims which Boyer makes on the curriculum? First, and most obviously, it would meet the need for an interdisciplinary vision. A program which combines history, the visual arts, literature, philosophy, and music, whether the focus is on Western European Civilization, American Culture, Perennial Human Problems, or Great Ideas such as Justice, Beauty and Courage, would almost necessarily draw students out of the narrow perspective of the separate disciplines. For example, students could examine how humans conceive their relationship with God through comparing the austerity of Romanesque architecture and Gregorian chant with the defiance and submission in The Book of Job. Another example: Students might compare the attitudes toward death of Socrates in the "Phaedo," Beethoven in the Second Movement of his Third Symphony, the Hellenistic sculpture, Dying Gaul, and in Pericles' "Funeral Oration." Exactly how the inter-relationships are to be reinforced is a separate and difficult question, one which has many answers, but it is clear from a number of successful humanities programs that interdisciplinary education is possible. The intellectual validity of separating the academic disciplines should at times give way to larger human and educational priorities.

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*Adler's controversial book has its greatest value in the simple organization of three Columns of Learning on page 23: 1) Acquisition of Organized Knowledge by didactic instruction such as lecture, 2) Development of Intellectual Skills by means of coaching, exercises and supervised practice, and 3) Enlarged Understanding of Ideas and Values by means of Socratic questioning and active participation. The rest of the proposal is remarkable mainly because of the bold and forthright assumptions Adler makes.

An interdisciplinary humanities program would also meet another of Boyer's strong claims as to the purpose of high schools. His insistence that students be aware of our human heritage--American, Western European, and Eastern--would be ideally met by a course in the humanities. Frankel, in The Humanities in American Life, argues that, "since ancient Athens humanists have been expected to contribute to the general sense of civic responsibility" (p. 6), and even that "the essence of the humanities is a spirit or an attitude toward humanity. They show how the individual is autonomous and at the same time bound, in the ligatures of language and history, to humankind across time and throughout the world. . . . Intensity and breadth in the perception of life and power and richness in works of the imagination betoken a people alive as moral and aesthetic beings, citizens in the fullest sense" (p. 3). The kind of large issues and questions which are essential features of a study of the humanities necessarily leads students to consider their roles in an unfolding human history and as members of society. What constitutes a just society? What is worth dying for? When freedom and justice conflict, which has priority? What is the nature and importance of beauty? Boyer's core curriculum offers much in this vein, but humanities courses explicitly highlight such ongoing human questions and concerns, and thus the intense need for connectedness, which is so much a part of Boyer's emphasis on heritage and globalism and so important in an adolescent's psychological make-up, finds direct expression.

The team-teaching aspect of an interdisciplinary humanities program, incidentally, would address some of Boyer's other concerns and suggestions as well. Though many teachers relish the privacy and autonomy of the classroom, many others are weighed down by the isolation, sameness, and the lack of adult stimulation that are part of the professional routine. Every day it is the teacher and thirty students in the same room at the same time. It is no wonder that, despite our knowledge that variety in activities is an important component of effective teaching, monotony is so tempting, so built into the scheme of things. Team teaching shows a way out of the routine. Teaching teams lead easily to diversified roles--lecturer, gadfly, seminar leader, coach--so it is not the same thing every day. One of the teachers may have primary responsibility on a given day, and the others could take different roles. Teachers also have the stimulation of a collegial relationship, discussing students, the subject matters, and teaching itself. Thus many of the benefits for students would fall to teachers as well.

In Horace's Compromise Theodore Sizer takes a rather different approach to reforming the American high school, an approach reflecting his New England association with independent schools and the diversity and academic toughness which they have traditionally encouraged. While Sizer shares Boyer's high preference for the intellectual claim on curriculum, he does not share Boyer's emphasis on connectedness to society and to one's cultural heritage. In fact, Sizer presents a tight little argument which concludes that the schools only can require of their students competency in literacy, numeracy and civics, and that by inference the remainder of their education should not be required. In place of Boyer's heavy emphasis on civilizing students, Sizer asserts the following: "Beyond expecting rudimentary civility, the state has no subtle or not-so subtle right to shape my personality" (p. 87). Instead of Boyer's thick gruel of requirements, Sizer would allow students to leave school once the basic competencies are demonstrated. Any further requirements would constitute an infringement on the individual. Thus the curriculum, if you can call it such, is flexible and voluntary. He is very hesitant to suggest a structure or sequence, and the one model he does present organizes a high school into four areas or large departments (1. Inquiry and Expression, 2. Mathematics and Science, 3. Literature and the Arts, 4. Philosophy and History), but without stipulating a flow through courses, distribution requirements, or the attainment of any essential knowledge in those areas about which Boyer was so concerned. It is not clear whether Sizer is opposed to such sequences, would leave them to be suggested by the individual school or district, or, more likely, is not very interested in them.

If the attainment of more knowledge is not Sizer's main remedy, then what is his remedy? And what is the illness? Observations in many schools across the country led him to note the docility and passivity of students: "Many schools are quiet, apparently happy, orderly, but intellectually dull. They are not provoking, stimulating places, and their students are not hungry" (p. 56). It is interesting to note that the same diagnosis of "docility" was central to Charles Silberman's Crisis in the Classroom, though the prescription Silberman encourages based on English open schools is significantly different from Sizer, who sees the schools as culpable because of both the tyrannical use of time blocks which stress punctuality over reflection and the poor teaching which stresses "coverage" (whatever that means) over active student involvement through exercise of the mind. Sizer may be simplistic when he approvingly quotes Fred M. Hechinger's speculation that "a large part of stupidity is just . . . . chronic boredom" (p. 39), but the point has some validity. While Boyer laments the same passivity in students due to poor pedagogy and misplaced objectives (as does John Goodlad in A Place Called School), for Boyer this passivity is a secondary factor in the educational malaise, while for Sizer it has primary importance. And while Boyer wishes to broaden the curriculum, requiring more subjects, Sizer wants to narrow the curriculum. He adopts the aphorism, "Less is more," and he argues that we should engage a narrow span of ideas more deeply. The educational focus is clearly on the qualities of mind rather than on the content of the curriculum.

Like Boyer, Sizer stresses the importance of basic skills, especially literacy, and also like Boyer he turns to Adler's model of teaching as coaching for the best way to teach skills. But beyond these necessary abilities, what does Sizer find so important as a quality of mind? He writes with an enthusiasm all teachers know about the "hungry students" with active and restless curiosity. Such students are actively engaged in their own learning and are "constructively skeptical" (p. 54), the very opposite of the docility he condemns. (I wonder if a mediocre teacher, working in Boyer's curriculum with an emphasis on the transmission of traditions and heritage, would discourage Sizer's hungry students.) Simply covering the material is no way to produce or encourage such students, and it is also unsatisfactory to say that they are born, not made. So how do we awaken our students?

Sizer finds his answer in Socratic questioning by the teacher, again as suggested by Adler. Well directed questions from the teacher can force each student to clarify and sharpen his or her beliefs, examine their underlying grounds, and consider alternatives and implications. Questions will also make it impossible for students to hide on the fringe of class as the shrewdly cautious Melissa did in the most disturbingly true of the characterizations with which the book abounds (pp. 161-164, 171). If more class time is to be spent in Socratic probing, then less will be spent "covering the material," and this is consonant with Sizer's "less is more." Typically, then, the classroom would be a seminar. A seminar differs from a traditional classroom in terms of class size; Sizer makes it clear that the teacher must regularly confront and engage each student, and he suggests there be no more than 20 students per class. But equally importantly, a seminar differs from a traditional classroom in terms of the purposes and activities. There is little reason to reduce class size if the teacher's role is to cover material. After all, an energetic teacher can engage a large group of students in Socratic questioning. What should happen in seminar, then, is that the teacher's questions lead students to question their values and assumptions, to develop a critical, especially self-critical, state of mind. The curiosity which pushes both inward and outward is essential to the "hungry student." It is not just the ability to ask the deep questions, but the inclination to do so.

In what ways would a humanities program as previously defined address Sizer's concerns? The interdisciplinary nature of humanities would not interest him very much. True, he attacks the narrow disciplinary approach of Brunerians, he suggests combining departments, and he accurately criticizes the disjointed educational experience of most students who "can rarely make any sense of the whole" (p. 92), but he does not pursue this line very far. Similarly, the broad questions of human meaning and purpose earn little explicit attention. He is deeply interested in the process of questioning--that is the hunger of the hungry student--but not in the sense of the large questions which humanities considers, questions to which humankind has responded with works of art, music, literature and philosophy, and with political and social systems.

A closer examination of Horace's Compromise, however, reveals a congruence between the principles of humanities education and Sizer's values. The questions which he sees as most important because they underlie any meaningful discussion are the same questions which lie at the heart of the humanities: "Which is 'better' for a proven purpose, United States-style federalism or United Kingdom-style parliamentary democracy? Why may Woody Allen's Annie Hall be a 'better' or 'worse' movie than Gone With the Wind? When is euthanasia acceptable?" (p. 116). These are no less than the questions of the nature of justice, of what makes life worthwhile, of the meaning and purpose of the arts, with which a humanities program deals explicitly.

The structure of an interdisciplinary humanities program is also conducive to the kind of Socratic questioning which Sizer advocates, if it employs team teaching. Having two or more teachers not only facilitates the interdisciplinary advantages, but it also facilitates variety in the formation of instructional groups. If we imagine, for example, a course in which 80 students are taught by a team of three teachers (history, literature and art), some of the class periods could best be spent in large group instruction such as lectures or films (in Adler's terms, "Aquisition of Organized Knowledge"). This would free much of the remaining class time for seminars. The groups of 27 would not meet Sizer's reasonable standard of 20, but the clearly defined Socratic purpose of seminars would be an improvement over "covering the material."

The subject matter of the humanities is particularly well suited to Socratic questioning because of the epistemological status of truth in the humanities. Unlike scientific truth, which consists of theories and laws founded on and derived from objective observations, truth in the humanities is more tentative and more dependent on the values and assumptions of the practitioner. Instead of proofs in the humanities, we have arguments, and so dialogue is the natural medium of exchange. Instead of the way one scientific theory modifies or replaces another, the humanities thrive on what Keats called "Negative Capability," the toleration of ambiguities and multiple meanings. Thus, truth in the humanities is cumulative in a way that it is not in science. For this reason it makes little sense for the teacher of humanities simply to stand and deliver the Truth. Information does need to be presented to the students, and interpretations should be reasonable, informed, and consistent with the facts. But interpretation of the facts (the details of the painting, the play, the speech, the historical event) is what the humanities are about. Thus, the teacher elicits interpretations, and challenges them; students challenge each other's interpretations and the teacher's; the teachers challenge one another. Seminars in the humanities are, in principle, a perfect marriage of form and content.

Alfred North Whitehead, in The Aims of Education, makes the case for the centrality of inter-related disciplines, and implicitly he makes a case for the central questions which are part of the human experience. "The solution which I am urging," says Whitehead, "is to eradicate the fatal disconnection of subjects which kills the vitality of our modern curriculum. There is only one subject-matter for education, and that is Life in all its manifestations. . . . The best that can be said of [the fragmented curriculum] is, that it is a rapid table of contents which a deity might run over in his mind while he is thinking of creating a world, and had not yet determined how to put it together" (p. 8). A humanities program by its nature attempts to "put it together" through the interdisciplinary approach, through its focus on broad questions, and through involving students in self-examination, showing them that the questions central to humanity are also their questions.

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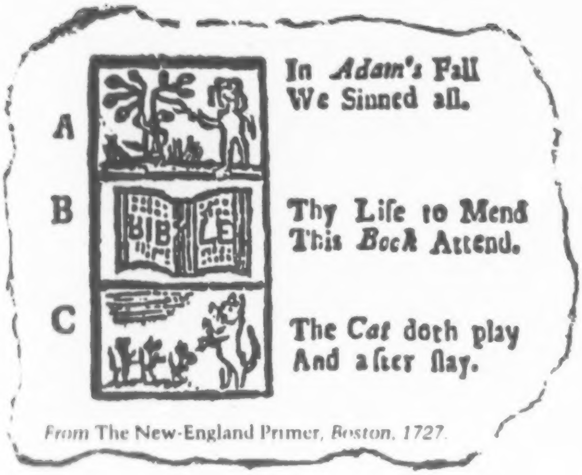

A In *Adam's* Fall
We Sinned all.

B Thy Life to Mend
This *Book* Attend.

C The *Cat* doth play
And after ſlay.

From The New-England Primer, *Boston, 1727.*

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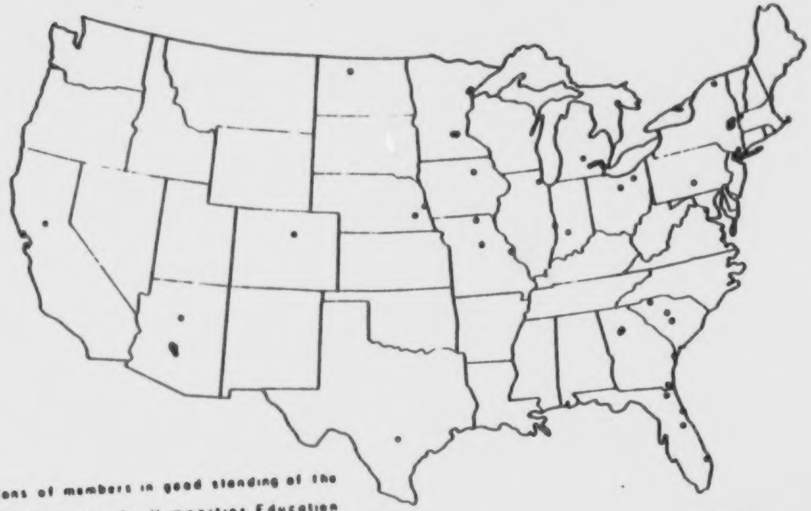

Locations of members in good standing of the National Association for Humanities Education

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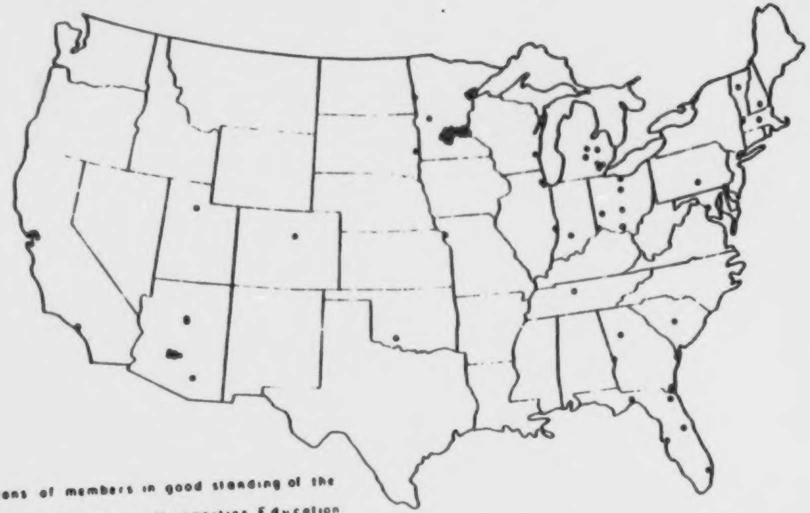

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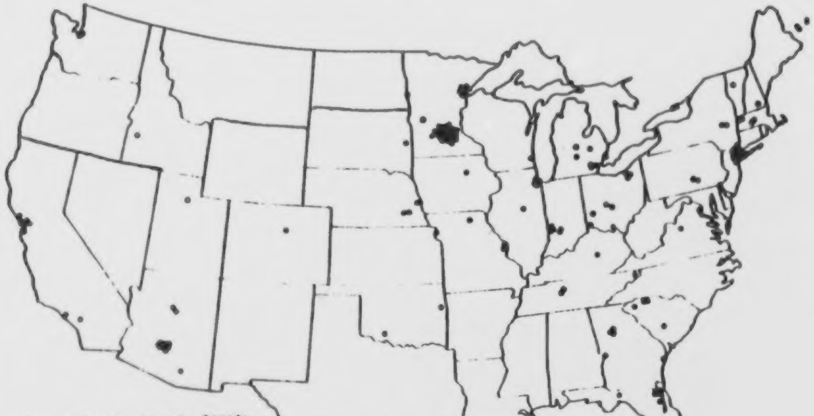

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Locations of members in good standing of the National Association for Humanities Education

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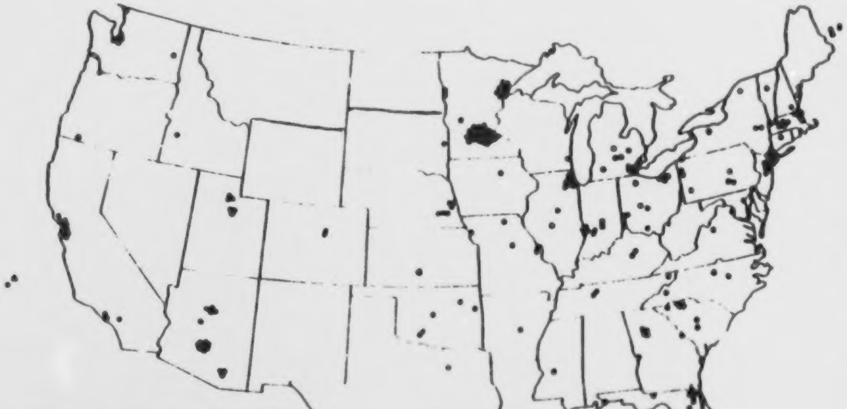

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December 15, 1984

S Mangell

HUMANITIES EDUCATION ABSTRACTS

Summaries of significant articles and reports about interdisciplinary humanities education.

(Editor's note: In response to readers' requests for reviews of books and materials, this issue of ABSTRACTS reviews several books along with our usual abstracts of articles and of exemplary humanities programs.

Beginning with the next issue, HUMANITIES EDUCATION will have a regular review department conducted by James Mehl of Western Missouri State College, St. Joseph MO 64597. All suggestions, inquiries and correspondence regarding reviews should be directed to Dr. Mehl.)

FLICKS & HISTORY

Historians + Filmmakers, Toward Collaboration, edited by Barbara Abrash and Janet Sternberg, 1983, The Institute for Research in History, 432 Park Avenue South, New York City 10016

Everyone likes the idea of films on historical topics, but nearly all attempts at collaboration end in a widening crevasse separating historians and filmmakers. This very real problem prompted a 1982 roundtable funded by the New York Council for the Humanities in which thirty-three authorities from the two camps sought to understand their differences. The pamphlet represents a summary of more or less impromptu remarks.

One difficulty is that historians rarely think in visual images while filmmakers regard language, especially discursive or analytical language, as violations of the essence of cinematic art. Some participants recommended a crash-course in filmmaking for historians as the best route to collaborative success, citing an instance in which an art historian was asked after submitting a detailed script about Cezanne to "compose the whole film without a word and see if you can say the same thing." Learning the technique of story-boarding alone can begin to liberate the historian from verbal dependency.

On the other hand, filmmakers often are cavalier about historical accuracy. In part this results from two simplistic theories about the past that condone fictional distortions. One view is that the past is a free commodity available to us to employ as we wish for whatever ends are deemed valuable today. The second view is that "the past is essentially unknowable." Since we cannot know the true past, there are no absolute boundaries to fictionalizing history. Whatever validity there may be in these theories, they are not legitimate excuses for ignorance about what is known, nor for irresponsible distortions.

ENEMIES WITHIN

"Erosion in the Humanities: Blowing the Dust from our Eyes," by Helene Hoglen in Profession 83. Modern Language Association 1984.

The dust that is in our eyes has its source from within the ranks of humanists as much as from outside critics of contemporary American education. The litany of troubles is familiar: back to basics, vocationalism, falling enrollments in the humanities, loss of a central core, and so on. The humanities are under siege, yet too often they abet the attacks by going over to the besiegers, substituting "practical" writing for courses in literature, seeking recourse in the nostalgic security of the old imposed canon of Great Works, or even providing leadership for those who would insist upon the irrelevance of humanistic study. William Bennett and Walter Jackson Bate, for example, have both argued that the proliferation of critical schools and "new enthusiasms" such as women's studies, film and ethnic studies point to the urgent need to return to traditional texts and proven critical techniques. Similarly, such leaders also deny the particular applicability of the humanities to social and political issues, "warning us away from the front pages and back to the pages of the great books."

There is some degree of reality in the crisis, admits Moglen who is a professor of English literature at the University of California at Santa Cruz, but some of the fears are unfounded. Proponents of the various structuralist and post-structuralist critical schools do not advocate the incorporation of their theoretical findings into the general curricula, much less its imposition upon undergraduate education. Indeed, a recent survey of American and European theorists shows a level-headed concern that their speculative schemas might become "a refuge for students, self-contained and irrelevant to texts." In addition, far-out theorists and their disciples are a minority and hardly represent the current state of humanistic study--other than to show that there is ample tolerance for alternative viewpoints and lively opposition.

Much more disturbing to Moglen is the isolating of the humanistic texts from the contemporary "real world" as a means of restoring rigor to the disciplines. Quite the opposite is what is needed; more connections, not fewer. The various "new enthusiasms" to which the critics of modern humanities object occasionally represent narrow ideologies, but far more often they "do not identify relevance with the debasement of materials but see it as a guiding principle of pedagogical strategy.... By establishing strong connections between literary studies and gender studies, ethnic studies, and area studies and by developing problem-oriented and interdisciplinary courses, we can make our curricula and classes more responsive to a diverse student population." To illustrate, Moglen recalls a course in English literature of the nineteenth century that she taught to a group primarily made up of mature, married black women in Mount Vernon, New

York. They began reading from Mayhew's London Labour and London Poor, taking oral histories, comparing maps of London and Mount Vernon for patterns of slum development, continuing with related social historical readings and research, but "all the time we were reading Blake and Wordsworth, Dickens, Charlotte Bronte, Gaskell and Carlyle."

What is it that we humanists can do that transcends the disciplines and makes us as valuable to the university and society as economists, engineers, administrators? "I believe that it as readers that we have the most to offer: our experience as interpreters and our respect for interpretation." The article closes with a proposal for nationwide humanities institutes bringing together the whole range of Americans into communities of learning and mutual respect.

THINKING BLACK

"Teaching Black Philosophy" by Howard McGary, Jr. in Teaching Philosophy (April 1984) Philosophy Documentation Center, Bowling Green State University, Bowling Green, OH 43403. $15/yr.

Philosophy is generally regarded as a "Whites Only" study by many black college students, or at least there is a proportionately low presentation of black students in regular philosophy classes at Rutgers University where McGary teaches. After surveying the literature on Black Philosophy courses McGary concluded that most restrict consideration to ethical and social philosophy. While such limitations are legitimate, they are limitations, and may not even introduce newcomers to understanding the nature of philosophy itself.

Toward this end, the first part of the course is aimed at the rational examination of ambiguous terminology. If there is such a thing as "Black philosophy" it must be founded upon a more or less unique phenomenon called "the Black experience." But students must first be led to grapple with the issue of whether any particularized philosophy (Jewish philosophy, feminist philosophy, etc.) has validity in a discipline that many would maintain is aimed at universals rather than particulars.

The chief argument for pluralistic philosophy is that the different environments and experiences of different populations produce some unique puzzles about the nature of reality, about justice, about morals: "Some of the things that an Eskimo would wonder about would not even occur to the average American." Yet even if we allow for a separate "Black experience," we must as philosophers try to define that experience. McGary's course looks critically at several attempts to do this. (The article has extensive bibliographic references.) For example, the definition of black experience as "reaction to white oppression" must take cognizance that all peoples have known despair, futility and oppression. The racial nature of black's suffering is not necessarily unique either: native Americans have endured similar racist experiences but do not share in "Black experience" or "Black philosophy." Some proponents of black uniqueness argue inherent differences of "soulfulness" or "negritude." These concepts are not only vague but invite one to espouse theories of genetic differentiation in human behavior. This is not only still unproven in a laboratory sense, but it rather dangerously reopens the doors to old stereotypes.

The conclusion is that there is indeed a "Black experience," but it is "*not* innate, it is acquired through participation in Afro-American culture." In the second part of the course, more particular questions were examined on the basis of the conclusion, for instance, "If our present institutional design cannot be altered to accommodate this uniqueness, should blacks form their separate institutions?"

McGary gives his course tentative good marks on at least two counts--*relevance* (minority students have found that the traditional curriculum "ignores and distorts important aspects of their life experiences"), and *demography*--"a good number of these students went on to take other courses in philosophy."

DUCKS & BUNNIES

"Problems of Knowing and Being in Public Humanities Projects" by Stanley M. Browne in *Federation Reports* July-August 1984, National Federation of State Humanities Councils, 12 South 6th Street #527 Minneapolis MN 55402. $1.25/issue.

Whenever we contemplate using philosophy in public programs we generally mean ethics. This is sensible, says Browne, a program officer with the Alabama Committee for the Humanities, but it shortchanges two of the most venerable concerns of philosophy, *knowing* (epistemology) and *being* (metaphysics). Browne suggests four strategies that might introduce these two philosophical fields into programs in arts interpretation, ethical issues and museum exhibits.

Dramatic performances and reading of plays such as *Macbeth* can introduce the "age-old problem of skepticism with regard to the senses." Is the blood on Lady Macbeth's hands real? Is she experiencing the blood through her senses? Aside from drama, visual arts can also raise epistemological issues. Starting with the classic duck-rabbit optical illusion, it is possible to go on to paintings and photographs that "illustrate why some philosophers have challenged the empiricist assumption that there are some unambiguous objects of perception." Again, museum exhibits "do not convey humanities themes as such"; they require interpretive programs. Natural history museum ethnographic exhibits, for example, can provide a springboard for discussions of differing metaphysical conceptions of the world.

The "mind-body problem" is a standard issue in metaphysics, but it is inherent also to social-ethical issues such as euthanasia, while discussions of capital punishment can introduce the public to questions of free will and determinism. How deeply and thoroughly one goes into these questions is a matter for the specific program at hand, but to ignore the interrelatedness of philosophical subfields in the interest of simplifying public programs is to ignore and distort philosophy itself.

COMMUNITY CORE

Tufts University Institute in American Studies Contact Person: Sheldon Krimsky, Ph.D. Department of Urban and Environmental Policy, Tufts University, Medford, MA 02155

What better thing to do in the depths of winter than to plan for summer (read that, study programs)? One long running and very effective effort is that conducted by Tufts University for elementary and secondary teachers and funded by the National Endowment for the Humanities. This opportunity is tuition free with stipends from the funding source. Living accommodations are in the university dormitories, enhanced by a learning and resource center for institute participants.

The month-long 1984 session in July was attended by 37 teachers from many areas of the country. Though all participants are well qualified people, the competition is not so keen as that for other types of grants. (In this case, there was room for three more, suggesting that some of us who discourage easily might give this one a try.)

The theme of the last session was The Shaping of American Communities, featuring activities germane to this idea over the past three centuries. Field trips were taken to Plymouth, Sturbridge, and Lowell, Massachusetts, and an archaeological dig on a historic site was an optional opportunity. Teachers also received individual assistance in developing course materials for their use on sub-topics of the main theme. One of the aims of the funded institute is to disseminate these curriculum projects to other schools.

Following the evolution of American communities, study was organized around the themes of town, village, city, and suburb with a week's work devoted to each phase. Twelve lectures by Tufts University faculty framed the factual content and interpretation of these phases. Field trips and readings fleshed out each participant's experience and provided material for their projects. Ten teachers participated in the archaeological dig, which involved briefing sessions and an afternoon in a county court house learning to search title deeds and probate records. Field excavation and recording, site mapping, and matrix construction took place on three long afternoons. The site was the property of George Luther Stearns whose (now demolished) house was a station in the Underground Railroad and a meeting place for abolitionists.

A great variety of ideas and experiences was captured within the community theme. A brief sample list of the required and recommended readings is worth perusing for its breadth and potential investigation: N. Jorgensen, A Guide to New England's Landscape; R.D. Snow, The Archaeology of New England; William Cronon, Changes in the Land; Larzer Ziff, Puritanism in America; Alan Ludwig, Graven Images: New England Stonecarving and its Symbols; Henry May, Enlightenment in America; S.M. Lipset, The First New Nation; Thomas Kessner, The Golden Door; Lucy Larcom, A New England Girlhood; Barbara Welter, Dimity Convictions; Elizabeth Phelps, The Silent Partner; Ralph Ellison, Shadow and Act; June Jordon, Civil Wars; Robert Goodman, After the Planners; Proctor and Matuszewski, Gritty Cities.

The teaching materials project is one outcome that accrues to the public in general, and there is every intention of disseminating the results. A good support system, available typists, and library resources eliminated many of the snags typical to such ventures. A twenty minute slide-sound program on the rise of the industrial revolution may be available for the cost of duplicating the slides and tape. Other projects may be obtained at less cost by contacting the designers through the director of the Institute. Most of the projects completed during the 1984 session are listed below:

Dinwiddie County K-12 Humanities Project, Arts in History During the Depression 1929-1941, Writing Oral History of Mendocino County, Shaping American Communities, Silas Marner Never Had Saturday Night Fever, Secular Religious Utopian Communities in 19th Century America, From Judge Hawthorne to Nathaniel Hawthorne; The Transformation of New England, The Minority Community, The Influence of the French in the Development of the American Community, The Shaping of American Communities, The Role of Women in the Westering Experience, The Rise of the Adolescent Gang, The Evolving Roles of Men and Women, The American War of Independence, History of the Boston Labor Market, New Jersey's Development from Colonial Times to Today, The Experience of American Women: Plymouth to the Present, Logging Communities of the Northern California Coast, Tools and Workers in America - Preindustrial to Modern Times, Women in Community Development.

Sharon Scholl

SECOND-GUESSES

"Toward a New Moral History" by John Muresianu in The History Teacher, May 1984. Society for History Education, California State University, Long Beach CA 90840 $5/copy, $22/year.

Making moral judgments after the fact is not the same thing as making moral judgments of historical facts. Thus, while we hardly question the justice of the United States' declaration of war on Nazi Germany today--particularly in view of our knowledge of the Holocaust--, in 1941 America was far more aware of the atrocities perpetuated by Stalin's Soviet Union. Moral history records the unfolding of decisions and values in the light of facts as they were known.

"Moral history" therefore is not history of morals or didactic history, says John Muresianu of Knox College. Rather, it is concerned with "questions regarding the justifiability of momentous events or the costs, benefits and deeper meaning of trends or events of world significance." For an historian to become a practitioner of moral history several new aspects of training must be considered. Formal moral philosophy is one, history of "ideas, values and 'mentalities'" another. More difficult for some to nurture is the suspension of moral judgment, a posture that should include wide acquaintance with alternative moral models such as the Kantian, utilitarian, Aristotelian Marxist, etc.

The kinds of questions Muresianu proposes are highly charged for many reasons--sometimes because we are so imbued with accepted judgments that we find alternatives unthinkable.

Four exemplary issues are presented: war, slavery, revolution and cultural decline, each with instances of recent interpretations that reopen old questions and indicate areas of needed research. The American Revolution, for instance, was rarely questioned during the bicentennial years, yet Bernard Bailyn's The Ideological Origins of the American Revolution circumlocutiously suggests that the Tories may have had greater moral justification than the rebels. In respect to cultural decline of America Muresianu cites several influential jeremiads but poses the historical question of "compared to what?" Some high school teachers have taken the lead in moral history along these lines and Muresianu suggests "an undergraduate survey course in American history could be structured around the theme 'was America more of a democracy in 1770 than in 1690? In 1790 than in 1770? In 1860 than in 1790'?" Also noted is a Lippincott published text series America's Alternative Series.

SAY IT "IN ART"

"Art Education and the Language of Art" by Erik Forrest in Studies in Art Education, Fall, 1984. National Art Education Association, 1916 Association Drive, Reston VA 22091. $25/yr, $9/copy.

Humanities educators often justify their being because of the universality of their topics. But can they go beyond the topics to universality of communication? Obviously not in spoken languages, although every spoken language is translatable, suggesting that at least in the structure and vocabulary we have universally interchangeable parts. Translatability is one of the characteristics that the visual arts do not share with spoken language. "We could not conceive of translating a Rembrandt painting into English," says Forrest, who teaches in the School of Art at Ohio University. And even if we translate a painting into another medium, say an etching, probably much more is lost in nuance of shading and color than what is lost by translating an English sonnet into Russian.

There are other ways in which it is impossible to demonstrate that Art is a Language. Any given language has "syntactical and grammatical rules for sentence construction and systems of symbolic logic that control truth, falsehood, validity, reliability and so on." Some national arts of the past and even in the present do have relatively closed systems within which there is rightness or wrongness, but Forrest maintains that it is not the same as right or wrong grammar. Certainly in the arts of the twentieth century western world the personal and idiosyncratic possibilities go far beyond accepted conventions such as a language requires.

Proponents of the idea that art is a Language point to the basic design principles (e.g., form, line, color, etc.) which would seem to "parallel the concepts of grammar and syntax." However, these are valid at only a superficial level; most particularly the parallels collapse when the comparison is made with words, which retain most of their meaning out of context. An elementary visual shape or a particular color is not like a word: no one would dream of looking up a color in a "dictionary" to learn its meaning, establish synonyms or see where it can and cannot function in a "visual sentence" as a nonlinguistic noun, verb or preposition.

Nevertheless, there are ways in which art performs the same kinds of functions as language. Visual arts and other arts can and do operate as media of expression of emotions and values. The arts often have a public rhetorical function as well, being used for persuasion and reaffirmation, not only in overtly propagandistic political forms but in subtler expressions of Weltanschauung of a community or institution. Thus, although the general concept of art as language is fallacious, there are similarities, as well as the nagging awareness that learning to appreciate a foreign art requires that to some extent we must learn a language, which is not like our own.

PIETAS AND ELEGIES

Death and the Humanities, by Sharon Scholl. Bucknell University Press, Lewisburg, PA, 1984

In Death and the Humanities, Sharon Scholl, Professor of Humanities at Jacksonville University, gives an optimistic overview of the ways in which humankind's most universal subject has been approached throughout the history of the arts.

The major subdivisions: "How the Humanities Speak About Death," "Death and the Survivors," "Death and War," "Voluntary Death," and "Immortality"; are discussed in terms of specific works from the history of poetry, literature, movies, choral and instrumental music, and the visual arts.

As all thinking persons who are sooner or later confronted by the realization of human mortality, so creative geniuses have, throughout history, contemplated death and interpreted the resulting emotions in works of art. These universal artistic expressions are the concern of the author. In the introduction Ms. Scholl states:

> This is not a book about medical technicalities, legal and economic importunities, historic, or sectarian traditions about death. It deals sparingly with such situations as generate tabloid headlines and are often mistaken for the critical aspects of death and dying. Rather, this work is devoted to experiences and reflections upon death as transmitted by the expressive forms of art, music, and literature. Further, it is a study of the collective imagination created and reflected by these forms. Thus, in dealing with death and the humanities, we are at the generative center where the reality of death resides for all of us.

The book includes nearly forty illustrations of painted masterpieces, as well as numerous selected poems, excerpts from literary works, and impressive analyses of great instrumental and choral compositions. References are made throughout to the masters of universal thought, to thinkers such as Sophocles, Euripides, Virgil, and Homer;

to the broad gamut of humanities people and their varied artistic communications on the ultimate experience. In Death and the Humanities, Ms. Scholl demonstrates that death is a universal occurrence that those in the arts reflect upon and share with all humankind.

Robert C. Frazier

AGAINST MEDIOCRITY

Against Mediocrity: The Humanities in America's High Schools, edited by Chester E. Finn, Jr., Diane Ravitch and Robert T. Francher. Holmes-Meier, New York, 1984.

Against Mediocrity is a collection of essays which respond to the criticisms and challenges of A Nation At Risk. The editors note that while the latter drew special attention to math and science education, the plight of American schools extends to the humanities as well. The book is a product of the Educational Excellence Network of Vanderbilt University's Institute for Public Policy Studies, undertaken with support from the National Endowment for the Humanities. It grew out of 1983 conferences held in Atlanta and Denver.

After a Foreword by William J. Bennett and an Introduction by the editors, Against Mediocrity is organized around five aspects of mediocre high school humanities education: 1) Why the Humanities, 2) Teaching the Disciplines, 3) Case Studies, 4) The Education of Teachers, and 5) Professionalism and Quality Teaching.

The humanities have an important role to play in our nation's schools. Harry S. Broudy argues in the first essay of the opening section that an education in the humanities provides a common background of knowledge, or "allusionary base," which enables one to think productively, and he sees the traditional humanistic disciplines and the classics as the most fertile and effective subject matters. Leon Botstein's justification of humanities education centers on the importance of language and the unique ways in which education in the humanities, through a consideration of language, develops our capacities to think.

The next section of the book contains three essays dealing with teaching the disciplines of English, foreign language and history. In each case the authors lament a movement away from valuable educational functions. Robert Francher describes how English teaching has been distracted from its primary humanistic mission by less important claims, and he argues that the "fundamental task of the English program is to educate the imagination." What Francher calls "humane culture" rests on the fact that imagination, primarily through language, shapes emotion and aspiration, and he advocates that the English curriculum develop imaginative processes through the study of literature and language, and through .writing. The way language shapes thinking and culture is also central to Carlos Hortas' essay, and he argues that only through requiring foreign language study beginning in elementary school can students come to appreciate different cultures. Clair Keller sees that history teaching has been fragmented and diluted into "social studies" and that students are thus deprived of the opportunity to develop the sense of time and place which only history can give. Other humanistic disciplines are not given separate treatment, and the interdisciplinary aspect of humanities courses in this book retreats before the separate disciplines.

The third section of the book shifts from the theoretical plane to the reality of observations by considering case studies of humanities teaching, English by Scott Colley and Social Studies by Gilbert Sewell. Both authors, with few exceptions, are disappointed by the mediocre teaching they see. Both claim that the high expectations, enthusiasm and standards found primarily in some higher level classes can be applied to all ability levels in the schools.

Two essays present rationales for roles of the humanities in the education of teachers. Peter Pouncey urges a core curriculum in the humanities as essential to the education of any teacher, and he suggests specific readings. Edwin Delattre, similarly, sees that strong intellectual grounding in the humanities is needed, and he argues that inservice education for teachers should stress humanistic disciplines rather than trendy techniques so that teachers can participate in and be nourished by genuine intellectual communities. Gary Sykes puts the prospects for the reform of teacher education in perspective by reviewing efforts of the last twenty years. The absence of a shared vision of the purpose and value of teacher education has crippled reforms, and he urges re-evaluation as a starting point.

The final section deals with professionalism and quality teaching. Again the emphasis is on the value of subject matter and the teacher's love of his/her subject matter rather than mastering "teaching methods" and such tricks of the trade. Jon Moline moves to a definition of "professionalism" which includes both a sense of commitment which earns the trust of the client and the enforcement of standards of quality, and he compares teachers with the paradigm professionals--physicians, lawyers and members of the clergy. John Casteen sees that the failure to enforce professional standards causes the states to impose standards. He argues that schools or subject area teachers might be valid bodies to set and enforce standards. Peter Greer presents a brief history of the humanities movement in the high schools, and he urges several steps which administrators could take to encourage the humanities in their schools. In the conclusion editors Finn and Ravitch propose twelve recommendations to improve humanities education in the high schools.

The book was stimulating and provocative, but I found the absence of classroom teachers from among the authors led to some naive simplifications about schooling. Too often writing about the humanities achieves such a lofty plane of pious pronouncements on high culture and high standards that the real diversity of humanity which is somehow supposed to be the subject of "humanities"--chewing gum and twitching in post-pubescent terror in the classrooms of America--gets lost in the dazzle of language.

Against Mediocrity treats its subject thoughtfully, and the variety of approaches illuminates the nature of the humanities as well as our current crisis in education.

David H. Stringer

HUMANITIES IN MEDICINE

The Place of the Humanities in Medicine, by Eric J. Cassell, M.D., The Hastings Center: Institute of Society, Ethics and Life Sciences, 360 Broadway, Hastings-on-Hudson, NY 10706, published as a monograph issued in August, 1984.

The monograph by Dr. Cassell is one element of a project sponsored by the National Endowment for the Humanities to assess the role of the humanities in the education of physicians. Cassell concludes that many people in medical education would welcome a larger role for the humanities, though the response is hardly consistent. There would be greater receptivity if instruction in the humanities were rethought and directed toward different outcomes. While agreeing that even premedical students lack motivation to study the humanities and that the admissions policies of medical schools are to blame, Dr. Cassell cites the growth of humanities studies within medical schools as a positive factor. This initiative can flower, he believes, if it can be structured to achieve medically appropriate ends.

The basic problem of the humanities instructor in a medical community is to realize without resentment that a medical monomania possesses today's students. They cannot be approached on the basis of the intrinsic worth of the humanities; humanities must pay their way by contributing to a physician's knowledge and skill. The unavailability of jobs in university humanities departments has made the few positions in medical schools attractive. Such work carries little of the usual academic rewards; publication as an outgrowth of teaching becomes problematic; and instructors are constantly called to account for the applicability of their materials to medicine. But daily encounters with a different vision of reality can enlarge the humanities as long as instructors resist the temptation to adopt exclusively the analytic, reductionist methodologies of medical practice.

What do the humanities have to offer medicine? The most general good Dr. Cassell lists is "repersonalizing" the physician's knowledge by applying scientific generalizations to individual patients.

"Literature offers the opportunity to see the interplay of illness and persons, the role of physicians in the lives of others, the impact of their own medical knowledge on the doctors' personal lives, and the perception of physicians by laypersons." Thorough study of appropriate texts allows the potential physician to consider all the factors surrounding an illness in their infinite detail. Literature can emphasize the functioning of the body in everyday life, rather than isolated in clinical situations.

Communications skills, based especially on study of normal conversation, are essential to any diagnostic and therapeutic procedure. The actual words, the varied things the same words can stand for, and the person to whom the words have meaning form the web of communications. The effective use of medical rhetoric is essential in eliciting histories and transmitting the basics of a therapeutic regimen. Acquiring a rich array of descriptive terms to transmit equally detailed perceptions fits the international language of medical terms to individual situations. Dr. Cassell finds in the descriptions of gifted novelists the precision he believes medical description lacks. By paying attention to the details of appearance and demeanor as presented in literature, the physician may learn to make fuller assessments of patients. Medical students must be taught descriptive skills, a natural component of the literary side of the humanities.

History is viewed as a corrective to contemporary egocentricity in medicine, the assumption that what is done today is the best that can be. Physicians fail to realize the intimate connection between medicine and society at any given time. Medical history also provides a common basis for the layers of sub-specialties with which medicine is beset. In addition, the historical path of medical thought is a fruitful indicator of possible future research. More specifically applicable to medical practice, the study of history introduces the student to the nature of time and process, both vital to tracing the history of a disease in a patient. Dr. Cassell points out that 80 percent or more of diagnoses are made on the basis of the historical account of the illness provided by the patient. History recording and interpretation are vital to medicine, as is thinking in terms of processes taking place in real time.

Philosophy is easily recognized in the medical school curriculum in the form of bioethics. In addition, Dr. Cassell stresses teaching the tools of thinking. Interpretation, involving value perceptions, must balance scientific theorizing or research. Criticism as a skill should be taught as a formal way to subject the whole of medical life to analysis. Reasoning and decision making are two other skills to be sharpened by philosophical procedures. Formulation of case study problems, analysis of data, and application of therapeutic intervention are processes that can be improved upon with practice. Making appropriate distinctions, achieving precision of thought, explaining the link of aspects to whole patterns in an illness are marks of good clinical thinking. Nor should synthetic thinking be subjugated to analytical thinking; physicians must approach patients on personal and moral terms as well as mechanistic ones. Philosophers could greatly aid students in bringing these processes under conscious control. They could help physicians weigh subjective, value laden information in some balance with objective, numerical information. Other than mentioning visual theory and artistic perception as contributing a wider base of information, Dr. Cassell does not include the fine arts aspect of the humanities in his survey.

A brief bibliography is included, among which several items appear easily obtainable by readers interested in pursuing these matters:

Bruer, John T., "Premedical Education and the Humanities: A Survey," available from the Rockefeller Foundation from their conference on the humanities and premedical education of February 25, 1980.

Self, Donnie J. (editor) The Role of the Humanities in Medical Education, Bio-medical ethics program, Eastern Virginia Medical School, Norfolk, VA, 1978.

Peschel, Enid Rhodes (editor) Medicine and Literature. New York: Neale Watson Academic Publications, 1980.

Trautman, Joanne, and Pollard, Carol. Literature and Medicine, Philadelphia: Society for Health and Human Values, 1975.

Sharon Scholl

HUMANITIES EDUCATION
CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

JAMES V. MEHL

LIBERAL ARTS, FINE ARTS, HUMANITIES

Towards a Pedagogical Understanding

Jeremiah Reedy's article (Humanities Education, 1, no. 2) points out the need for clearer definition and more precise understanding of the historical development of the liberal arts, the humanities, and the fine arts, especially for teachers of these subjects. Professor Reedy properly emphasizes the place of languages and literature, including the classics, in the humanities curriculum. He also distinguishes, appropriately, the broader, value-oriented purposes of humanistic education, as opposed to the narrower, more specialized goals of the vocational school. However, Reedy tends to equate, improperly I think, the liberal arts and the humanities, without a sufficient explanation of their historical development. He identifies the fine arts, at least by his inclusion of art and music, with the humanities, thereby glossing over the generally recognized distinction between the history of the fine arts (which is a subject proper to the humanities) and the actual practice of the fine arts. Such a distinction is carefully maintained by both the National Endowment for the Arts and the National Endowment for the Humanities. Furthermore, it is important for teachers of the humanities to understand the post-Kantian distinction between the fine arts and the humanities. This was represented by a change in the status of poetry, considered a part of the studia humanitatis during the Renaissance, to that of a fine art since the eighteenth century. It is my intention here to summarize and to integrate some of the recent scholarship which deals with these issues. My viewpoint is that of a cultural historian, while my conclusions encourage a hermeneutical approach to humanities instruction.

I: HISTORICAL DEVELOPMENT THROUGH THE RENAISSANCE

Several studies by Paul Oskar Kristeller explain the historical development of the humanities, especially through the Renaissance. Kristeller has shown that the humanities were revived, or rediscovered, by Italian humanists during the fourteenth century. A humanist was a teacher or student of this specific, rather narrow, course of studies--the studia humanitatis--which included grammar, rhetoric, poetry, history, and moral philosophy. Instruction was based on reading and interpreting the Latin and, to a lesser extent, the Greek classics. Humanistic education was, then, for both classical Rome and the Renaissance, basically a literary education which emphasized proper, that is persuasive, style in language and communication, along with practical guidance for living the active, virtuous life of a citizen.

The Renaissance humanistic program of study countered the late medieval scholastic education in the universities, which the humanists considered to be too narrowly professional and scientific; the scholastics had developed a highly rational and speculative approach to language and to its use in the pursuit of truth/knowledge (scientia) in philosophy-theology, medicine, and law. During the classical, patristic, and early medieval periods, the humanities and the liberal arts were oriented, in practice if not in exact definition, towards a broader literary education. This training in the liberales artes (bonas artes) would provide humanitas, or what the ancient Greeks called paideia; Cicero argued that such an education would lead both to living rightly and to speaking well. The second-century Roman grammarian, Aulus Gellius, provided one of the clearest statements of this Ciceronian ideal, and the same educational program entered the Middle Ages through St. Augustine's On Christian Doctrine. In the fifth century, martianus Capella defined the liberal arts as seven in number: the trivium (grammar, rhetoric, and logic) was to provide basic training in language skills for qualitative learning and the quadrivium (arithmetic, geometry, astronomy, and music) to acquire the mental habits and specific data for quantitative knowledge in the practical sciences. By the twelfth century, however, dialecticians (early scholastics) at the Cathedral Schools of Reims and Chartres, and then in the universities, had shifted the focus and the purpose of liberal arts education; logic became the dominant art, redirecting Latin grammar and rhetoric to a speculative, scientific analysis of texts, particularly the sacred scriptures and Biblical commentaries. Logic and dialectic were the preferred methods for debate and formal treatise in the university classroom; the best expressions of this approach were the Summae of Thomas Aquinas. For Thomas, poetry and literature were the lowest forms of learning. The goal of the medieval university was to produce trained professionals in theology, law, and medicine.

The humanist tradition maintained that it pursued the development of human wisdom (sapientia), whereas the medieval scholastics attempted to acquire only knowledge (scientia). A similar circumstance in nineteenth-century Germany brought about a revival of classical-humanistic education in order to counter the vogue of scientific-technical education. Indeed, our English term "humanism" derives from the German "Humanismus," coined at that time. The challenge for the humanities continues today with the new emphasis on technical-vocational curricula. These differing approaches to education, as Professor Reedy suggests, are not necessarily in conflict, although controversies have emerged under specific historical circumstances; rather they stress different educational purposes and alternate means to their respective ends.

Classical and Renaissance humanism should be understood in the Western rhetorical tradition. This tradition, after Cicero and Quintillian, treats the humanities rhetorically, as having the ability to persuade. Human wisdom (gnosis) in itself is not sufficient, for that wisdom must be used to persuade one to action (praxis). The instrument of persuasion was eloquence. This Renaissance ideal of eloquence, according to Hanna H. Gray, could arise only through a harmonious union between wisdom and style. Its goal was to guide people to the virtuous life. The humanists placed this view of humanism as eloquence in opposition to the scholastic program of studies. Training in humanistic rhetoric, therefore, was essential for educational and social reform. But even more so, poetry was considered the highest form of eloquence. Poetry best exemplified the union of wisdom and eloquent style. For this reason, virtually all Renaissance humanists wrote poetry and referred to themselves often as "poets," "orators," or "philosophers," because the names held the same connotation. The great number of treatises written in defence of poetry by Renaissance humanists, from Petrarch to Sidney, has been the subject of several recent monographs.

II: THE MODERN DISTINCTION BETWEEN THE HUMANITIES AND THE FINE ARTS

Such use of poetry strikes us as rather strange today. And properly so. Since the eighteenth century, poetry has been distinguished from the humanist art of rhetoric and has become, like music, painting, sculpture, and drama, a fine art. O.B. Hardison and Walter J. Ong have explained the reasons for this transformation of meaning. Hardison cites the philosopher Immanuel Kant, whose Prolegomena to Any Future Metaphysics (and the aesthetic systems which derive from it) requires us to distinguish between "purposive" and "nonpurposive" judgments, assigning poetry and the other fine arts to the latter category. Ong describes similarly this distinction as "servile" (purposive) and "non-servile" (nonpurposive), arguing that the philosophical division is based on Aristotle and Thomas Aquinas. Thus rhetoric remains a humanistic study because it is purposive, its goal is to persuade, while poetry becomes a fine art because it is a product of the imagination, of the will, its goal to edify or to entertain. Ong suggests that humanistic rhetoric, grounded in oral tradition, was displaced by the "technological age" ushered in by the Industrial Revolution and by the concomitant Romantic movement of the late eighteenth and nineteenth centuries. This changed cultural milieu, which also gave new meaning to the individual rights of political democracy in the West, led to our current interpretation of the fine arts as indirect expressions or statements. John Stuart Mill recognized this fundamental change: "Eloquence is heard; poetry is overheard."

As a result of this new understanding, most teachers and interpreters of the humanities today use examples of poetry and the other fine arts as indirect (nonpurposive) expressions of the cultural values of other historical times and places. The classics, the masterpieces of Western literature, drama, art, music, and dance, serve as mirrors to reflect the changing pattern of cultural values from earlier periods. In this way the fine arts have come to play an essential role in humanities education.

It should be kept in mind, however, that this perspective of the fine arts is peculiar to our own age; we should not force the post-Kantian criticism onto earlier cultural periods. The Renaissance understanding of poetry as the highest form of rhetoric, that is as purposive, has already been discussed. When teaching the poetry and the other literary examples of the Renaissance, therefore, this rhetorical intention needs also to be explained; failure to do so will lead to misunderstanding and false instruction. One can think of other examples of rhetorical purpose in related arts of the period. Bernini's sculptures and architecture, for instance, are as much a statement of the Counter-Reformation Church as they are an expression of the individual genius of the artist. The music and the art of the Baroque era certainly display the public images of both church and court during the seventeenth century. A recognition of the patrons and patronage systems which supported the arts during these earlier periods will assist the instructor in explaining the institutional and dynastic demands placed on individual artists. And the rhetorical function of art can still be found in some examples through the nineteenth and twentieth centuries: David's paintings of Napoleon and his court, the Futurists, and the "state art" of Nazi Germany and the Soviet Union. It is true that post-Kantian aesthetics are essential to our understanding and appreciation of the many, diverse expressions in the arts of recent times, such as Chopin's piano sonatas, Berg's atonal compositions, Beckett's plays, Ferlinghetti's poetry, Pollock's action painting, Moore's sculptures, Gaudi's architecture, and Ailey's modern dance. But this cultural preference should not then be used arbitrarily to judge or even to interpret earlier artistic styles. Not only should the fine arts be judged within the cultural context of their respective times, but they should be interpreted according to the definition of the humanities and arts by the culture at that time.

III: A CONTEMPORARY UNDERSTANDING OF THE HUMANITIES

If the historical relationship between the humanities and the liberal and the fine arts seems complex and a bit confusing, that indeed is the case. In fact, in an important survey of the humanities, Otto A. Bird stops short of identifying any particular disciplines with the humanities. Rather he adopts Wilhelm Dilthey's basic separation between natural or scientific knowledge (Naturwissenschaften) and the human or cultural (Geisteswissenschaften). The humanities are those disciplines or subjects which contribute to Verstehen, to a deeper understanding ("fundamental experience") of the human condition in its cultural context. Bird interprets contemporary humanities as having two complementary dimensions, the study of the language arts (basically the old trivium) and those subjects which deal primarily with the great concerns of human life (Cicero's res magnae), especially literature, history, and philosophy. This is why a study of the classics and masterpieces of earlier times is not only justified, but is considered essential to probing the "big questions" of truth, goodness, beauty, and justice which have confronted human beings through all of history. Unlike scientific knowledge, which tends to be cumulative in its methodology and content, humanistic knowledge is noncumulative and thus includes the study of ideas and artistic expressions from all the ages. The humanist seeks out all the gems of human wisdom which will clarify and deepen the understanding of our human-cultural condition.

Such study has important social, political, and ethical implications for the present. The humanities are eminently practical, for they bring a critical dimension to the human decision-making process. Generous funding of the sciences and technical-vocational programs has allowed great advancement in these fields. Scientists continue to explore the microcosm of the atom and the macrocosm of the expanding universe, while the technicians fashion microcomputers, engineer genetic structures, construct doomsday weapons, and launch rockets beyond the solar system. This veritable explosion in our technical-scientific knowledge points out the need, now more than ever before, for the traditional role of the humanities. Study of the humanities fosters a critical spirit by raising implications for decisions in the use and application of our scientific-technical knowledge. It is one thing to know how to clone living cells and to build the ultimate weapon; it is quite another to understand when, or even if, to use that specialized knowledge and technology. Through an investigation of the great cultural documents of civilization, the humanist is able to raise broader questions regarding the use of our science and technology. This role of the humanities is important not only for the schools, but also for clarifying the numerous and complex public policy issues which confront our democratic society.

My conclusions and suggestions are several. The historical development of the humanities and their relationship to the liberal and the fine arts is complex and changing. The classical understanding and identification of the humanities and the liberal arts had shifted by the twelfth century, as the seven liberal arts were treated as skills to pursue the scholastic subjects of the medieval university. Beginning in the fourteenth century Renaissance humanists revived the earlier tradition of the humanities--the studia humanitatis--to counter the scholastic approach. Their orientation was primarily rhetorical and they treated peotry as the highest expression of rhetorical eloquence. The patronage systems of church and court tended to reinforce the rhetorical, or persuasive, attitude towards and use of the fine arts during the early modern period. This confusion of the humanities and the fine arts was clarified during the eighteenth century by Kant and the aesthetic systems derived from his philosophy: the humanities were purposive, or directed towards action, while the fine arts were nonpurposive, or existed as their own raison d'etre--to edify or to entertain. Teachers and students should be aware of and use carefully this modern distinction between the humanities and the fine arts. When studying examples of the fine arts from earlier periods, we should be sensitive to the different understandings and expectations of the arts within those cultural contexts. We should not force our own definition and standards on artists and humanists from different times and places. Rather, as Professor Bird has suggested, we should seek out those classics and masterpieces from other ages precisely because they may provide us with alternative insights into the meaning of our human condition. This accumulation of cultural insights, while differing from the kinds of natural knowledge received through scientific inquiry and from the practical skills achieved through vocational training, can indeed lead us to a deeper understanding of our own humanity. Study of the traditional humanities is necessary in order to place the specialized knowledge of science and technology in a broader, human-cultural context. The humanities need to play a more vital role in our schools and in our democratic society as we encounter the challenges of the twenty-first century.

SUGGESTED READINGS

Highly recommended for all teachers and interpreters of the humanities is Otto A. Bird's *Cultures in Conflict: An Essay in the Philosophy of the Humanities* (paperback ed.; Notre Dame-London: University of Notre Dame Press, 1976), which includes a useful bibliography of both primary and secondary sources. I am also indebted to the other authors, some already cited, whose ideas and insights have contributed to the formation of this essay. For Renaissance humanism, see the studies by Paul Oskar Kristeller: *Renaissance Thought: The Classic, Scholastic, and Humanist Strains* (paperback ed.; New York-Evanston-London: Harper and Row, 1961); *Renaissance Thought II: Papers on Humanism and the Arts* (paperback ed.; New York-Evanston-London: Harper and Row, 1965); and *Renaissance Thought and its Sources*, ed. Michael Mooney (New York: Columbia University Press, 1979), which should be supplemented by Hanna H. Gray, "Renaissance Humanism: The Pursuit of Eloquence," *Journal of the History of Ideas*, 24 (1963), 497-514, and by Jerrold E. Seigel, *Rhetoric and Philosophy in Renaissance Humanism* (Princeton: Princeton University Press, 1968). The liberal arts are treated in David L. Wagner, ed., *The Seven Liberal Arts in the Middle Ages* (Bloomington: Indiana University Press, 1983), while their shift in scholasticism is the more specialized topic of G.L. Bursill-Hall, *Speculative Grammars of the Middle Ages* (The Hague-Paris: Mouton, 1971). The limited efforts for humanistic reform in the late medieval universities are explained by Terrence Heath, "Logical Grammar, Grammatical Logic, and Humanism in Three German Universities," *Studies in the Renaissance*, 18 (1971), 9-64, and by Alan Perreiah, "Humanistic Critiques of Scholastic Dialectic," *The Sixteenth Century Studies Journal*, 13 (1982), 3-22. Renaissance defenses of poetry are the subject of Concetta Carestia Greenfield, *Humanist and Scholastic Poetics, 1250-1500* (London-Toronto: Associated University Presses, for Bucknell University Press, 1981), and of Margaret W. Ferguson, *Trials of Desire: Renaissance Defenses of Poetry* (New Haven-London: Yale University Press, 1983). The eighteenth-century distinction between rhetoric (as a humanistic study) and poetry (as a fine art) is discussed by O.B. Hardison, "The Orator and the Poet: The Dilemma of Humanist Literature," *The Journal of Medieval and Renaissance Studies*, 1 (1971), 33-44, and by Walter J. Ong, SJ, "The Province of Rhetoric and Poetic," in Joseph Schwartz and John A. Rycenga, eds., *The Province of Rheotric* (New York: The Ronald Press, 1965), pp. 48-56, and, more generally, in his *Rhetoric, Romance, and Technology* (Ithaca-London: Cornell University Press, 1971). See also the useful survey of the modern arts by Robert Hughes, *The Shock of the New* (New York: Alfred A. Knopf, 1981).

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BEST TRANSLATIONS

BY BURTON RAFFEL

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I: BLOOD AND GUTS IN 15TH CENTURY FRANCE: THE POEMS OF FRANÇOIS VILLON

Born in 1431, dead perhaps in 1463 (no one knows or more than likely ever will know), Villon is known to us largely through police records, for he was a brawler and a drinker and perhaps a thief and perhaps a lecher and certainly one of the great poets of all time. It was a brawling time; it was also still, in many ways, a medieval time, even as it was changing, year by year, into the early modern era we call the Renaissance. And Villon represents all of it -- the brutality and the aspirations, the comradeliness and the hatreds, the pity and the contempt.

En ce temps que j'ay dit devant
Sur le Noel, morte saison
Que les loups se vivent du vent
Et qu'on se tient en sa maison
Pour le frimas, pres du tison
Me vint ung vouloir de brisier
La tres amoureuse prison
Qui souloit mon cuer debrisier.

It seems to me that a thorough teacher of literature or history or philosophy or religion (and perhaps of other subjects, but this is enough, it will do) could teach for a month or more on just this one verse stanza. Christmas as the "dead season," a season when hungry wolves hunt in vain and so "live off the wind," conjures up with singular vividness and force the realities of seasonal life as men on earth once knew it. Persons "staying in their houses/ Because of the frost" are forcefully juxtaposed against the half-starved animals. A person can store food, can afford to stay indoors and weather through the weather. It is the starkest proof of civilization -- not perhaps much proof to us, in our air conditioned houses, stocked with canned goods and frozen foods and more supplies of every sort than people of Villon's generation saw in a year's three hundred and sixty-five days, but abundant proof for all that. Humans have fire, too, that great potent civilizer, and can stay near it, and stay warm. And they have yearnings, desires, and regrets, and bitterness, all beautifully captured in Villon's three last lines, here.

But how do we teach Villon to students, most of whom cannot read modern French, none of whom are likely to read Villon's French? We turn to Galway Kinnell's fine bilingual edition, first published in 1965, revised in 1977, and available in paper covers with useful notes and a sensible short poet's introduction.

In the year above-mentioned
Near Christmas, the dead time
When wolves live on the wind
And men stick to their houses
Against the frost, close by the blaze
A desire came to me to break out
Of the prison of great love
That was breaking my heart.

What Kinnell has seen, and most other translators have been too caught up in the words and forms of the original to understand, is that Villon's extraordinary vividness enables the translator to do away with rhyme. "Rhyme is not a decoration," Kinnell agrees, "but part of the character of Villon's poetry." On the other hand, as the evidence of his flowing, powerful rendering proves, he has also understood that the essence of a poem and of a poet is not in the parts but in the whole. It is a fine, clear, beautifully usable translation.

To the lords and masters God give good works
And lives lived in peace and quiet
In their case there's nothing to set right
So I'll shut up about them
But to the poor ones like me
Who have nothing God give patience ...

I doubt that students could possibly resist Villon, in this fresh, sturdy garb. I know I cannot!

Burton Raffel

II: THE LYRICS OF GOETHE'S FAUST

American students, reading Goethe's Faust in no matter what translation, have certain inevitable difficulties. Dramatic poetry of a deeply philosophical order is not native either to the tradition of poetry in the English language or to the culture of the United States. And it remains true that there is as yet no satisfactory translation of Faust as a whole.

But one important, if subsidiary reason for Americans' difficulties with the poem is surely the wretched rendering almost all translators have given to the lyrics and songs of Faust, lyrics which indeed constitute a very significant part of the second part of the poem. Mephistopheles roars out, in part one,

Trauben trägt der Weinstock!
Hörner der Ziegenbock;
Der Wein is saftig, Holz die Reben,
Der hölzerne Tisch kann Wein auch geben.
Ein tiefer Blick in die Natur!
Hier ist ein Wunder, glaubet nur!

Walter Arndt's "new" translation (1976) quite simply massacres this:

Grapes on the vinestock,
Horns on the goat-buck;
Juice is the wine, wood is the vine,
A wooden table can flow with wine.
A singular gaze up Nature's sleeve --
Here is a miracle -- believe!

"Perhaps the last quality which most people associate with Faust," Walter Kaufmann writes, "is its overflowing humor, which runs the whole scale from the benign to the sardonic, including in between the raw ... [and] the witty ..." Arndt runs the scale from zero to zero: no American student could I suspect understand, much less savor, the barbarous flatness of his rendering. Here in stunning contrast is an immensely lively version by a man who is himself a poet, Jim Eggeling. (It is taken from The Denver Quarterly, Summer, 1976.)

th
Grapevine bears its clusters
of
Grapes
th
HEGOAT wears his great HORNS.
juicy
Vines are WINEWOOD
so:
wooden
Tables: BE WOODWINE!

(peer
Deeply into Natura)

HERE'S TH
MIRACLE --
JUST
WATCH IT! JUST PULL
OUT TH
BUNGS & DRINK
YRSELVES
FULL!

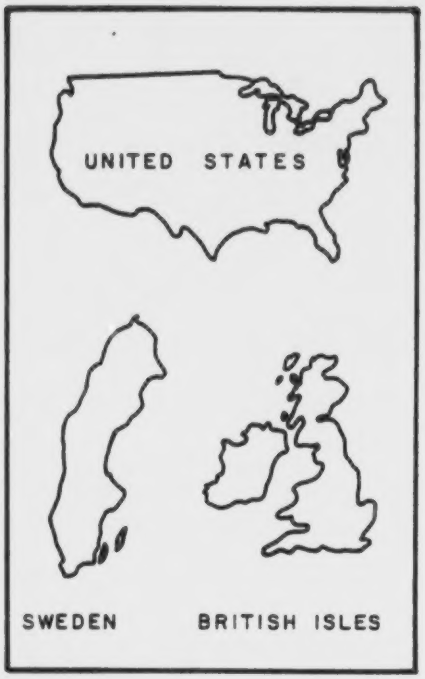
It might not be possible to translate the non-lyric parts of Faust in this style (though it is closer to the German than one might at first suspect). But take just one line in these two versions, both rendering Ein tiefer Blick in die Natur! ("A deep look into Nature!") Arndt is arch, horribly free, and as bad as bad can be: "A singular gaze up Nature's sleeve." Eggeling re-lineates, but he makes superb sense, and poetry, of the German: "(peer/Deeply into Natura)."

How can our students properly respect a literary monument like Faust unless its translators too respect it, and give us in good measure that "overflowing humor" of which Kaufmann speaks so well?

Burton Raffel

STAFFAN KLINTBORG

CULTURAL CROSS-CURRENTS



BRITISH AND AMERICAN CULTURE COURSES IN SWEDEN; SWEDISH AND BRITISH CULTURE COURSES IN THE USA

Hardly any young Swedes leave school without at least six, often eight or nine, years of English language instruction. For English at the university level we stick to the traditional belief that a deeper understanding of language fosters an ability to appreciate English literature, at the same time that we use literature as a stepping-stone to a higher language proficiency. In addition we teach other aspects of English-speaking cultures, such as political systems, legislation, the press and so on. All of these extensions, which we call "relia," supposedly increase our Swedish students' understanding of the discipline of "English," yet when they visit Britain or the United States, they discover non-linguistic aspects of culture for which they are largely untrained.

Indeed, when my British colleague in Växjö and I realized that we expected our students to know more about the passing of amendments in the House of Lords in Westminster and in the Senate in Washington, and more about public schools in Britain and the USA than the workings of the Swedish Riksdag and "grundskola"; when we further realized that minor poets in English were far more familiar to the students than major artists and composers, we did some real thinking on what constitutes "a culture." The outcome of our thinking was an optional course at Intermediate Level called "British Culture."

Our university was generous enough to give us a course development grant, which enabled both of us to go to London for a week to gather material. We had a highly productive "cultural" week going to bookstores, to record-shops and to art galleries and museums for slides. Gaps were filled in by an institute for contemporary music, the book sales department at the National Theatre and a company specializing in slides of buildings from all over Britain.

The visible result was a decent collection of pictures, tapes and records, and a course book where we had contributed different sections plus a supplement with reproductions. We had agreed on a staple cultural diet of music, painting, architecture and theatre history, with further delicacies added depending on the students' tastes.

It also turned out, as we had hoped, that each time the course was given, it developed differently because it attracted students of different special interests. One student was a collector of china, another was married to a town-planner; we had folk and pop music fans, a choir member who taught us to sing English madrigals in five parts, a nursery school teacher who performed puppet theatre for us, etc.

The class met for two hours every week in the language laboratory, which had stereo equipment and a large table in the middle to sit around, instead of the usual classroom arrangement. It was a good thing that we team-taught, not only because we could then prepare and initiate the discussion of different specialties, but also because of the time-consuming job of selecting slides, transferring the music from records to cassettes, and not least chasing around for projectors and other missing equipment, or for the technician, when things fell apart!

The course is "cross-disciplinary" in the sense that every session is devoted to a cultural period, with the aim to cover what happened in all the non-literary art forms during one and the same epoch. The Perpendicular Gothic arches of King's College Chapel, Cambridge, are shown to the accompaniment of polyphonal music of the choir boys; William Morris' designs for wall-paper and simple furniture are compared to the collections of folk music which later inspired composers like Vaughan Williams. Architecture plays a prominent part in the course, for we wanted our students to share the delight of trying to date the cathedrals and cottages of Britain by looking at windows, porches and towers.

Literature is not included in the program, since there are separate literature courses for all students. Naturally, what we look at and listen to gives rise to discussions of literary parallels: the Sutton Hoo archaeological finds shed light on Beowulf, the paintings of Constable and Turner illustrate the Lake Poets, Hogarth and Fielding are shaped in the same cultural mould, and Blake the artist deepens the understanding of Blake the poet. Students less open to literary associations usually appreciate the Roman forts for their technical ingenuity or the Bayeux tapestry for the strip-cartoon affinities.

The students are told at the beginning of the course to select a topic for individual "research" and oral presentation. They have to record their choice of music or make slides from book illustrations with the help of the technician. The department pays for the expenses provided that it can keep the material for future use.

Not only have the participating students felt that they have got a deeper understanding of British culture, or perhaps even culture in general, but those of them who are teachers or are going to be teachers can use this knowledge to reinforce or illuminate linguistics or history of literature. And there has been an extra benefit: we who devised and taught the course have learnt a great deal from the students that we did not know when we started.

It is now with great excitement that I am embarking on offering a version of the British culture course to American students and I am very curious about their reactions. My hopes for the future are to expand the present course to five credits (it is now given three credits) and offer it as an extension class in Sweden. I would also like to devise a similar course on American culture, and I am now, during my year at the University of Minnesota, Duluth, constructing a new one on Swedish culture for the Humanities program. Some of what American culture entails I hope to absorb by living and working in this country. My dilemma about planning the Swedish culture class is much greater, as it would be for anyone planning to teach about his or her own culture: Should I cater to the traditional view of Sweden with its folk-dances, folk-costumes, Christmas and Midsummer rites, or should I try to sort out truth from prejudice about my home country as an over-protective, state-controlled haven with liberal sex-education? What is Swedish culture?

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University of Växjö
Växjö, Sweden

COPYRIGHT ISSUES IN THE HUMANITIES

BY FRANCIS M. NEVINS

ST. LOUIS UNIVERSITY
SCHOOL OF LAW

II: THE PHOTOCOPY ISSUE

THE PROBLEM:

A humanities professor learned, upon coming back to school after the winter break, that three of the four book she had selected for a course had gone out of print, although all three were recent publications that had been listed in Books in Print. He had xerox copies made of all the passages that were necessary for the course--about 75 pages --and sold them at cost to the students. If publishers make their works unavailable by withdrawing them from print, isn't it fair game as well as fair use to copy what is needed for classroom use? Is there any problem with charging costs of reproduction to the students?

PROFESSOR NEVINS' REPLY:

This problem will require a much longer answer than my last, and the best place to begin is with a brief look at copyright philosophy. Article I, Section 8, Clause 8 of the United States Constitution gives Congress the power "to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries." Pursuant to this power, Congress passed the nation's first copyright act in 1790. With the passage of time and the proliferation of ever more complex creative media, the successive copyright statutes enacted by Congress have likewise become more complex and detailed. The present Copyright Act became effective January 1, 1978, replacing an earlier act that had been the basis of our copyright law with only minimal revision since 1909.

The essence of copyright is that the law gives creators monopoly power over their works. But the copyright monopoly has always been limited in the United States by the ideals of free speech and action as set forth in the Bill of Rights. Historically and philosophically, copyright has been conceived as a means to an end, that end being the promotion of cultural progress, and our copyright legislation has always restricted the legal monopoly both as to time (as is required by the "limited times" language of the Constitution) and as to substance. The scope within which this limited monopoly operates can be described in a variety of ways, but until recently few if any thinkers on the subject would have disagreed with this principle: Copyright is intended to govern relations between the creator of a work and all those businesspeople who intervene between the creator and the work's ultimate consumers. It is not intended to control non-commercial use of copyrighted works nor to permit lawsuits against non-commercial users.

Ten years ago, Chief Justice Burger of the U.S. Supreme Court expressed this consensus as follows: "The [constitutional] clause thus describes both the objective which Congress may seek and the means to achieve it. The object is to promote the progress of science and the arts. As employed, the terms 'to promote' are synonymous with the words 'to stimulate,' 'to encourage,' or 'to induce.' To accomplish its purpose, Congress may grant to authors the exclusive right to the fruits of their respective works. An author who possesses an unlimited copyright may preclude others from copying his creation for commercial purposes without permission. In other words, to encourage people to devote themselves to intellectual and artistic creation, Congress may guarantee to authors and inventors a reward in the form of control over the sale or commercial use of copies of their works." Goldstein v. California, 412 U.S. 546, 555 (1973) (emphasis added).

In the last few years an assault has been launched for the first time on this age-old consensus. What has precipitated the assault is the development of new technology which for the first time has put the power to reproduce all sorts of creative work in the hands of the ultimate consumer. Before photocopying machines, audiocassete recorders and videocassette recorders came into the marketplace, the "pure" consumer who wanted or needed an unauthorized copy of a literary or audiovisual work had to purchase such a copy from one or another sort of "pirate" whose sales activity, being clearly commercial in nature, fell squarely within the prohibitions against copyright infringement. But even though the sale of infringing copies of a copyrighted work was illegal, the mere purchase of such copies was not and still is not. However, thanks to the videorecorder and the xerox machine, the "pure" consumer now has the ability to leapfrog the traditional pirate and independently reproduce for private noncommercial use or enjoyment all sorts of copyrighted works. From the viewpoint of the consumer, the new technology represents a great boon. But from the point of view of institutional copyright owners such as publishers and movie studios, it ushers in a disastrous new era of "everyone his own pirate." The most crucial issues in copyright law today are those in which such institutions are trying to halt the private non-commercial copying of printed and audiovisual works by ultimate consumers.

The rights comprised in a copyright are enumerated in Section 106 of the statute. "Subject to sections 107 through 118," the copyright owner "has the exclusive rights to do and to authorize" five kinds of activities, of which we are concerned only with the first: "to reproduce the copyrighted work in copies...." If this were the only relevant statutory provision, it would seem crystal clear that unauthorized photocopying even for private noncommerical use would violate the copyright owner's rights. However, Section 107 through 118 of the Act contain twenty closely printed pages of limitations on and qualifications of the rights granted in Section 106. Section 108, for instance, sets forth conditions in which public or academic libraries may reproduce most copyrighted works for archival purposes or at a patron's request. But none of these provisions specifically exempts from liability the photocopying of all or part of a work by a private noncommercial user. If such activity is to be defended, it must be on the ground that it comes within the terms of Section 107, the provision governing fair use.

The concept of fair use was created by the courts, applied over the years to countless situations, and finally codified into statute law when the new act went into effect on January 1, 1978. The intent of Congress in enacting Section 107 was neither to expand nor to contract the judicial doctrine of fair use but to make it a part of the statute precisely as it existed at the time. With one brief omission irrelevant to our present purpose, this section reads as follows:

> "Notwithstanding the provisions of section 106, the fair use of a copyrighted work, *including such use by reproduction in copies*..., for purposes such as criticism, comment, news reporting, teaching (*including multiple copies for classroom use*), scholarship, or research, is not an infringement of copyright. In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include--
>
> (1) the purpose and character of the use, including whether such use is of a commercial nature *or is for nonprofit educational purposes*;
>
> (2) the nature of the copyrighted work;
>
> (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
>
> (4) the effect of the use upon the potential market for or value of the copyrighted work."
>
> (Emphasis added)

No amount of meditation on the language of Section 107 will enable an educator to determine with certainty what kinds and amounts of photocopying for classroom use count as "fair" under these criteria. For this reason, three organizations of interested parties--the Ad Hoc Committee of Educational Institutions and Organizations on Copyright Law Revision, the Authors League of America, and the Association of American Publishers--held a series of meetings and developed a set of "Guidelines for Classroom Copying in Not-for-Profit Educational Institutions." The purpose of the Guidelines was to fulfill "the need for greater certainty and protection for teachers" by offering quantifiable numerical limits rather than the imprecise philosophical approach of Section 107. These Guidelines are not a part of the Copyright Act but are printed in the Act's legislative history and, according to the House Judiciary Committee, represent "a reasonable interpretation of the minimum standards of fair use." H.R. Rep. No. 94-1476, at 72 (1976). With respect to books and periodicals, the Guidelines read as follows:

AGREEMENT ON GUIDELINES FOR CLASSROOM COPYING IN NOT-FOR-PROFIT EDUCATIONAL INSTITUTIONS

With Respect to Books and Periodicals

The purpose of the following guidelines is to state the minimum standards of educational fair use under Section 107 of H.R. 2223. The parties agree that the conditions determining the extent of permissible copying for educational purposes may change in the future; that certain types of copying permitted under these guidelines may not be permissible in the future; and conversely that in the future other types of copying not permitted under these guidelines may be permissible under revised guidelines.

Moreover, the following statement of guidelines is not intended to limit the types of copying permitted under the standards of fair use under judicial decision and which are stated in Section 107 of the Copyright Revision Bill. There may be instances in which copying which does not fall within the guidelines stated below may nonetheless be permitted under the criteria of fair use.

Guidelines

I. Single Copying for Teachers

A single copy may be made of any of the following by or for a teacher at his or her individual request for his or her scholarly research or use in teaching or preparation to teach a class:

A. A chapter from a book;
B. An article from a periodical or newspaper;
C. A short story, short essay or short poem, whether or not from a collective work;
D. A chart, graph, diagram, drawing, cartoon or picture from a book, periodical, or newspaper;

II. Multiple Copies for Classroom Use

Multiple copies (not to exceed in any event more than one copy per pupil in a course) may be made by or for the teacher giving the course for classroom use or discussion; provided that:

A. The copying meets the tests of brevity and spontaneity as defined below; and,
B. Meets the cumulative effect test as defined below; and,
C. Each copy includes a notice of copyright

Definitions

Brevity

(i) Poetry: (a) A complete poem if less than 250 words and if printed on not more than two pages or, (b) from a longer poem, an excerpt of not more than 250 words.

(ii) Prose: (a) Either a complete article, story or essay of less than 2,500 words, or (b) an excerpt from any prose work of not more than 1,000 words or 10% of the work, whichever is less, but in any event a minimum of 500 words.

(Each of the numerical limits stated in "i" and "ii" above may be expanded to permit the completion of an unfinished line of a poem or of an unfinished prose paragraph.)

(iii) Illustration: One chart, graph, diagram, drawing, cartoon or picture per book or per periodical issue.

(iv) "Special" works: Certain works in poetry, prose or in "poetic prose" which often combine language with illustrations and which are intended sometimes for children and at other times for a more general audience fall short of 2,500 words in their entirety. Paragraph "ii" above notwithstanding such "special works" may not be reproduced in their entirety; however, an excerpt comprising not more than two of the published pages of such special work and containing not more than 10% of the words found in the text thereof, may be reproduced.

Spontaneity

(i) The copying is at the instance and inspiration of the individual teacher, and

(ii) The inspiration and decision to use the work and the moment of its use for maximum teaching effectiveness are so close in time that it would be unreasonable to expect a timely reply to a request for permission.

Cumulative Effect

(i) The copying of the material is for only one course in the school in which the copies are made.

(ii) Not more than one short poem, article, story, essay or two excerpts may be copied from the same author, nor more than three from the same collective work or periodical volume during one class term.

(iii) There shall not be more than nine instances of such multiple copying for one course during one class term.

[The limitations stated in "ii" and "iii" above shall not apply to current news periodicals and newspapers and current news sections of other periodicals.]

III. Prohibitions as to I and II Above

Notwithstanding any of the above, the following shall be prohibited:

(A) Copying shall not be used to create or to replace or substitute for anthologies, compilations or collective works. Such replacement or substitution may occur whether copies of various works or excerpts therefrom are accumulated or reproduced and used separately.

(B) There shall be no copying of or from works intended to be "consumable" in the course of study or of teaching. These include workbooks, exercises, standardized tests and test booklets and answer sheets and like consumable material.

(C) Copying shall not:

(a) substitute for the purchase of books, publishers' reprints or periodicals;
(b) be directed by higher authroity;
(c) be repeated with respect to the same item by the same teacher from term to term.

(D) No charge shall be made to the student beyond the actual cost of the photocopying.

If these Guidelines were part of the law, and if they stated the outer limits of fair use, then I'm afraid that the photocopying of 75 pages of text as described in your question would not be permissible, because under the Guidelines no more than 1000 words or 10% of any prose work, whichever amount is less, may be photocopied for classroom use without permission. But, as we've seen, the Guidelines are not part of the law, and as the first sentence of the document states, their sole purpose is "to state the minimum standards of educational fair use under Section 107...." (emphasis added.) In other words, the Guidelines create a sort of safety zone within whose bounds educators may photocopy without fear of copyright infringement suits against themselves or their institution. Outside of those bounds, schools and educators must rely on the general language of Section 107 quoted above. The Guidelines clearly recognize that fair-use copying is possible beyond the safety zone, for the second paragraph declares that the document "is not intended to limit the types of copying permitted under the standards of fair use under judicial decision and which are stated in Section 107.... There may be instances in which copying which does not fall within the guidelines....may nonetheless be permitted under the criteria of fair use."

So finally we've reached the heart of your question, whether copying 75 pages worth of out-of-print texts, and selling them to students at cost, falls within fair use. And the answer, as usual with questions of fair use, is: maybe yes, maybe no. But in the absence of any definitive judicial ruling on the outer limits of fair use, it seems to me that in the exercise of prudent judgment a teacher may legitimately decide to go ahead with the photocopying. If the material were readily available for purchase from the publisher, or if the teacher or school charged more than the actual cost of photocopying, my instincts would probably go the other way. Given the facts as stated, I believe that the photocopying is arguably justifiable as fair use. As a practical matter, of course, there are hundreds of thousands of instances of school photocopying that never come to publishers' attention, and hence are never challenged, for every one that becomes the basis of even a threatening letter from a lawyer, let alone a lawsuit. Ultimately, the question you asked me must be resolved by the individual teacher on the basis of his or her best judgment. I'm sorry my answer can't be more specific, but that's because the law isn't specific either.

A Librarian Replies on Video Copyright

I write in reply to Professor Nevins' comments on the question of playback of public library loans of feature length films in the classroom. He states unequivocally that the university media center was "dead wrong" in refusing the service; the use was "clearly legal." I would suggest that the question of the legality of that practice is far from clear. A number of lawyers have taken the opposite view, holding that the right of contractual constraint of distribution under Sec. 106(3) is a first right. Subsection (b) of Sec. 109 deals with the scope of the copyright owners right to control public display of a particular copy of a work. The Senate committee's apparent intention was to preserve the traditional privilege of the owner of a work to display it directly but to place reasonable restrictions on the ability to display it indirectly such that the market for distribution of copies would be affected, unless it constitutes fair use under Sec. 107. Videocassettes of feature films are for sale and for rent. Those distributed by public libraries are clearly marked For Home Use Only and specifically cite classroom use as a violation of copyright. Furthermore many public library media centers will refuse to loan a feature film if they are aware that the purpose of use is classroom playback.

The House Judiciary Committee's report on the Copyright Act, from which Professor Nevins quotes, states in the same general area, re, clause (1) of Sec. 110 on face-to-face teaching activities

> "Face-to-face teaching activities under clause (1) embrace instructional performances and displays that are not "transmitted." The concept does not require that the teacher and students be able to see each other, although it does require their simultaneous presence in the same general place. Use of the phrase "in the course of face-to-face teaching activities" is intended to exclude broadcasting or other transmissions from an outside location into classrooms whether radio or television and whether open or closed circuit.
>
> Instructional broadcasting
>
> Works affected - The exemption for instructional broadcasting provided by Sec. 110 (2) would apply only to "performance of a nondramatic literary or musical work or display of a work". Thus the copyright owner's permission would be required for the performance on educational television or radio of a dramatic work-----or of a motion picture."

Thus, on the basis that this was a dramatic work in its entirety, obtained without payment of fee, clearly marked for home use, and closed circuit transmitted, a conservative media center, mindful of their responsibilities to both the law and their institution, would surely hesitate. Clarifications of such uses may be forthcoming in current pending law cases and in amendments to the Copyright Act now being considered.

I am more disturbed by the apparent if veiled suggestions throughout the comment that educators have rights to just about anything for classroom use without permission or payment. The Washington-based education community's Ad Hoc Committee on Copyright Law has urged in their report the necessity for the educational community to live up to the spirit of the copyright law and to assume responsibility for monitoring educational practices. The continued flow of funds to produce and distribute high quality instructional programming depends in large part on income received for the efforts. The media center personnel are caught among the conflicts of their desire to serve their patrons and the educational mission of their institution, awareness of the copyright restrictions, and an understanding of the costs and complexities of production. Rather than castigate the media center, it seems to me the responsibility exists for all parties to work out equitable solutions and then to abide by them.

I would urge faculty to communicate their perceptions and experiences to their elected representatives if they believe the current laws need revision and clarification. The producers and distributors are doing just that from their point of view.

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Connecting Art and Science:

The Clarke Art Institute and Williams College, Williamstown, MA, coordinated a three day conference funded by NEH on the topic "Art and Science in Related Revolutions." The aim was to set up dialogue between artists, art historians, scientists, and historians of science, using as models the great simultaneous revolutions in art and science in Western history and in pre-modern China and Islam. The aim was to discover to what extent the visual arts and experimental sciences had cause-and-effect, or sympathetic relationships at critical junctures of their development.

Individual units of the conference are of such general interest as to be worth the trouble to contact presentors for copies of their remarks. They were: "The Significance of Word and Image in Renaissance Science," by I.B. Cohen, Professor Emeritus, Harvard University; "The Eyes Have It: Dutch Art and Natural Knowledge in the 17th Century," by Svetlana Alpers, Professor of Art History, University of California, Berkeley; "Simon Stevin and Pieter Saenredam: A Study in the Mathematical Mode," by Martin Kemp, Associate Dean of Graduate Studies, University of St. Andrews; "Einstein and Modern Art," by Linda Henderson, Associate Professor of Art, University of Texas; "New Sciences, New Arts: Evolution of Revolution?" by Robert Root-Bernstein, Salk Institute for Biological Studies, San Diego; "Is there Progress in Art?" by Suzi Gablik, Visiting Professor of Fine Arts, University of the South; "Educating Alciati: Emblems for a Scientific Revolution," by Williams Ashworth, Professor of History, University of Missouri, Kansas City; "The Laws of Chinese Science were the Laws of Chinese Painting," by Nathan Stein, Professor of Chinese Culture, University of Pennsylvania; "Scientific Illustration and the Image of the Scientist in Islamic Art," by Anthony Welch, Associate Dean, Fine Arts, University of Victoria. The opening address by A.C. Crombie, Visiting Professor in the History of Science at Williams College was "Science and the Rational Artist." (S. Scholl)

Computing With Women in History

Glenhurst Publications, Inc. and MicroEd are collaborating to publish a series of software programs meant to enhance the books in the Women in World Area Studies series.

The first two microcomputer packages are ready for purchase. This BookSoft program covers the WWAS student books, **Women in Ancient Greece and Rome and Women in Medieval/Renaissance Europe.** The software packages include: floppy disks (two covering the materials on women in ancient Greece and Rome and three covering the medieval/Renaissance), documentation, instructional, software guides and teacher's guides for the student books. By using the student books with the microcomputer programs, the micro is freed from the necessity of having to present certain materials such as pictures, statistical and primary source data and extensive text materials, that are presented in the student books, **Women in Ancient Greece and Rome** and **Women in Medieval/Renaissance Europe.**

Each complete package--documentation, instructional software guide, teacher's guide, student book, and floppy disks--(Apple IIe or Commodore 64) is $79.95. The next titles in this microcomputer series will be **Women in Africa of the Sub-Sahara, Volumes I and II.** They will be available later this fall. Other packages in the series will include **Women in Latin America--from Pre-Columbian Times to the 20th Century, Women in Latin America--the 20th Century, Women in the Islamic Middle East, Women in Israel, Women in Traditional China, Women in Modern China, Women in India** and **Women in the USSR.**

Write to Glenhurst Publications, Central Community Center, 6300 Walker Street, St. Louis Park, MN 55416.

Susan H. Gross

HUMANITIES EDUCATION

HumaNews

Official Newsletter of the National Association for Humanities Education

EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publications, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts interdisciplinary education. Such announcements should be submitted at least three months in advance of events or deadlines to ensure properly timed publicity.

FROM THE EXECUTIVE COMMITTEE

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The big news is the gratifying growth in membership of NAHE. Elsewhere in this issue is a series of maps documenting the resurgence of our sixteen-year-old organization. This was made possible by the generous support of the University of Minnesota for promotional direct mail campaigns, most recently with grants of $300 each from Duluth campus Provost Robert Heller and from Dean Robert Franz of the College of Letters and Social Science. We have also arranged with the Southern Humanities Conference to have copies of their newsletter, HUMANITIES IN THE SOUTH mailed to every NAHE member.

The Executive Committee has elected two new members, thereby bringing younger leadership into the organization and more accurately reflecting our various constituencies. David Springer, who has an MAT degree from Harvard is a high school teacher, and Inez Wolins is a museum educator with experience at the museum at Cornell University and Curator of Education at the Tampa Museum.

Because of our rapid growth, we have temporarily frozen the elective offices. The opportunity for resuming national conventions seems much closer than anticipated, and we invite suggestions and volunteers from all members. The maps of member distribution may suggest regional conferences. If you are planning another relevant conference, consider joint sponsorship by NAHE or a NAHE conference-within-a-conference. We have done this several times in recent years with considerable success. Write or call any member of the Executive Committee if you would like to try out an idea.

Meanwhile, the magazine is our sole project. Editor Fred Schroeder has recommended doing HumaNews as a separate, more frequent newsletter. If you believe that you have the skills for such editorship, send a letter of application to Dr. Schroeder outlining your qualifications and ideas.

NEWS ABOUT MEMBERS

Members of the NAHE Executive Committee have been especially active in humanities affairs. GARY D'LAMATER, a member of NAHE for the past twelve years has left the academic world to apply his experience and research in curriculum development to the business world. Dr. D'Lamater is the Director of the AMP Institute, sales and marketing training center for AMP Incorporated, in Harrisburg, Pennsylvania. AMP is the leading producer of electrical and electronic connection, switching and programming devices in the U.S. Gary intends to remain active in NAHE affairs and has promised to contribute some "views from the corporate world" to HUMANITIES EDUCATION.

ROBERT FRAZIER'S article "Man Quests the Future" is the keynote essay in an issue of ATE: ACTION IN TEACHER EDUCATION magazine devoted to the topic of Technological Literacy. Reviewing a variety of futurist works, Bob takes an optimistic view of educational trends. INEZ WOLINS, newly appointed to the Executive Committee, is heading the Non-Print Media Committee of the American Association of Museums. Activities include such things as developing a clearinghouse list of current media programs produced by or about museums. Memberships on the Committee are $10. VASANT MERCHANT has published a two-part article in the WORLD UNION journal on "The Mission of the Arts and Humanities and Global Awareness." Vasant argues particularly for the unifying power of music, and surprises the readers by calling attention to the neglected second stanza of Kipling's "Ballad of East and West," which points toward unity, not separation. BRYAN LINDSAY'S "Theories of Light: Ways of Approaching Excellence" has been published in VITAL SPEECHES OF THE DAY.

DAVID BERTOLOTTI who teaches humanities at the General Motors Institute has a new book on CULTURE AND TECHNOLOGY, published by Bowling Green University Press. And speaking of culture and technology, AMOS ST. GERMAIN who was a founder of the Humanities and Technology Association and the Interface conference announces that next year's conference will be October 9. For details, write to him at Southern Technical Institute, Marietta, GA 30060.

GORDON VARS, Executive Secretary of the National Association for Core Curriculum has done a story on NAHE in THE CORE TEACHER newsletter. It's appreciated. One of Minnesota's most beloved high school humanities teachers, RICHARD DE GUISE retired early for reasons of health, but Dick reports that he is feeling fine and is busy with many projects -- traveling, golf and writing.

UPCOMING

CONFERENCES

The **Southern Humanities Conference**, which includes among its membership many members of NAHE, will hold its annual conference January 31 - February 2, 1985. Sponsored by Emory University, Spelman College, and Georgia Institute of Technology, the 1985 meeting will be held on the Georgia Tech campus close to downtown Atlanta. The program will include papers on various aspects of the theme "The Humanities in International Perspective," such as "The Humanities in Socialist/Marxist states," "The Humanities in Third World countries," The International Art Market," "The Challenge of Preserving Cultural Treasures," "Translating the Humanities," and "The Humanities text as Cultural Exchange Object." For information, write to:

Dr. Robert Detweiler
Graduate Institute of the Liberal Arts
Emory University
Atlanta, GA 30322

"New Order/No Order" will be the theme as photographic artists, educators, critics, curators, and students gather at the Hyatt Regency Hotel in Minneapolis, Minnesota from March 14-17, 1985, for the annual conference of the **Society for Photographic Education**. Speakers will address the role of the photographer in the current cultural order, and consider how the power of the image in its many contexts is creating new demands for greater responsibility in authorship. Almost twenty museums and galleries in the Minneapolis-St. Paul area will exhibit photographs during the conference period.

Garrison Keillor, host of National Public Radio's A Prairie Home Companion, will open the Conference on Thursday evening, March 14.

On Saturday, March 16, participants can choose from a number of panels which will each follow a particular emphasis. "Issues in Education" will trace the evolution of teaching programs in photography and look at ways to make these more responsive to current issues. The status of the participation of women in photography is the focus of the "Feminist Perspectives" panel. Museum professionals will offer insights into their activities during "The Curatorial Posture of Museums," and editorial decisionmaking will be explored in "The Published Photograph." Other panels include "Minnesota and the Arts," "Criticism," and "Economic Survival in the Eighties," in which artists who have attained economic stability will discuss alternatives to teaching as a support for their art-making.

For further information about Conference attendance and accommodations, contact: 1985 SPE National Conference, P.O. Box 14254, St. Paul, Minnesota 55114 (507-332-8741). Reduced fare information, a roommate-matching service and day-care are available.

The **American Culture Association** national convention will be held in Louisville April 3-7. One of the sectional areas is "Pedagogy and American Culture." For information on the convention which meets with the Popular Culture Association with over one thousand participants covering a wide spectrum of cultural, historical and social topics, request information from ACA/PCA, Popular Culture Building, Bowling Green State University, Bowling Green, OH 43403.

NAHE members will be receiving a separate mailing on a conference at Wayne State University in Detroit on **The New Humanities Relating to Business, Professions and Technology**. Planned for April 9-11, 1985, the conference will have speakers from the humanities and from business on questions of marketplace, minorities, liberal education, professional ethics, as well as workshops on developing humanities courses relating to careers. Contact Office of the Provost for the Humanities, Wayne State, Detroit, MI 48202.

The Medieval Monastery is the subject of a three-day conference in Minnesota May 14-16, 1985. Papers on all aspects of monastic life and architecture will be presented on the Minneapolis Campus of the University of Minnesota. On the middle day, the conference will move to St. John's Abbey at Collegeville for a tour of the world's largest collection of monastic manuscripts, lunch with the Benedictine Brothers, and performances of music, dance and interpretive lectures by Concentus Musicus. "The first section of the lecture-demonstration will illustrate some of the abbey's functions as school, employer, refuge, etc." Contact Andrew MacLeish, English Department, University of Minnesota, Minneapolis, MN 55455.

The School of Music of the University of Michigan, Ann Arbor, will host a conference August 9-15, 1985, on **Black American Music.** A varied fare, from lectures to master classes to recitals and panel discussions, is planned for the six days, the purpose of which is to assess the impact of Black American music on world music and cultures. Scholars and composers such as Eileen Southern, Geneva Southall, Wendell Whalum, George Walker, Samuel Floyd, and Josephine Wright are scheduled to participate.

The conference is directed to that large body of music by Black composers which has been obscured as well as ignored by those elements which have been marketed for mass appeal - jazz, blues, and the spiritual. The intricate network of connections between authentic Black idiom and the art music of Black composers is the little known territory which the conferees will explore. The extensions outward from the Black idiom to serious composers in the European art tradition will also be more thoroughly explored. "This music constitutes an indespensable chapter in the on-going history of the culture at large," states Willis Patterson, Associate Dean of the School of Music. Its sources and world impact must be authenticated soon before time obscures the vital traces. Much of the work of the conference will consist of tracing sonic links between such polarities as ragtime and the compositions of Ulysses Kay; the harmonic vagaries of Duke Ellington and the artsongs of Howard Swanson; the rhythmic excitement of be-bop and the artsongs of David Baker.

There is a further benefit of the conference extended to 35 young black musicians who will be given scholarships for study with conference leaders in performance and interpretation. Information about these scholarships and application procedures may be obtained from Dr. Patterson.

CALLS FOR PAPERS AND THINGS

Like many other humanities teachers, the editor of HUMANITIES EDUCATION was introduced to interdisciplinary humanities at the conferences of the **National Council of Teachers of English** in the Sixties, and his first articles on interdisciplinary pedagogy appeared in ENGLISH JOURNAL. We are pleased to see that both NCTE and EJ continue their interest in humanities, as evidenced in the enclosed brochure soliciting articles for a special issue of EJ on humanities in secondary schools.

The **Association for Integrative Studies'** next annual meeting will be held at Stockton NJ October 10-12, 1985. They are particularly looking for workshop topics on (1) how to handle interdisciplinarity in traditional institutions-- and how to survive in hostile environments, (2) interdisciplinary teaching: practical suggestions, research findings, problems, (3) the politics of interdisciplinary liberal education. Write to Michael Field, Honors Program, Bemidji State University, Bemidji, MN 56601.

The University of Minnesota Art Museum has received a grant from the National Endowment for the Arts to conduct a year-long survey of **Minnesota's Folk Arts.** Willard B. Moore, a Minneapolis folklorist and sometime NAHE member, will conduct the survey.

Dr. Moore will spend the early weeks visiting regional arts councils, historical societies, college campuses, and practicing artists. This first stage will be devoted to the establishment of a network through which Moore can reach folk artists and collections of folk art throughout the state.

In addition to artifacts or "visual folk arts," Moore will be looking for song, dance, narrative, and speech performances which might fit into the category of folk art. Ballades, Corredos, working songs, ethnic rituals and Christmas mumming (known in the Scandinavian communities as Julebukke), and personal experience stories may be included in the survey.

Individuals and institutions are urged to contact Moore with questions, information, or possible leads to folk arts sources:

Willard B. Moore, Special Curator/Folk Arts
110 Northrup Auditorium
84 Church Street, S.E.
Minneapolis, MN 55455

FOREIGN STUDY AND TRAVEL OPPORTUNITIES

Western in Greece '85, an offering of the Foreign Study Office and the Department of Liberal Studies of Western Washington University, will conduct traveling seminars with visits to archaeological sites, ancient ruins, museums, historical places, and to villages and countryside of Greece, her mainland and islands -- with opportunity to stay long enough in one place to share its way of life.

For four weeks the group will stay in a guest house in an Athens neighborhood. The remaining six weeks will be divided among group travels on the Peloponnesian Peninsula, an Aegean Island tour, and approximately ten days for individual exploration. We plan on a late quarter six-day break for individual pursuits and excursions within Greece at the student's own expense.

Flight: The group will convene in Athens on March 25. A group flight will be arranged by All About Travel, 104 Unity Street, Bellingham, WA 98225. Tel. (206) 734-4000. Toll-free from outside Washington 1-800-322-3131. Airfare from west coast approximately $900.00. To arrange flight call or write to All About Travel. Our best deal this year may be to fly out of Vancouver, Canada. Keep in touch with All About Travel, no matter what part of the country you live in.

Cost: Program fees include tuition, text books, scheduled excursions, housing, all breakfasts, most dinners, instruction, and administrative costs:

Program fee (including tuition & application fee): $2,055.00

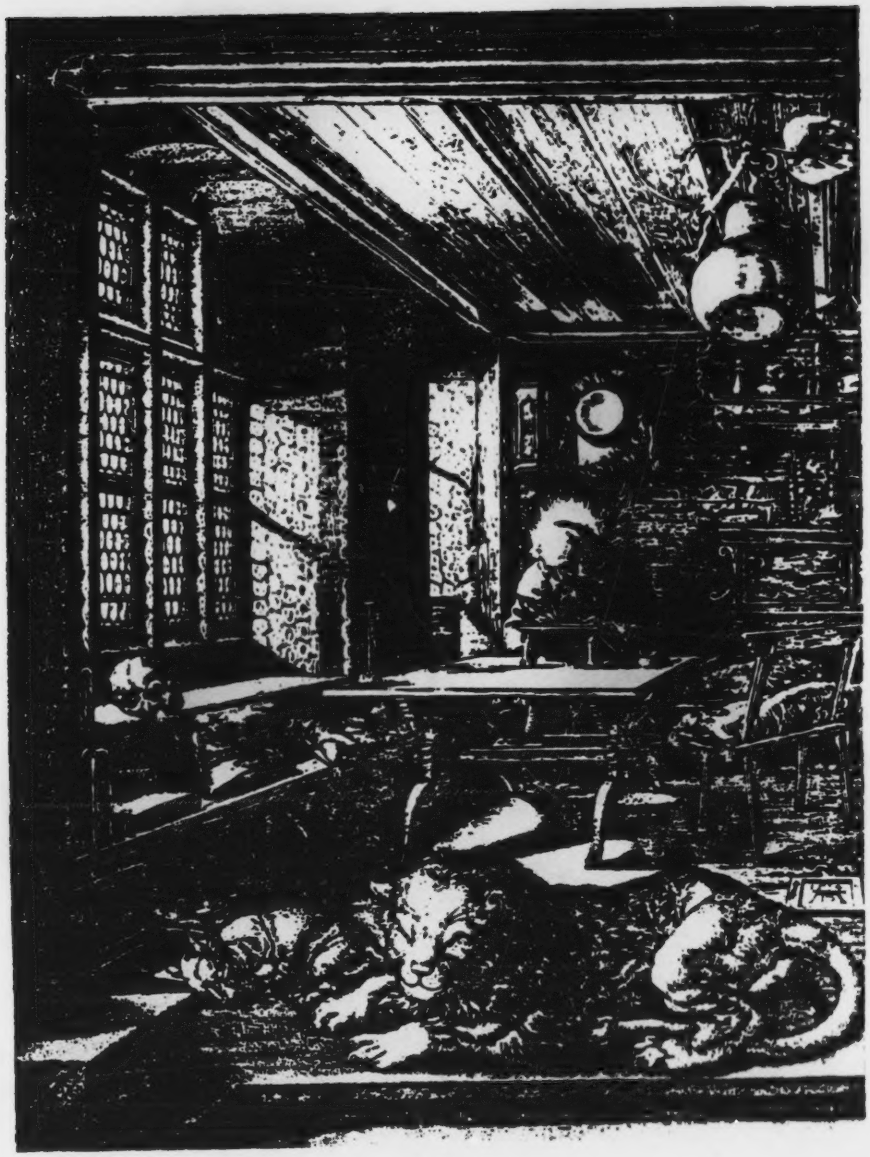
Inquiries may also be directed to:

Professor Nita Clothier
307 Arntzen Hall
Western Washington University
Bellingham, WA 98225
Phone: (206) 676-3032 or at home (206) 733-7291

English Mysteries in a Landscape is a course to be conducted by Fred E.H. Schroeder at the University of Birmingham, England. Popular classic mysteries will be read and discussed in the light of the concept of landscape. Side field trips are being planned for Dartmoor, Oxford and London literary sites. The course is available for undergraduate, graduate and no credit. Minneapolis departure is July 23, 1985 with return August 17 (open option for later return). Fee is $1550 including transportation, lodging on the university campus, tuition, field trips and classic English brekker with snorkers and bloaters Monday through Friday. Classes meet Monday through Thursday with three day weekends open for independent touring. Contact Thomas Pollock, Continuing Education and Extension, 19 SBE, University of Minnesota, Duluth 55812. (218-726-7980).

AND... UPCOMING IN THE SPRING ISSUE

Classicist Jeremiah Reedy joins the staff for "Best Translations" with an essay on translations of Homer-- with a surprising conclusion. Burton Raffel will look at translations of French prose and poetry. Museum Educator Inez Wolins discusses theory, practice and controversy about using television and other electronic media in museums. Past-president Bob Frazier joins forces with a talented Middle-School teacher, Ron Maggiano, to describe one of the bright spots in humanities in the public schools. And James Mehl initiates our first book and resources review section. There will be more, of course, but what it will be depends partly upon you. Deadlines: Washington's Birthday for the Spring issue; July 4 for Fall; Columbus Day for Winter.



EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with content that draws upon the human cultural heritage, methods that derive from the humanistic disciplines, and a purpose that is concerned with human values.

What is an "integrated humanities course"? Courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable and useful.

Format? Typed double-space on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. For the present we are unable to print half-tone illustrations or photographs and we are not staffed to redraw charts and diagrams, but camera-ready line work is very welcome. We can use written material of two lengths: one or two pages (300-700 words) for practical tips, sample assignments, commentaries, etc.; and articles of four to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions.

Copyright? With rare exceptions all material will be available to subscribers for personal non-profit educational uses without permission. Republication in any form, whether or not for profit is the exclusive right of the individual author and the editor.

Other editorial policies? Unsolicited material can only be accepted from paid member-subscribers. The editorial staff is not paid and most editorial work is done as a personal overload. Consequently we are obliged to carry on correspondence by inexpensive form letters and cards. All material submitted is subject to minor editing and rewriting, but we ask all contributors to have their work proofread carefully before mailing. We hope that all contributions will be of publishable quality, but there will necessarily be rejections because of space limitations and need for balance in topics, educational settings and current interests.

WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

*THEORY "Piaget and Theories of Integrated Study"

*ADMINISTRATION "Crediting Departments for Team Teaching"

*HISTORY "Nineteenth-Century Multi-Media at Chautauqua"

*RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

*"What you should know about teaching novels in a philosophy course"

*"Pre-teaching history students for an art museum field trip"

*"How to help non-musicians to follow a score"

*"A designer speaks of humanities bulletin boards"

*"Getting adults to role-play in public humanities programs"

*"Understanding Oedipus: An Actor's View"

What we don't want:

*Creative writing by teachers or students (it doesn't relate to our purpose)

*Syllabus outlines (curricula should be explained, not listed)

*"The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)

*"Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)

*"Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

HUMANITIES EDUCATION

Dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions.

ISSN 0882-5475

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HumaNews: The Newsletter of NAHE

HUMANITIES EDUCATION is published by the National Association for Humanities Education

with editorial offices at the Department of Philosophy & Humanities

University of Minnesota, Duluth, Duluth, MN 55812

The University of Minnesota is an Equal Opportunity Educator and Employer.

VOLUME TWO: NUMBER TWO: MAY, 1985

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Published three times annually by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Assistance for the production of HUMANITIES EDUCATION has been provided by the College of Liberal Arts, UMD, Robert Franz, Acting Dean. Subscriptions are $12 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Philosophy and Humanities, UMD, Duluth MN 55812.

FROM THE EDITOR

New members of the National Association for Humanities Education may feel curious about the organization itself. In our HumaNews newsletter at the end of this issue we reprint a brief history of NAHE, along with our regular announcements of upcoming conferences, meetings and publications. We encourage you to use our publication as a bulletin board for activities you would like to announce.

One of the extra benefits of your membership in NAHE is a group membership in the Southern Humanities Conference, including a free subscription to their excellent newsletter, HUMANITIES IN THE SOUTH. This newsletter is issued twice yearly, but as the incorporation of the names and addresses of NAHE members into SHC files is a somewhat complicated clerical task, individual members may have a six or seven month delay before they receive their first copy of HUMANITIES IN THE SOUTH.

CONTRIBUTOR INFORMATION

Contributors should consult the Editorial Policies sheet carefully. As will be seen, HE is wide-ranging, quite permissive and has no "party line" in respect to definitions of **humanities**, **interdisciplinary** and **education**, but the wide boundaries are nonetheless firm. Please do not submit articles over ten pages long unless you are planning to revise. We particularly seek brief (1-4 page) items of a "how-to" nature for CONNECTIONS. Deadline for Spring is Washington's Birthday; deadline for Fall, the Fourth of July; deadline for Winter, Columbus Day.

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INEZ S. WOLINS

ELECTRONIC MEDIA IN MUSEUMS

One Medium's Weakness is Another's Strength

The educational philosopher John Dewey once said of the educational process, "Start with where the child is." Where today's children -- and adults -- are is in the midst of a culture whose visual images are derived from television, the videotape recorder, the computer, films and the like. All of these electronic media can have a place within museums, but especially museums with strong educational missions. Such electronic media can be used to enhance physical objects which are, after all, the media unique to museums.

The museum educator often considers how one medium helps visitors better understand and appreciate other media. Visitors frequently encounter wall labels, gallery guides and catalogues to complement exhibitions and provide interpretation of objects. Indeed, the printed word is the most widely used supporting medium in museums. It is favored as being superior to other forms of media, although some art critics, such as Hilton Kramer, are quick to criticize the plethora of words used by curators and educators. "Rarely if ever," Kramer wrote, "have so many pictures in a great museum (referring to the Metropolitan) been so forcibly and ubiquitously chaperoned by so many words." Kramer's remarks were prompted by the 1974 Impressionist Epoch exhibition, which was supported in part by the National Endowment for the Humanities, a federal agency which encourages the liberal use of interpretive materials to highlight humanistic content inherent in exhibitions.

Media may be best used by curators and educators when they enhance the object or provide the visitor with multiple interpretations of an object. This way, the visitor observes and chooses the interpretation which is personally significant to him or her.

Electronic media have educative value as interpretive resources in ways print cannot because we are part of a media-oriented culture. Electronic media are appropriate for museum visitors because media are commonplace in the home. The media provides familiar bridges to connect the visitor with the museum objects. Increased emphasis has been placed on the medium itself as an important element in the mass communication process. Marshall McLuhan, in his book, Understanding Media: The Extentions of Man, coined the popular phrase, "The medium is the message." What this means is that the **carrier** of communications influences the message, the sender, the audience, and the effects of communication far more than was previously understood.

The media may communicate a message to the museum visitor which leads or draws that visitor to analyze, perceive and interpret an object. The emphasis here is on providing the visitor with the context in which he or she brings greater understanding **to** the object -- not to communicate **for** the object. In other words, the media are not to be used as substitutes for the museum objects.

One of the most consistent findings in the literature on media and education is the superiority of multi-media over single-medium presentations. There are various reasons why it should be of value to have the same material presented through more than one medium. To receive information on the same topic through different media is to learn about the topic from different points of view. Consider the difference between the slide presentation and film or video presentations. Presumably, both are used with groups and individual visitors in the museum. The advantage of a static medium such as the slide projected onto a screen is that it allows for intensive and analytic study. Media differ in their ability to promote different kinds of messages and forms of communication. Media differ in the degree to which they are controlled by both communicator and user. A moving image, for example, of an early American settler performing chores is far more useful to a visitor than a still picture hanging next to a farm tool. The dynamic quality of the moving picture is appropriate to communicate the meaning of the object. One medium's weakness is another's strength. The skill is to match the correct medium with its function in an exhibition installation.

SOME EXAMPLES OF MEDIA IN MUSEUMS

One interesting study involving media was prepared by an outside evaluator for the National Museum of American History, in conjunction with the exhibition, Life in America: After the Revolution. The exhibition featured a nine-minute video-loop "The Past in Your Future" presented on a television monitor located in the middle of the exhibition entrance wall. The evaluation reported that very few people who entered the area of the video presentation actually saw the program although it ran continuously. In fact, 66% walked through the area without stopping to view it while 31% watched only a portion of the program and a mere 3% saw it from start to finish. Evaluators surveyed and interviewed over 3,000 visitors for their reactions and learned that the physical setting of the presentation did not attract them. They had difficulty determining what the program was about, and some thought the video program took time away from seeing objects in the museum.

There is an extremely useful lesson to be learned from this museum which had the good sense to hire an evaluator and publish its report. In this case, the medium was incorrectly matched to the goals of the exhibit which were to provide knowledge about the 18th century. The videotape presented several hundred visual images from three centuries along with facts about history. The evaluator recommended in the report that if the program were to be revised, writers should:

- use the active, rather than passive voice.
- work toward presenting unique groups of works in a particularly forceful way.
- make frequent use of the triad i.e., words, phrases, clauses and sentences in groups of three.
- vary the pace of the script e.g., shorten sentences, lengthen sentences, ask questions in the text, avoid complicated sentences, use figures of speech, use examples and illustrations, try pleasant-sounding words, try harsh-sounding words.

The program seemed to suffer from attempting to provide too much information, too many visuals and too many perspectives in too short a time span.

In contrast, the Boston Children's Museum used media in a different way to enhance an exhibition about dying and loss. In one area, a printed phase was supported by a video monitor which ran speeded-up footage of maggots devouring a dead mouse. A series of drawings created by a young child hung in another area supported by text written by the child. Another exhibit, devoted to the rituals of death included a gravestone, an empty coffin, burial robes from different religions, embalming chemicals and make-up used on corpses. Visitors could pick up telephones and listen to funeral music from around the world. The media provided the interpretation of the objects from various points of view. As visitors acquired information, they brought it to their perception of the original objects to put them into context. This is a good (if lugubrious) example of media because each medium capitalized upon its function.

The Red Mountain Museum in Birmingham, Alabama, used a wide variety of media to enhance its scientific and archaeological exhibitions. One such exhibition using media defines areas of prehistory using a synchronized slide show. Since no visitor to the museum lived during these various ages, the animation created by the rapidly changing images and dissolving slide unit simulated environments. This appropriate use of media provided the visitor with specific historical and scientific contexts to bring a greater shared meaning to the paleontologic objects in the exhibit area.

The use of media here did not require manipulation by the museum visitor. A staff member started the equipment which played continuously. Visitors could stand to watch the show for a number of minutes and move on at their own pace. Each different age was presented briefly illustrated by original paintings and graphics accompanied by music and sound effects. The entire presentation offered the most in-depth study, yet viewing one part gave viewers an immediate context to enhance nearby objects.

FAMILY TIME: A MUSEUM EXPERIMENT WITH MEDIA

The Tampa Museum exhibition, Family Time, provided an educational context in which to examine the use of four different types of media -- print, videotape, computer program, and an audiotaped tour in conjunction with an art exhibition. Because individuals each learn best in ways unique to themselves, this variety of media was utilized to invite visitor interaction with objects on different levels. And, because media are familiar to families, it became an appropriate way to introduce family audiences to an art exhibition for and about families in America. Works from 1670 through 1984 were loaned from thirty-five institutions and collections for the exhibition.

The purpose of incorporating media into the exhibition directly was to promote social interaction among family audiences - family member with family member, family member with media and family member with art objects. The use of media provided a familiar vehicle for interaction. It was necessary to find the correct media to arouse curiosity, engage the visitors and provide a forum for discussion about art. In each case, the goal was to bring families and objects together, not families and information about objects. The media were the bridge to change the behavior of the audience from passive strolling glances in the direction of the wall label and its corresponding art object before the quick exit, to one of active involvement and meaningful time spent viewing and communicating ideas and feelings about oneself or one's family based on the objects in context.

The entrance to the exhibition featured a gallery guide available to visitors. One side of the guide was designed for children; the other side for parents. The children's side included a description of the activities and areas of interest. It included suggested activities relating to each theme for children to do at home after leaving the exhibition. The parents' side contained a formal essay and highlighted programs, films, workshops, classes and lectures in conjunction with the exhibit.

Upon entering the first area of the exhibition, "Museum Living Room and TV Family Hall of Fame," visitors encountered a mock-living room environment set up with a television screen across from a sofa. Visitors sat on the sofa to watch a videotaped recording of families engaged in watching and responding to their old home movies. The videotape played continuously allowing for visitors to come and go from the area as their time permitted. The entire tape, which was twenty-five minutes long, was not viewed by most visitors in its entirety but was an audible backdrop in that section. The content of the communicated message didn't require viewers to stay for the duration. In this case, the medium was well suited for both casual and extended viewing; in both cases the points were brief and repeated throughout the feature.

While the videorecorder played home movies geared mainly for adults, children had the choice of viewing with their parents, in which case the audience sat on the sofa in the living room for about four minutes. Alternatively, the children could participate in two activities; they could try to identify famous television families from photographs mounted at their eye level along one wall in easy view of their parents, or they could put together a large puzzle of a family from the 1950s who were watching the home movies. The family moved together through the rest of the exhibition when the adults got up from the sofa and joined their children.

In the section of the exhibition entitled, "What is a Family?" visitors viewed works of art depicting the different kinds of families -- old, young, rich, poor, extended and nuclear. Works by John Kane, Mary Cassatt, C. Paul Jennewein, Leon Kroll and William Gropper were among the forty paintings, sculpture, prints and photographs in the exhibition. Among the activity centers in this section was a computer programmed with an eleven-minute disc called "The Family Unit." Both the program and the computer were loaned to The Tampa Museum for this exhibition. A locally-based, educational software company developed the program to introduce the family through word games similar to the familiar game of "hangman." One or two players could play the game as they identified vocabulary words to define the family. Another section of the program provided short stories about a fictitious family with a quiz at the end of the section based upon the reader's comprehension of the stories. The computer area was very popular with children. In fact, upon seeing the computer, children focused their attention on the program and adults continued to look casually at the art objects in that section. Children often demonstrated keyboard functions to their parents. Parents regulated their children's time on the computer and led them to other objects and features of that theme area. Almost without exception, the family spent longer in the area with the computer than they did anywhere else in the exhibition. Their increased time was divided not quite equally between the computer and the objects.

Print was also used throughout the exhibition in the form of "thought balloons." These were sentences taken directly from remarks quoted by parents who reacted to various parenting issues -- the traumas connected with moving children to a new neighborhood, values parents want to instill in their children regarding their grandparents, and other family concerns. The "thought balloons" hung from the ceiling of the gallery to supplement the subject matter portrayed through the works of art in that section. The quotes did not support the images in a literal sense. Instead, they were meant to arouse interest, to allow adults, for whom they were intended by hanging at a higher eye level, to contemplate further about the theme of the section. The purpose was deliberately to slow down the pace of the visitor so he or she might look more carefully, spend more time in that area and compare one object with another.

The Tampa Museum's education staff collaborated with an independent producer to write the script for an audiotour. A local production studio donated their time to work with the producer on the tape, which was used in conjunction with Sony "Walkman" players. Each parent-child pair who checked out the audiotour received two headsets. The tour introduced visitors to the exhibition through a lively set of activities, sound and original music. During parts of the audiotour, the narrator directed participants to turn off the player and try an activity, play a perception game, search for the answer to a question by comparing works of art or discuss objects related to the themes of the exhibition. The tour and installation were synchronized to allow for steady traffic flow but with ample time for conversation and dialogue. Open-ended questions, adding sound effects to works of art, some role-playing and quick, entertaining, state-of-the-art production techniques helped accomplish this task.

The tape lasted for seventeen minutes, although it included generous gaps and pauses where visitors engaged in conversation, looked on their own at objects and tried activity areas. In each section, the tape augmented the wall labels with new or different information. The complete audiotour led parent-child pairs through the exhibition for approximately forty-five minutes, after which participants completed an evaluation form documenting their reactions. In every case, the family listening to the tour followed it in its entirety.

The final area of the exhibition contained no media at all. The purpose of the deliberate avoidance of media was to conclude the family experience in an environment with only one low-energy activity, a thought-provoking communication board and a large number of objects depicting the family at work and at leisure. Paintings by Ben Shahn and Malcolm Morley were included in this section as well as works by the photo-journalist, Lewis Hine. Even without the stimulation and attraction of media, family visitors conversed easily and freely in this section. The audiotour concluded in this last section as well, encouraging families to look on their own after a brief introduction to the theme using sound effects and open-ended dialogue.

To return to Marshall McLuhan, each medium has its own message. Museum professionals can make educative events happen when the appropriate media are matched with objects and people. The time has come for museums to remove the bias against the electronic media and hesitation about using them, so their educative value will be reflected in those messages with which our audiences spend such a large part of their lives.

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Mary Ellen Munley, Evaluation Study Report: Visitor's Views of the 18th Century, Prepared for the Department of Social and Cultural History, National Museum of American History, Smithsonian Institution, July 1983.

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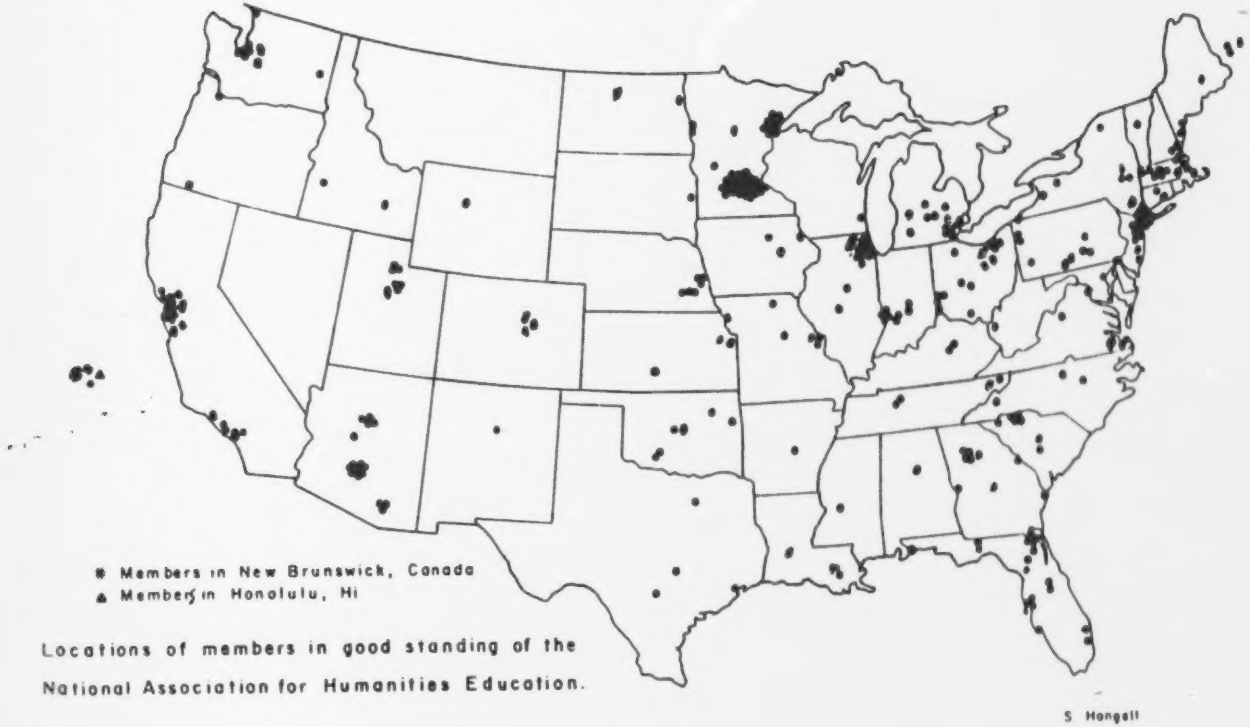
For another example of a participatory exhibition incorporating media, see Inez S. Wolins, "Educating in the Museum with Television," Museum Studies Journal, Vol. 1, No. 2, Fall 1983, pp. 52-53.

Inez S. Wolins was Curator of Education at The Tampa Museum and is Membership Coordinator for the Non-Print Media Committee of the American Association of Museums. To join the Committee and participate in its activities, contact the author at New York University, Department of Educational Communications and Technology, 21 Press Building, 32 Washington Place, New York, NY 10003.



● Members in New Brunswick, Canada
▲ Members in Honolulu, Hi

Locations of members in good standing of the National Association for Humanities Education.

S. Hongell

RON MAGGIANO
ROBERT FRAZIER

STARTING YOUNGER

Team-Teaching an Interdisciplinary Humanities Course at the Middle School Level

DESCRIPTION OF THE COURSE

During the fall of 1982, the Scottsdale School District instituted an innovative and successful middle school humanities program. For the past two academic years (1982-83/1983-84), the program has been carefully watched and closely nurtured until it finally received the endorsement of the Governing Board as a permanent fixture within the middle school curriculum. Its importance, then, as a model program for other districts cannot be overstated.

The middle school humanities program emerged as an answer to a call from parents and members of the school community for education in the arts, or more accurately "cultural education." Members of the community felt strongly that children at the middle school level ought to be exposed in some systematic way to the great cultural achievements of civilization. Concern was expressed over the decreasing emphasis on the arts and the humanities in the modern curriculum. At the same time, the Governing Board was aware of its responsibility to provide education in all spheres - and that cultural education was as basic to learning as the three R's and computers.

As a result, an interdisciplinary humanities program was proposed and adopted. The purpose of the program was to engage students in the study of human culture including art, architecture, dance, literature, music, customs, religions, and beliefs. The program emphasizes the connections between the disciplines and the inter-relationship between arts and events. It is not the purpose of the course to teach values but to explore how values are created and how they affect the arts.

From the outset, the school district sought the help and advice of the humanities education department at Arizona State University. Dr. James Reith, language arts coordinator for the district, worked closely with Dr. Robert Frazier and Dr. Robert Lamm of ASU to design a state-of-the-art curriculum for students in grades seven and eight.

The basic structure and initial units for this course were developed by a committee of literature, art, and music teachers during the summer of 1982. At the end of the first year, a comprehensive review of the program was begun; and the program was rewritten during the summer of 1983 - once again using a team of literature, art, and music teachers. The end product was a balanced curriculum based on "Human Encounters" and "Human Quests." The units for grades seven and eight are outlined below:

Grade 7

1. Encountering Ourselves
2. Encountering Others
3. Encountering Society
4. Encountering Tradition and Custom
5. Encountering Logic and Reason
6. Encountering Emotion
7. Encountering Nature

Grade 8

1. Seeking Structure and Order
2. Seeking Understanding and Relationships
3. Seeking Beauty
4. Seeking Justice
5. Seeking Competition
6. Seeking Heroes
7. Seeking the Future

Lesson plans for each unit were organized in a teacher's syllabus. Each lesson included materials required, concepts, skills, vocabulary, teaching strategies, activities, and evaluation. Of course, separate lesson plans were prepared for literature, art, and music, although each teacher received a complete syllabus. In addition, a teacher's resource book was prepared in which all supplemental materials were organized by unit.

By design, the middle school humanities program was based on thematic units instead of traditional cultural epochs. Each unit was developed around a central theme or idea as opposed to a particular historical period. This, it was felt, allowed greater flexibility and diversity. Encountering Nature, for example, could range freely from the art of Ansel Adams and Georgia O'Keefe to the music of Beethoven, Grove, and John Denver to the stories of Rudyard Kipling and the poetry of Robert Frost. The cultural artifacts of literature and the related arts could be used to explore basic human concepts and experiences.

Still, the need for a chronological overview was widely felt. Students had to know, for instance, that Julius Caesar and Napoleon were not contemporaries. Hence, a timeline was developed ranging from 2000 BC to the present. Each century was pictured on an 8 1/2 x 11 inch card depicting major developments in history, literature, and the arts. Each humanities teacher was given a timeline to be displayed in the classroom. In this way, students were given a historical framework for cultural developments.

The thematic units also encouraged a truly interdisciplinary approach to the humanities. Relationships between the arts could be clearly defined; and each discipline - music, literature, and art - was presented in the context of the other two fields. The middle school humanities course is not a literature class. Nor is it a music appreciation class or an art history class. It is a humanities course in which all forms of human expression are given equal emphasis.

The thematic approach also prompted a widening of cultural parameters. This was not to be a course in just "the classics." If the content was to remain relevant and interesting for pre-adolescent students, the boundaries had to be pushed back. The classics - or high art - were to be presented side by side with representative examples from folk art and popular art. This, of course, adds another dimension to the humanities. Students might view ancient Egyptian sculpture one day, read the autobiography of Mark Twain the next, and listen to the music of Stevie Wonder and of Handel the next day. In this way, contemporary developments were fused with the milestones of the past. Students were shown that Bach and the Beatles used the same musical elements and that Michaelangelo, Van Gogh, and Miro were all doing essentially the same things in radically different ways.

The most interesting aspect of the middle school humanities program is the team-teaching approach. This, too, was a logical consequence of the interdisciplinary approach to the thematic units. From the beginning it was recognized that the district did not have more than a half dozen trained humanities teachers. Therefore, the program was staffed with specialists in literature, art, and music. These teachers instruct the students cooperatively and on a team basis.

At the same time that the team approach was used, the district instituted a strong program of in-service training and staff development for humanities teachers. Dr. Frazier and Dr. Reith conducted a year-long seminar which met once a week for two hours during the first year. During the second year of the program, Dr. Reith taught a year-long course in cultural history from the beginning of recorded time. These programs were instrumental in that they insured a unified approach to the subject matter in the district's seven middle schools. Slowly, a true humanities faculty using a team-teaching approach began to emerge.

THE TEAM APPROACH AT WORK

Under our team approach, the literature teacher is the designated team leader. The literature teacher is with the class every day of the week and teaches the literature section of the unit for three days of each week.

The music teacher and the art teacher each teach the class one day per week. During the music and art sections, the literature teacher remains in the classroom and cooperates with the music/art teacher in leading discussions, asking questions, and relating the music/art lesson back to the literature lesson. The key factor here is that the students must understand the connections among the three disciplines. These connections are always the basic human ideas or ideals around which each unit is structured.

The literature, music, and art teachers each share responsibility for unit planning and implementation. This is crucial to the success of the program. Lesson plans must be well thought out, and a planned sequence of instruction for literature, art, and music must be developed. Each member of the team should know what the other team members are doing on a daily basis. The music teacher, for instance, needs to know what stories the students are reading and what art they have examined in order to tie in the music lesson with the rest of the unit material.

The weekly schedule of literature for three days, music one day, and art one day is reflected in the grading and evaluation procedures used in the humanities course. Each teacher on the team evaluates and grades the student for literature, art, or music respectively. The literature grade counts for 60% of the overall grade. The music and art grades each count for 20% of the overall grade. A student, then, who receives an A in literature, a B in music, and a C in art would receive a B for the course.

Typically, a unit will consist of a number of individual lessons over a four- or five-week period. The students will have twelve to fifteen class periods devoted to literature and four or five periods each devoted to music and art. At the end of the unit, the student normally takes three separate tests, one from each teacher. This aspect of the course has advantages and disadvantages and will be discussed in more detail later in this report.

An important part of the team approach to the middle school humanities course is flexibility. Because of holidays, special schedules, assemblies, and the like, some classes, particularly in music and art, are likely to fall behind. In such cases, teachers have generally demonstrated a willingness to trade class times and alter schedules for the benefit of the students.

Special activities are also an important part of the humanities curriculum. Because of the unique needs of the middle school student, class projects, guest speakers, field trips, and guest artists all become resources for the instructional team. Here are some examples:

* Many schools plan field trips to hear the Phoenix Symphony Orchestra perform special Concerts for Young People. The students are prepared for the event in advance by the humanities music teacher.

* A literature teacher encouraged her students to write a science fiction screenplay and film the movie "on location" using the school video camera. The music teacher helped the students select appropriate theme music while the art teacher helped design the sets, graphics, credits, and special effects.

* NASA space artist Bob McCall visited each school and gave a slide presentation and discussion of his role as an artist and illustrator for the space program as well as for major motion pictures (including "2001 - A Space Odyssey" and "Star Trek" - The Motion Picture). The students were primed for this excellent presentation by the humanities art teacher.

* The Arizona Commission on the Arts, a state agency, helped fund artists-in-residence for each school. These included painters, sculptors, dramatists, musicians, mimes, poets, and dancers. Each artist worked with the school's humanities faculty to design a program that was interesting and related to the unit being studied.

* A music teacher encouraged students to produce their own slide presentations on endangered animals using music from the Encountering Nature unit.

* Another music teacher had her students produce their own radio show using music from various units. The art teacher helped the students design a station logo while the literature teacher helped the students prepare news reports, station I.D.s, and commercials.

* Several schools featured a local, well-known actor doing an interpretive reading of Edgar Allen Poe's _The Tell-Tale Heart_. The literature teacher gave the students background information on Poe and the story.

* Numerous other field trips were planned by humanities teachers in each of the middle schools. These included museums, ballet performances, plays, and festivals. In each case, the students were prepared by the humanities team and follow-up discussions were held in class.

The team approach, then, was largely successful in facilitating cultural education at the middle school level. Although weaknesses do exist in the program, they are usually offset by the program's many strengths. It is to these positive and negative aspects of the middle school humanities course that we now turn.

STRENGTHS AND WEAKNESSES

A number of factors must be considered when evaluating the middle school humanities program. Let us first consider some of the strengths of the course.

1. Team-Teaching - The team approach to instruction is perhaps the strongest (and most controversial) feature of the program. The team concept allows students to learn from three qualified experts rather than from one teacher who is trying to cover all the bases. In an informal survey of humanities teachers in the program, 81% of the teachers responding agreed that the team approach was successful.

2. Thematic Units - The thematic approach to the course allows a high degree of flexibility and encourages diversity. Students are fed from a cultural smorgasboard as rich and as varied as the world itself. Ninety-four percent of the teachers described the thematic approach as successful. In addition, 94% felt that the themes chosen for each unit were interesting and relevant.

3. Teacher Satisfaction - One-hundred percent of the teachers responding to the informal survey said they enjoyed teaching the humanities. When asked if they wanted to continue teaching the humanities, 97% said yes.

4. Community Response - The support of the community has been impressive. While no surveys are available, the program has been strongly endorsed by PTA groups throughout the district. Some initial concerns over values and philosophy were dealt with on an individual basis, and the second year of the program was virtually void of any complaints from parents or community groups.

5. Test Scores - Test scores for reading comprehension have remained at levels appropriate for the age group and population. Initially, fears were expressed that test scores might fall because students would be reading less. In fact, the opposite has occurred. The students tend to do more directed reading in class, and there has been no significant difference in test scores or reading levels for students in the program.

6. Interdisciplinary Approach - The diversity and adaptability of the course is one of its most salient features. The interdisciplinary approach, combined with the thematic concepts and effective team planning produces an exciting and stimulating environment for cultural learning.

The program, however, is not without its weaknesses. Let us now consider a few problems with the team approach.

1. Teacher Training - The demands placed on a humanities teacher are many, and continuing education is perhaps the most important prerequisite for a strong humanities program. Eighty-eight percent of the teachers felt that they had adequate training in the humanities. This is perhaps a result of a strong in-service program developed at the beginning of the course. However, 84% indicated a desire for further training in the humanities.

2. Expense - The program is costly. Each humanities class is funded at the rate of 1.4 teachers per section instead of the usual

one teacher per section. The school district is committed to funding at this level for only the first three years of the program. At that point, declining enrollment and smaller revenues may dictate the elimination of the team approach and the consolidation of the program under one teacher responsible for literature, art, and music. Given this possibility, teacher training and staff development become even more important.

3. Text - There is no humanities textbook for the course. Teachers rely on a syllabus and resource book for materials and unit objectives. When asked to evaluate these items, the teachers gave a mixed response. Seventy-six percent of the teachers responding felt that the materials were well prepared and easy to use while 23% disagreed. The primary factor here is the complete lack of any kind of humanities textbook for middle school students. This is a serious deficiency and perhaps a major obstacle to the implementation of similar courses in other school districts.

4. Evaluation - Grading and evaluation are both difficult and time consuming. The students receive three different grades and must take three different tests for each unit. Often, the grades given by each teacher are quite disparate. For instance, a student may receive an F in literature and an A in both music and art. During the 1984-85 school year, the humanities faculty will be encouraged to give a single comprehensive examination at the end of each unit. This will eliminate many of the problems associated with evaluation.

5. Audio-Visual Materials - Supplementary materials such as movies, filmstrips, slides, videos, and charts are often either not available or too expensive. Yet these materials are essential in any interdisciplinary humanities course. They are even more vital when introducing young people to works of art for the first time.

6. No Follow-Up Course - At present there is no humanities course at the high school level in Scottsdale. Individual teachers do present humanities topics, and interdisciplinary instruction has long been a part of secondary education. However, there is no mandated program in the humanities for grades nine through twelve. Such a program could be highly successful given the strength of the middle school humanities program.

CONCLUSIONS

The Scottsdale School District's middle school humanities program has been largely successful in providing a framework for cultural education in grades seven and eight. It has successfully combined an interdisciplinary approach, thematic units, and team-teaching into an exciting and rewarding exploration of literature, art, and music. Through the humanities, students and teachers are encouraged to examine the human condition and the artifacts of human expression.

The expense of the course and the need for teacher training are factors to be considered. Grading and evaluation are difficult as in any team approach. And the lack of adequate materials and resources is a handicap to all teachers. Nevertheless, the advantages far outweigh the disadvantages, and the program has successfully met the objectives outlined at the beginning of this article.

Finally, the program has been enthusiastically and almost universally supported by teachers, students, and parents. This is perhaps the best measure of the program's success.

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APPENDIX A

Prefatory Information

The curriculum delineated in the following pages attempts to answer a call from the Scottsdale community and from the School District Governing Board for a middle school course of study devoted to what has variously been styled as "cultural education", "literature/music/art appreciation", and "interdisciplinary humanities". The basic structure and initial units of instruction for this curriculum were developed by a committee of music, art, and literature teachers during the summer of 1982. The study will be required of all students in grades 7 and 8 who read at or above grade level; a conceptually comparable program will be available to children who read below grade level. The shake-down year of this curriculum was 1982-83.

Philosophical Stance

This curriculum is predicated upon the belief that any person exists by reason of birth within a certain cultural context and that each person feels, thinks, and acts as he/she does in part because of the conditioning influence of that cultural context. Similarly, all people in all ages felt, thought, and acted as they did in part because of their environmental influences. A study of cultural conditions through the ages should help us interpret how people behaved, what they produced, what they held valuable in such ages. A study of the experience of humankind should illuminate a person's own existence. It is not the purpose of this curriculum to create a value structure, but rather to explore how value structures come into being and why they may or may not appear acceptable to us. This curriculum will treat all such matters objectively, though the procedures necessary to the course may require subjective responses and evaluation.

Purpose and Objectives

The general purpose of this curriculum is to engage students in a study of human culture, presenting to them humankind's major cultural accomplishments against the fabric of a historical continuum. The curriculum will examine various philosophical propositions and seek to discover how they have affected people's activity in art, architecture, dance, literature, music, customs, religions, beliefs, ethical codes, and social and political structures. The curriculum intends to emphasize the interrelationships of cultural events and artifacts, as well as the student's present and future relationships with cultural phenomena.

APPENDIX B - Humanities Curriculum - 1982-83

Grade 7

1. Encountering Ourselves
2. Encountering Other People
3. Encountering the Supernatural
4. Encountering Nature
5. Encountering Society
6. Encountering Emotions

Grade 8

1. Seeking Heroes
2. Seeking Beauty, Pleasure, Comfort, Diversion
3. Seeking Order, Structure
4. Seeking the Future
5. Seeking Relationships, Ideological Understanding
6. Seeking Competition
7. Seeking the Future

APPENDIX C - Teachers' Response to Humanities Survey

1. I have enjoyed teaching the humanities

Strongly Agree	Agree	Disagree	Strongly Disagree
25/76%	8/24%	0/0%	0/0%

2. I would like to continue teaching the humanities.

Strongly Agree	Agree	Disagree	Strongly Disagree
25/78%	6/19%	1/3%	0/0%

3. I have adequate training in the humanities.

Strongly Agree	Agree	Disagree	Strongly Disagree
9/27%	20/61%	4/12%	0/0%

4. I would like further training in the humanities.

Strongly Agree	Agree	Disagree	Strongly Disagree
18/56%	9/28%	4/13%	1/3%

5. The syllabus and resource materials are well prepared and easy to use.

Strongly Agree	Agree	Disagree	Strongly Disagree
7/23%	16/53%	6/20%	3/1%

6. The team-teaching approach has been successful.

Strongly Agree	Agree	Disagree	Strongly Disagree
12/39%	13/42%	4/13%	2/6%

7. The thematic approach (Nature, Future, etc.) has been successful.

Strongly Agree	Agree	Disagree	Strongly Disagree
16/50%	14/44%	2/6%	0/0%

8. The themes chosen for each unit are interesting and relevant.

Strongly Agree	Agree	Disagree	Strongly Disagree
14/44%	16/50%	2/6%	0/0%

HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

(Editor's note: Contributors who would like to submit abstracts of magazine articles should send them directly to the editor, using the style and format that follows. Reviews of books and educational materials should be sent to the Book Review Editor, Dr. James Mehl, Missouri Western State College, St. Joseph, MO 64507)

DEVILISH PROBLEM

"The Fundamentalist Student and Introductory Philosophy" by David McKenzie in Teaching Philosophy, July 1984. Philosophy Documentation Center, Bowling Green State University, Bowling Green, OH 43403. $16/year, $5/single copy

A New Yorker cartoon of a few years ago depicted two friends in hell having a political discussion: "I don't understand why anyone would want the lesser of two evils," says one. The situation is not unlike that of the fundamentalist student and the philosopher professor. The student regards the professor as an agent of the devil and the professor regards the student as a dupe of the agents of stupidity.

This sort of standoff gets us nowhere, says McKenzie, who teaches at Georgia's Berry College. And there is somewhere to go: fundamentalism (whether Christian, Muslim or Marxist) does not encourage independent thinking or free exploration of ideas, but instead maintains that one single document (Bible, Koran, Das Kapital), interpreted according to one position, is sufficient authority for anything. Philosophers, on the other hand, adhere to a tradition that the unexamined life is not worth living; indeed, McKenzie points out, "the unexamined life may turn out not to be so innocent after all," being not merely narrowing to the true believer, but potentially harrowing for others. The opening of closed minds to other points of view is important business.

Let us begin teaching tolerance by practicing it. The fundamentalist student is a human being and deserves to be treated as such. Professorial sneers and the giggles of philosophy majors produce stolid silence in a fundamentalist victim who is trapped by college requirements to sit through an introductory course in philosophy. Furthermore, these people are often extremely insecure, having taken recourse to dogma because of profound uneasiness about human values, about current issues, and about themselves.

Nevertheless, in a number of respects, the fundamentalist student has "a head start in philosophy. They know already what a philosophical system is; moreover, they have one." Generally, they also know their text, the Bible, and come armed with stock arguments. McKenzie recommends a number of techniques for engaging the fundamentalist student in critical discussion. For the silent student, direct questions regarding the philosophical text at hand are useful. For the vocal evangelists, it is worthwhile to distill their claims to the essence and counter with "brief responses that should open profitable discussion:

> "1. The Bible says that all scripture is inspired by God. Therefore it is, completely.
> Response: The Koran says the same thing about itself. Which is right? Moreover, the biblical claim to inspiration (2 Timothy 3:16) occurred prior to the compilation of the New Testament, and refers....to the Old Testament...."

Other examples are provided and McKenzie also compares the techniques and suitability of two introductory philosophy texts, Halverson's *Concise Introduction to Philosophy* and Christian's *Philosophy, An Introduction to the Art of Wondering* as they relate to fundamentalists, particularly in a college with a large number of such students. But beyond these, McKenzie has found that the most effective means of awakening a critical sense is to provide "a gentle but firm lecture on the status of the manuscripts of the New Testament." The Bible may indeed be God's word, but the bewildering array of manuscript sources, early and recent church councils on the received canon of legitimate books and versions, translations of different nations, times and climes, not to mention the rival interpretations of any accepted text should help fundamentalist Christian students to recognize that there is room for critical analysis of the "core ingredients in their faith" by themselves, within the context of their own philosophical system of faith in revealed wisdom.

BEST LAID PLANS

"'Oft Gang Aglee': A Parable for our Time," a report of the NEH Consultant Grant at St. John Fisher College

Throughout much of 1984 the humanities faculty at St. John Fisher College, Rochester, New York, struggled to put the "liberal" back into liberal education. They have a problem typical of a great many undergraduate liberal arts designated institutions - majors in the humanities account for no more than 5% of all students. The assistance of the consultant was sought to find a creative way to restore the proportion of humanities majors to a level that would assure a liberal arts environment for the collective student body. The faculty-administration-consultant discussions, the proposed action, and its unfortunate fate form a paradigm for the widespread condition of undergraduate humanities today.

There is a notable discrepancy between the faculty's views on the uses of a university and those of students (and probably their parents). According to a survey done in the spring at St. John Fisher, faculty regarded vocational preparation as one of the less important goals, whereas students (and alumni) placed it second most important. Though such an instrument reveals, in theory, an agreement among faculty, in practice each discipline's turf is jealously guarded under the argument that technical competence is primary and liberal education must keep its place well down the priority list. Another often heard explanation for the current state of things was offered by the president of the college, "These things go in cycles."

With the number of students majoring in the humanities ever declining, with a student body unwilling to accept a major that does not offer ready job potential, and with a failed attempt to revise the core curriculum as a background, the problem remained: what to do? Many possibilities were discussed, some of which may still be tried. A few concentrated upon making the humanities majors more attractive: job counseling, scholarships, internships. Others focussed upon structural revisions: offering humanities as part of the MBA, through Continuing Education, as non-credit programs, or as upper division clusters in the more popular majors. The consultant and his committee finally recommended an ingenious solution: require all students to minor in an area remote from his or her major. This beginning eventuated in a formal proposal that all students major or minor in a liberal arts discipline. This plan solved the "truth in advertising" issue which most so-called liberal arts colleges carefully ignore. It also ameliorated the other problem which troubled the humanities faculty: even with a 45-hour core studies requirement, few students ever get beyond the introductory level of courses.

When faced with such a proposal, faculty with vested interests in the more popular major programs considered the diversion from their specialty subjects too damaging to job skill competence and demurred. The faculty vote was not positively favorable to begin with (passed 32-25), and the president gave the plan a coup de grace for three reasons: the definition of liberal arts in the resolution was not clear; all disciplines potentially involved do not have a minor; and the impact on transfer students was not considered.

The project director, David White, reflects upon the experience in his report to NEH, "The College certainly has no intention of abandoning the humanities, but it may be that in the future the humanities will have to emphasize their role in support of majors with a vocational or pre-professional orientation." His colleague, Florence Weinberg, is quoted as reflecting, "The problem with the 1970's was that teachers were going to the ignorant and saying, 'What do you want us to teach you?' And so they say, 'Whatever's going to make me a lot of money.' I don't think we've gotten away from that."

(Sharon Scholl)

BARN RAISING

"The Seminar: An Experiment in Humanistic Education" by Michael Kahn in Journal of Humanistic Psychology (Spring 1981), Sage Publications, Inc., 275 South Beverly Drive, Beverly Hills, CA 90212 ($25/yr., $7/individual copy).

At Kresge College, University of California, Santa Cruz, the seminar was developed as a primary mode of education. In the beginning "seminars" were often question and answer sessions or fragmented arguments among students. A seminar is more than just a small group of students and a teacher, all of whom have read the same material. The teacher must serve as conversation facilitator rather than information dispenser, participation must be widespread, and students should emerge having deepened their understanding of the material and its implications. Over time the authors discovered satisfying ways to discuss ideas, and that these methodologies could be taught. First, everyone needs to become aware that he has already learned cultural modes of discourse which weigh heavily against the creation of the proper seminar environment. Most of us have been taught that: a) Ideas are right or wrong; b) There are smart ways and stupid ways to view a book, movie, or lecture; c) It is crucial to judge the merits of one's own contributions relative to others; d) Conversation is a struggle in which each must make certain his or her idea is heard and is defended to the end. The authors have identified four kinds of seminars, each progressively freer of cultural liabilities, each a progressively higher style of intellectual conversation. 1. Free for All. The goal of this seminar is to win, be it approval or self-esteem, by looking smarter and making others appear less smart. 2. Beauty Contest. Each idea is paraded in its finery, seeking admiration. When it has been displayed, its sponsor withdraws to think up the next idea, paying little attention to the next contestant. Thus, each person's ideas bear little or no relation to anyone else's. 3. Distinguished House Tour. The seminar begins with a student advancing an idea. The other students explore the idea as they might an interesting house, asking questions, examining and appreciating it. When the students have a good grasp of the concept, someone offers another idea and seminar members explore that. Just as a gracious host doesn't compare houses or claim one is better, each idea is thought to be interesting in its own right. This high form of discourse can produce a good seminar. 4. Barn Raising. In frontier America a family would invite the entire community to help them build a barn. Neighbors would suggest changes and improvements as they built. In a seminar working on this model, a member advances an idea and the community gathers to "build the barn," to put together and expand the idea. The idea becomes the seminar's project. The originator has no more responsibility for developing, defending, or explaining the idea than anyone else in the group. No one is the lone defender of an idea. Each person is part of the task force developing that idea to its fullest potential. Developing these skills of discourse maximizes the possibility of flexibility and creativity. The energy once lost to conflict is directed toward a common goal. A longer version of this paper is available from Kahn and contains ten specific seminar teaching techniques.

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6 SEMINARS

Freshman Seminars at Williams College
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Dean Daniel O'Connor describes the freshmen seminars in the Spring, 1984, issue of Alumni Review as one part of the January Winter Study Program. A grant from the National Endowment for the Humanities enabled the faculty to plan a new group of six seminars, of which each freshman must elect one. All disciplines are represented by these seminars, which are team taught and center around unifying themes or topics. The seminars are interesting departures from methods and materials usually found in standard courses. As Dean O'Connor states, "The device of interdisciplinary seminars was chosen in order to introduce freshmen to the ideal of liberal education, that is, to the notion that liberally educated persons have a wide range of intellectual interests." Instructors explore subject matter outside their usual areas of expertise, lecture to both students and colleagues, and enter into discussion with a small learning community. One important aim of the seminars is to create a context in which varied disciplines with different methodologies are brought to bear upon common interests.

The seminars have a significant writing component; students produce two or three short papers on assigned themes with the assistance of a writing resource person as needed. Field trips and other on-site activities add to the special nature of the experience. Since a student is involved in the one seminar for the whole academic day, there are no scheduling conflicts with other courses.

Faculty prepared to work together in the seminars by a two-week summer planning period and a three-day September workshop. There were problems of fitting rather sophisticated material to the ability and interest levels of freshmen. However, students responded favorably to their experiences on evaluation questionnaires, and over half planned to make changes in their future academic careers because of new interests generated by their seminar.

Among the six seminars are those which pertain directly to the humanities or have an element of the humanities as a significant feature. For example, the New England and the Sea faculty includes a geologist, a historian, a political scientist, and Don Gifford, professor of English, who leads a study of Moby Dick.

The Idea of the Modern in the Arts combines faculty from theater, art, English, and music, and features lectures, small group discussions, films, and live performances. Required texts are: Joseph Conrad, Heart of Darkness; T.S. Eliot, The Waste Land and Other Poems; Eric Salzman, Twentieth Century Music; Antonin Artaud, The Theater and its Double; Benedict and Wellfarth (eds) Modern French Theater; Marcel Duchamp (Museum of Modern Art publication); and Edward Corbett, The Little English Handbook. Films shown include The Cabinet of Dr. Caligari, The Man with the Movie Camera, Cocteau's Orpheus, Wozzeck, Anemic Cinema, and Trance and Dance in Bali. Musical works studied are Stravinsky's Rite of Spring and Soldier's Tale, Schonberg's Transfigured Night, Pierrot Lunaire, and Five Orchestral Works, and Webern's Symphony 21. One common theme that unifies works drawn from different disciplines is their common problem of representation and the new means chosen by each to deal with the issue.

Another course dominated by humanities faculty and concerns is The Idea of the Hero. Its paradigms are found in Homer's Iliad, Sophocles' Antigone, the Nibelungenlied, Shakespeare's Henry IV (part 1), and F. Scott Fitzgerald's The Great Gatsby. The student papers focus upon heroic action, as seen in the return of Hector's body in The Iliad; kingship and heroism, as seen in Agamemnon, Gunther, and King Henry; and the problematic existence of the hero in modern life, as reflected by Gatsby. Besides lectures, and discussions, films related to the works studied are included: Fritz Lang's Kriemhild's Revenge, Lawrence Olivier as Henry IV, and Chariots of Fire.

The seminar model for the brief winter session has been largely successful, though demanding both of students and faculty. The college intends to offer the series again with different faculty members participating from year to year. A brief month-long study period is both exciting in its possibilities and frustrating in its limitations. Williams College seems to have made the most out of the situation.

(Sharon Scholl)

SPY BUSINESS

"John LeCarre': The Dark Side of Organizations," by Douglas Wallace in Harvard Business Review Jan-Feb 1985, pp. 6-14.

John LeCarre' writes thrilling, if brooding, spy novels. What on earth have these to do with business administration? Quite a bit, says Wallace, a former banker who is now director of the Center for Ethics, Responsibilities and Values at the College of St. Catherine in St. Paul. The esionage network is an extreme version of a business organization, complete in its own value system, clear-cut in its demands of loyalty, ruthless in its dismissal of unwanted, unproductive personnel. In a sense, the spy business is almost a parody of corporations because its conflict between individual values and organizational goals goes beyond morality.

Analyzing and quoting from several Carre' novels (The Little Drummer Boy; Tinker, Tailor, Soldier, Spy; The Honourable Schoolboy, etc.), Wallace extracts lessons in being human for managers. In the secret service, in business, in bureaucracies, "human values take a back seat to organizational goals.... The temptation is to invest our abstract organizational dreams and goals with values that are not worthy of our ultimate commitment and that inevitably destroy our real, human relationships." Wallace gives instances from Carre' of physically degrading of "surplus" agents, of betrayal of friends, of spies unable to explain why they have committed soul and body to the agency. In one passage, Descartes' I Think, Therefore I am is reduced to something like "I perform, produce, manage for the organization -- and that is my being."

The message for managers is not to dump the organization for a Buscagglian orgy of insincere love, but to temper necessary organizational actions such as dismissal for incompetence or superfluousness with simple acts of caring, acts that admit that each of us shares in responsibility for our colleagues' failures, and that human acts are ambivalent in motives and unpredictable in consequences.

FOUR EASY PEACES

"Peace History, in the American Manner"
by Charles DeBenedetti in The History Teacher, November 1984, pp. 75-110.
Department of History, California State University, Long Beach, CA 90840
$5/single copy

A course in Peace History sounds like a daily newspaper in prelapsarian Eden, and this lack of glamour compared to military history represents one of the reasons that peace history has lagged both in courses and in scholarship. Unlike black history and women's history it has not the motivating force of a segment of population that will benefit in self-identity and enfranchisement. And there are considerable gaps in the peace history that has been written: there is no single history of American antiwar activism and no global study of the modern international peace movement.

Yet there is a large body of material available as attested by this bibliographic essay by De Benedetti who not only has published extensively in peace history, but regularly teaches "Americans and Peace: The Alternative Tradition" at the University of Toledo. (The syllabus of readings is included in a note.) De Benedetti also helps to dispel the amorphousness of scope and definition that is another of the factors in preventing most teachers from presenting peace history which he calls "less a field than a clearing."

The general term contains four distinct subcategories or themes. **Pacifism**, the opposition to any sort of violence has a long American history among Christian sects such as Dunkers, Mennonites and Quakers. The second theme is **conscientious objection** which overlaps with pacificism, but is more selective as to what sort of war the person refuses to participate in, as in one who might object to the Mexican War or the Viet Nam War yet participate in "just wars" such as the Civil War or World War II. **Antimilitarism** "or opposition to encroaching military influence on the civil sphere" is the third theme. Objection to a standing army disappeared after 1815, though some continued to rail against the West Point Academy. Today, antimilitarism has re-emerged in respect to "industrial-military" complexes.

The fourth major theme is **internationalism**, which of course relates to twentieth century institutions such as the League of Nations. DeBenedetti adds other movements, the organized American peace movements such as the Women's Peace Movement of World War I, and antiwar movements, e.g., the Copperheads of the Civil War. Finally, he proposes biographical "peacemaker" themes, including such persons as John Woolman, William Lloyd Garrison, Jane Addams and Martin Luther King.

SCROLLS TO DISKS

"Information and Knowledge: The Computer as a Medium of Humanities Communication" by J. David Bolter in Federation Reports. January/February 1985. 12 South 6th Street #527, Minneapolis, MN 55402. $1.25/issue

The original humanists of the Renaissance were bibliophiles as well as scholars, collecting books for their beauty as much as for their content, striving in the new medium of movable-type print toward the lovely type faces that are still with us -- Jenson, Aldine, Garamond, Plantin -- but it is difficult, says Bolter, "to envision anyone collecting old computer tapes or diskettes for aesthetic reasons."

Nevertheless, computer publication is here, and it will alter the history of language and thought as much as the previous technological revolutions in literacy have done. The first technological revolution was **writing**, a mechanistic preserver of language that Plato found offensive in the Phaedrus, as something destructive to human memory. Yet the first machine for preserving longer flows of ideas was the scroll, a device that is particularly suitable for Platonic dialogues, where arguments unroll serially. The next technology was the **codex**, the paged book, something well suited for encyclopedic collecting. Unlike the scroll, bits of information are retrievable in a codex without having to search through the total text. Gutenberg's revolution of **type-set print on paper** was more a matter of abundance than a startling departure from medieval manuscript codices.

But the abundance was of two kinds, abundant copies that made more widespread literacy attractive, and abundant writing. A knowledge explosion of books on all subjects necessitated new technologies of organization. The medieval subject-matter organization of books and manuscripts such as readers of The Name of the Rose will remember as an arcane and personal cryptography gave way to conventions of alphabetical organization, numbering of pages and chapters, tables of contents, title pages, paragraphing, topic sentences, numerical library retrieval systems and card catalogs.

Despite the particularized means of access to printed information, the print revolution has been substantially linear, that is, one reads a novel or an article from beginning to end, the innovations of paragraphing, topic sentences, chapter titles functioning as aids to memory as one follows the linear track of thought.

Yet, memory still doesn't really work this way, Bolter reminds us. "Associations from one idea may lead us in many directions. For example, if we are reminded of a movie we have seen, we may first think of a scene in the middle." Computer retrieval works much like the memory. Not only is alphabetical organization likely to return to medieval subject organization, but cross-referencing will become freer, more associative, more serendipitous rather than being a reflection of the preconceived and limited relationships anticipated by indexers and librarians.

Bolter, who is a classicist at the University of North Carolina, perceives many other revolutionary changes in the way humanists will employ literacy. For example, texts will lose their fixity because they will be subject to revision prior to the printout of each single copy. Specialized works may abound because publishers need no longer be under the strictures of producing a cost-effective minimum run, and writers of fiction will write novels in which readers may have to choose among alternative narrative routes to a conclusion.

APPLIED HUMANITIES

On the Uses of the Humanities: Vision and Application, a report issued by the Hastings Center Institute of Society, Ethics, and the Life Sciences; 360 Broadway, Hastings-on-Hudson, NY 10706 ($8.00)

This 72-page document is a public report summarizing a two-and-one-half year research project on the status of the applied humanities as related to public policy supported by the National Endowment for the Humanities. A more detailed volume, Applying the Humanities, edited by Daniel Callahan, Arthur L. Caplan, and Bruce Jennings is forthcoming this year from Plenum Press.

The report takes note of the fact that there are fully qualified humanities scholars teaching literature in medical schools, doing historical research to defend Indian land claims, testifying before legislative bodies on environmental alternatives - in short, "doing" humanities in a bewildering variety of contexts. What is happening to humanities in the process? Is there something in their nature that makes them invalid by application? Is the popular version of humanities cloistered in libraries tended by the hooded and gowned as narrow as an ingrown toenail? The reporters make known their position straightaway: "There is, we believe, no good reason why the contribution of the humanities to exigent national problems ought to be overshadowed by other disciplines." But they also note that everything depends upon the manner in which the humanities are brought to bear on the issues and interests of our common life.

Our present hesitation about the role of humanities in the public arena goes deeply into Western Culture. However, at our Classical Greek roots the purpose of the humanities was the cultivation of civic virtue. Aristotle separated the pursuit of pure inquiry from that of application, but listed all those endeavors we currently call humanities as practical, not theoretical. With Epicurus a shift occurred by which a humanities education served the needs of the inner person rather than civic life. It is from this point, the Hastings Center group concludes, that the place of humanities within an intellectual sanctuary free from the stresses of public life is established. With the revival of classical learning in the Renaissance the tradition of "civic humanism" was again launched, only to repeat its evolution to inward cultivation under such French humanists as Montaigne. In modern times the ethos of utilitarian individualism has joined with the professionalization and institutionalization of the humanities to sever the connection between humanities scholars and the full range of social life outside the university. The humanities are now typically justified as components of that mythical liberal education because of some assumed timeless nonutility.

Against, or parallel to, this cloistered model have arisen designs for integrating humanities content and methodologies with worldly concerns. Philosophy has witnessed the most rapid and widespread development, in particular social philosophy and ethics. Some of these now familiar hybrids include environmental and biomedical ethics, warfare, foreign policy, business and professional practices, sexual morality, and intrafamilial relationships. Philosophers working in these contexts do not expect to give quiet appraisals of complex situations and provide a "recipe" for each, but to analyze the basic assumptions of all parties and establish foundations for agreement. The most publicly noticeable difference from their university counterparts is their adoption of different writing styles and forms of presentation. The Hastings Center reporters believe that applied philosophy is so well established that the squabble over turf has ceased in favor of criticism of the rigor of work being done.

Applied history has established itself in the role of the public historian who provides a useful collective memory for many kinds of institutions. Beyond this relatively non-controversial function there is the critical analysis of that history which seeks to inform present policy and recommend the best choices among a group of options. The historian aims to recognize the appropriate social configuration for a specific policy innovation, and to correct mistaken assumptions policy makers may have about the impact of past policies. Historians have found interesting and rewarding work in media, museum research, historical site preservation efforts, and regional, cultural, ethnic data gathering and interpretation.

Applied literature is less widespread, a fact which the report editors partly attribute to the New Criticism and its tendency toward narrow scholastic orientation. The corrective of deconstructionism with its mistrust of all systems has also led away from engaged social-ethical criticism. Often applied literature has come in through the back door of ethics; specific literary works are being used to direct people to the perennial questions of human life. Some social and legal thinkers have explored literary theories in hopes of improving the practice of legal interpretation. Feminist criticism is cited as the most significant new avenue of socially and politically engaged interpretation. It has stimulated minority, racial, and ethnic textual scrutiny, has questioned the use of fictional stereotypes, and even the process of selecting and teaching literature.

Using as a basis its nationwide examination of programs and practitioners, the reporters posit four models (created by Robert Mayer for applied social sciences) applicable to humanities. There is the model of the **social engineer** who applies directly a body of theoretical knowledge to create an answer to a public problem. This is a hazardous model because there are conflicting theories from which to choose and the role does not allow rejection of the goal to be achieved, since it is set by those assigning the project. This model, which casts the humanities as handmaiden to power, can lead insidiously to corruption.

The **clinical** model, proposed by the late Alvin Gouldner, would maintain interaction between the humanities scholar and the decision-maker throughout the progress of the work. The philosopher-in-residence programs in hospitals, legislatures, or government agencies fit this description. It rests upon relative freedom of thought and action within an established bond of mutual trust.

The **enlightenment** model is in evidence when a humanities scholar studies some significant social issue independent of any policy development process but with the aim of providing reflective resources to policymakers. Their conclusions may be translated into language forms necessary to transmit to a general audience the import of the study. Finally, there is the **non-participation** model in which the scholar takes no interest in public discussion, makes no effort to draw the attention of policymakers to his work, and insists that any conclusions be taken without translation to a general manner of discourse. Of the four, the Hastings Center writers conclude the enlightenment and clinical models have the most potential for the humanities.

Applied humanities are fraught with functional difficulties. They are caught between the past, the context which tradition provides, and the needs of the present. They are carried on in the modern world without an integrated view of itself and longing for some basis of wisdom and character. Most practitioners of applied humanities have found their own ways to it; only recently have educational efforts been made to create applied humanities programs of study. There are few universally accepted criteria with which to evaluate the quality of such endeavors. The interdisciplinary character of applied work demands that some hybrid standards be developed. The report lists its own recommendations: that there is no compromise in the nature, and even the uncertainty, of the knowledge being conveyed; that critical detachment be maintained; that the highest standards of inquiry in the field be combined with adaptation of language suitable for persons without professional background in the field. The applied humanities must tread the dangerous ground between rigid adherence to inapplicable disciplinary norms and trivialization of the field.

Throughout the publication are vignettes describing the work of applied humanities personnel in a multitude of settings. Among them are Alvin H. Bernstein, classicist and instructor at the Naval War College; Richard Allan Baker, the U.S. Senate's historian; Kathryn Hunter, instructor in literature at the University of Rochester's medical school; Ronald Jager, humanities consultant for the New Hampshire state legislature; and Fred Snowden, a philosopher on a hospital staff.

The Hastings Center only occasionally grazes the corner of interdisciplinary humanities. Its primary interest is in the juncture of ethics and science. However, this humanities report is an example of the very thorough study that Center can make using its remarkable resources of brain-power and prestige. The monograph, "The Place of the Humanities in Medicine," reviewed in a previous issue of **Humanities Education**, is another sample of its work. We will keep a ready eye on this source for future reports.

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WAR-HORSES

A Concise Guide to Building A Classical Record Library by Bill Parker. Minnesota Public Radio, 1985. 45 East Eighth Street, St. Paul, MN 55101

Everyone in North America knows the Minnesota Public Radio Network by way of Lake Wobegon on "The Prairie Home Companion." There's more to MPR than that, for it provides classical music to six states and two Canadian Provinces. This paperback volume draws upon Parker's classical "DJ" programs as well as his experience in record retailing and promotion.

The Guide lists composers by eras - Baroque, Mainstream Romantics, The Americans, etc. - and generally confines music to the proven warhorses: fourteen of Tchaikovsky, two by Offenbach, one Massenet, one Albinoni, two Hindemith, five Stravinsky and so on.

Parker bears in mind cost and availability (he recommends many "budget boxes") as well as quality, and he bases all his recommendations on many reviews and reviewers rather than on his personal preferences. Even so, choosing is still not easy: there are eleven of Mendelsson's E-minor violin concerto! But Parker tries to identify pairings to help the buyer to get two for one. For example, you can get Ravel's Pavane backed with also recommended choices of Chabrier's Espana, Falla's El Amor Brujo, Debussy's Nocturnes or LaMer or Ravel's Bolero or Alborado del Gracioso. There is a separate section for operas, and a sensible introductory essay on what to know before you buy. For each era and composer there is a paragraph of relevant information. Humanities teachers who feel weak in classical music will find this to be a guide to works that "everyone should know," while knowledgeable music lovers will appreciate having someone else go through all the reviews of "standards" and give a concise report of the consensus.

EDITORIAL

Recently we received a letter from Associate Editor Sharon Scholl that echoed one of our continuing complaints about the business of humanities teaching. Sharon wrote:

> Important matter: books we used to be able to count on to use for the standard Western culture courses in humanities are fast disappearing. The *Classics of Western Thought* is dead but for a volume 4 (The Modern World). *The World in Literature* (with weak to non-existent philosophical sections) comes in and out of useful format. I just don't even know of others, and the current *Books in Print* under "Literature - Collections" gives me nothing to choose from for a broad general cultural survey. I just can't use a whole collection on Elizabethan England - I need the whole Middle Ages and Renaissance together. Other books are good for high school - those all inclusive things without enough material for multi-courses. What are the publishers doing to us? Can we get some conversation, book lists, or even petitions to book publishers going on our behalf? Just as "traditional" liberal education and humanities are coming back into revised curricula, they cut off our access to classroom reading matter: What do people use for these very broad culture courses? Is everyone as upset as I am? Could we put something in our next issue to generate discussion and possibly publisher action?

We will add to her list two less comprehensive volumes. One is the long out of print Laurel Masterpieces *Classical Age* literature anthology, the other is the in-and-out of print *Documentary History of Art* (Medieval and Renaissance). It is particularly exasperating because these books have no competition. The classics anthology is the only paper-back volume to include both Greek and Latin literature in translation, and Lionel Casson chose readable translations throughout. The art history anthology by Elizabeth Holt no longer has a rival, and general humanities anthologies don't include documents of artists and architects of the past. Yet Anchor books has let it disappear from print on a schedule governed only by whimsy; finally (we thought!) resolving their indecision by returning it to Princeton University Press. They, however, seem to have decided to print an edition of thirty-seven copies in paperback.

Publishers deserve some sympathy: the Internal Revenue Service decision to tax book publishers' inventories has discouraged maintaining stocks of "slow movers." But equally to blame is the buy-out of publishers by large supercorporations who know little about publishing and less about the ethical responsibilities of business in a free society. When one is in textbook publishing, one is in the business of *education*, not in the wonderful world of That's Entertainment or the greedy game of the gold futures.

HUMANITIES EDUCATION CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

MICHAEL FIELD

DAVID COPPERFIELD AS A RESOURCE FOR UNDERSTANDING PERSONAL IDENTITY

Probably few readers of the second chapter of *David Copperfield* can experience David's vivid recollections of early childhood without also recalling early memories of their own--even some which merge so thoroughly with vague impressions and powerful feelings that it is impossible to say just where memory leaves off and where imagination begins. The power of the novel to evoke such memories suggests that *David Copperfield* can be an effective resource for self-exploration.

A colleague and I recently taught an experimental course in which *David Copperfield* served as a vehicle for helping students to explore the patterns of emotional and intellectual development in their own lives. Along with works such as *Hamlet* and *Candide*, *David Copperfield* provided students with the opportunity to draw connections between the development of literary characters and their own personal development. At the same time, we provided students with several theories drawn from developmental psychology, so that literary depictions of personal development, personal self-exploration, and psychological constructs would be mutually enlightening. The result was a course specially designed for freshmen and sophomores, offered not by the English department but by the newly-formed Liberal Education Council. The title of the course was "Self-Encounters: Personal Identity in Life and Literature."

Our course was designed on the hypothesis that reasoning is developmental in nature. Although a broad-based developmental theory encompassing such distinct phenomena as moral reasoning, general cognitive development and personality development has not been formulated or validated, our model course is based upon the assumption that college students, whether they are young adults or returning to formal study at a later period in their lives, are in the process of growing intellectually, morally, and emotionally. By focusing attention on literary figures depicted at moments of intellectual and emotional crisis, the course seeks to help students explore both literature and themselves in a challenging yet safe environment. The cognitive-developmental models of Dewey (1964), Piaget (1970), Loevinger (1976), Kohlberg (1981), and Perry (1970) provide a philosophical and logical base for understanding the reasoning and decision-making of the literary characters. In turn, the discussion and analysis of literary figures in action provide a psychologically safe method for students to experience and examine inherent stresses and contradictions in their own thinking, and to develop greater capacity for both empathy and abstract thought.

Students met in a classroom setting for two two-hour sessions per week over a period of ten weeks, and earned four academic quarter hours of credit applicable to general education requirements. The course was designed under a grant from the Bush Foundation as a pilot project to explore new possibilities for general education course design; specifically, we hope that this course will lead to applications of developmental theory to curriculum development in and among a variety of disciplines.

Readings for the course were selected primarily because they provide vivid examples of people involved in self-discovery and discovery of the world--examples which students can come to understand as analogous to patterns of development they have personally experienced or, in some cases, to challenges of intellectual and emotional growth which now confront them or soon will. _David Copperfield_ was central to the course, both as our longest reading and as a work in which developmental crises are particularly vivid. We began the course with _David Copperfield_, and discussions, activities and assignments generated by the novel occupied much of our first six weeks. Subsequent readings included _Hamlet_, _Candide_, and three short stories: "A Sense of Shelter" by John Updike, Philip Roth's story "Defender of the Faith," and Katherine Anne Porter's "The Grave," the latter being the only literary work in which the protagonist was female, although we did view and discuss the film _Georgy Girl_.

We found that all our readings presented significant intellectual challenges to our students. Each book or story is in an important sense radical, in that it challenges the reader to call into question frequently unexamined assumptions about fundamental issues and values, for example, sanity, progress, and the nature of heroism. All of the protagonists are led, through experience, to encounter the inadequacy of their cognitive framework for understanding themselves and their world and to consider creating a new, larger and perhaps more abstract and inclusive conceptual scheme. Not all choose to grow conceptually (Candide, for example, confronts the possibility of intellectual growth yet frequently appears to reject it), but all are led by incongruities between their conceptual framework and their experience to the brink of important discoveries about themselves and their world, and must decide how to reinterpret their experience. All learn through bitter experience the dangers of falsifying comfortable, sentimental images of others and must confront the risk of caring for others as they really are. All confront a series of moral dilemmas, and are shown in the process of thinking through their choices. As rich and vital artistic creations these characters and the literary works they inhabit defy schematization, and it was not our intention to coerce students to interpret them in terms of cognitive developmental theory. Rather their very richness and vitality served to encourage students to explore their own personal development. The choice of texts and teaching strategies, based on developmental theory, was meant to stimulate processes of growth in students which, though natural, are unfortunately not inevitable, and are likely to be inhibited rather than fostered if classroom experiences suggest that the students' own personal experiences of self-discovery and growth are irrelevant to the concerns of formal education.

Although we presented brief lectures occasionally in order to provide historical background, many of our classroom activities and written assignments were somewhat unusual in that they were specifically designed to help students make meaningful connections between themselves and literary characters. For example, the two major writing assignments were both autobiographical essays, the first dealing with childhood and the second dealing with young adulthood. Students were asked to examine, as part of their autobiographies, similarities or differences between the patterns of their lives and the life of one literary character. For many, David Copperfield was the character chosen. While we had anticipated that some students would identify with David as a child, we were surprised at the number who focused on David's unfortunate marriage to Dora; the theme of immature decisions about romantic relationships was understandably compelling to many freshmen and sophomores.

Let me describe briefly some of the classroom activities we used which had particular application to David Copperfield. Early in the course, after a discussion of Chapter II, "I Observe," we asked students to identify one of their earliest memories and discuss that memory, and the feelings it evoked, in small groups of three or four students. This activity generated a considerable amount of lively discussion, followed by a discussion involving the entire class in which we considered just how realistic it was that David should remember the things Dickens has him remember. Most people felt, on the basis of their own early memories, that Dickens was quite perceptive about the impressions of early childhood which people carry with them throughout life. This classroom activity was recalled later in the course, when we asked what impact early childhood experiences had had on important decisions later in life, both for David and for our students. Realizing that David's first choice of a wife was a woman much like the mother he lost as a child enabled our students to examine parallel patterns in their own lives.

Another example, later in the course, of a classroom activity which served to bridge the gap between personal experience and the novel involved describing, in the form of a graphic "life-line," the high and low points of David's life. We first asked the class to identify those times when David believed he was happiest, saddest, or experiencing a personal crisis. These were charted on a graph, intended to show what David felt as he was going through these experiences. We then asked if David felt differently about the high and low points of his life when he looked back upon them later in the novel. In this discussion the four "Retrospect" chapters were, of course, highly significant. When David's "lifeline" was plotted as he would have seen it in retrospect it looked very different, prompting a good deal of discussion about Dickens' sophistication as a psychologist, the value of experience, and, it should not be embarrassing to report, the meaning of life. When students were asked to repeat, along with their instructors, the same two-stage lifeline for their own lives, the results were equally interesting.

Throughout the course we asked students to keep a personal journal, which proved to be particularly useful. We also used a variety of other classroom activities, but I believe those which have been described in detail are sufficient to provide a clear idea of the approach of "Self-Encounters." This course was not designed for English majors, nor was it intended to be an introduction to literature for non-majors. Our intention was to design a new kind of general education course which was interdisciplinary in nature and in which the students' own personal development provided a lens, as it were, through which both literature and developmental theory could be viewed. Although I have not described the concepts drawn from developmental psychology which were presented to the class, they were an essential part of the course and a considerable amount of time was spent discussing them.

If I were teaching David Copperfield without the assistance of a colleague who happens to be a psychologist, and in a course specifically designated as an English course, my emphasis would certainly be somewhat different. However, I would continue to encourage students to respond to David, and to other characters in the novel, as if they were real people as well as fictional creations. Surely much of the power of this literary work lies in its capacity to evoke such responses. If I were to redesign the course, I would consider including more focused attention to women; Antigone, for example, might be an appropriate substitute for Hamlet. But I would keep David Copperfield as the centerpiece because it proved to be an extraordinarily rich resource in helping students to explore their own feelings about themselves, and to deepen their understanding of their own growth and development.

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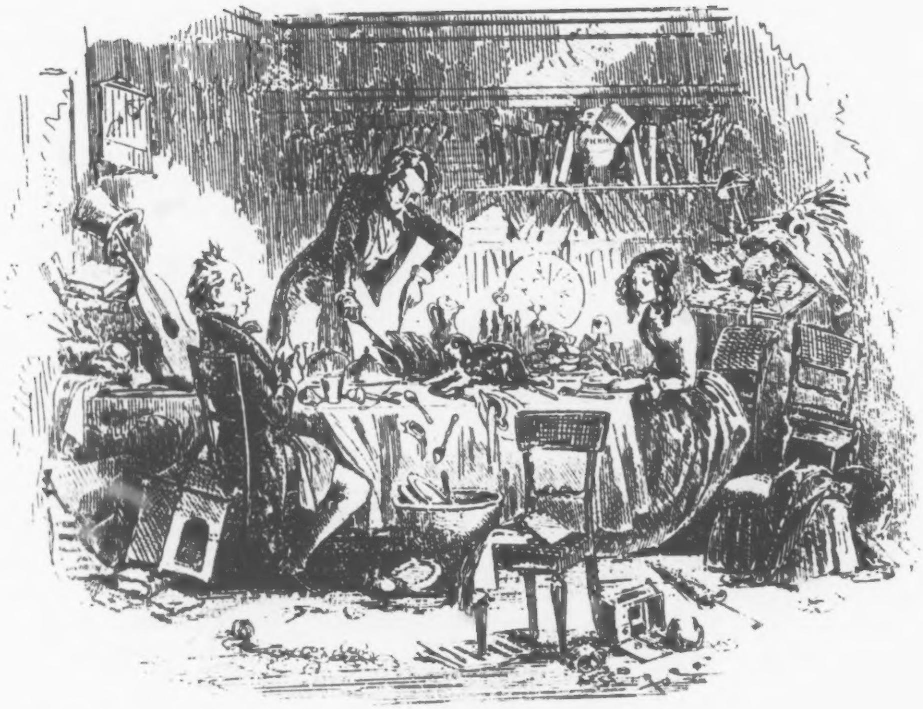

Our Housekeeping

BEST TRANSLATIONS

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&

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TRANSLATIONS PERFECT AND IMPERFECT

I: PERFECT TRANSLATIONS: FERLINGHETTI'S PAROLES

Translations are almost never perfect. The kind of total identification required, the singular grasp of both languages, the sensitivity to nuances and subtleties of far-ranging sorts, all virtually guarantee that even the best translations will be imperfect reflections of their originals.

But some few translations, miraculously, can be called perfect. And one of them is Lawrence Ferlinghetti's version of Jacques Prevert's Paroles ("Words," "Passwords"), which gives us about half of the poems in the French volume -- but offers them so beautifully that the omissions do not much matter. Take "Le Cheval rouge":

Dans les manèges du mensonge
Le cheval rouge de ton sourire
Tourne
Et je suis là debout planté
Avec le triste fouet de la réalité
Et je n'ai rien à dire
Ton sourire est aussi vrai
Que mes quatre vérités.

Prevert was born in 1900; Paroles, his very best book, appeared in 1949, and though the translation was not published in book form until 1965, Ferlinghetti tells us that he did the actual work at just about the time Paroles appeared. The deftness, the extraordinary plangent replication of the raucous and yet immensely sophisticated, witty French originals is, in a word, miraculous:

In merry-go-rounds of lies
The red horse of your smile
Goes round
And I stand rooted there
With the sad whip of reality
And I have nothing to say
Your smile is as true
As my home truths.

The touchstone of translation is frequently the simple, "easy" words -- like "tourne," in line 3, where a lesser translator might have settled for "turn" but this translator, understanding both his own language and the subject matter of the poem, employs, masterfully, "Goes round." So too "mes quatre verites," "my four truths," in the last line, is given to us in English as "my home truths," which is both idiomatically what it means and what, in English, the poem requires. "Plante," in line 5, in most translators' hands would have emerged as "planted," or perhaps "fixed," but Ferlinghetti's "rooted" is exactly right. No translator, of course, can match all the effects of his original: "manèges du mensonge," for example, cannot be replicated. The marvellous thing about these translations is that Ferlinghetti neither tries nor seems to mind that he hasn't. "I translated these poems for fun," he notes, and it's very clear that he's telling the truth.

I have room for one more very short poem:

Le Droi Chemin

À chaque kilomètre
chaque année
des viellards au front borné
indiquent aux enfants la route
d'un geste de ciment armé.

THE STRAIGHT AND NARROW ROAD

At each mile
each year
old men with closed faces
point out the road to children
with gestures of reinforced concrete.

"Borné" means limited, restricted; "front" can mean forehead or face. The translation, "closed faces," is -- again -- perfect. Note, too, how deftly and correctly the singular in one language is turned to plural in another. "Front" is one example, "geste" another. Note in the title how "droit," which means "straight," is transformed into "straight and narrow," and then how "chemin," which means road, gets modulated to path -- and "route," which means path, then gets transformed to road.

Perfection may be beyond praise, but it also calls for it.

Burton Raffel

II: THE COLD ENTHUSIASM OF *MADAME BOVARY*

Edouard Maynial, in introducing the Garnier edition of Flaubert's *Madame Bovary*, points out at once that "this great book was not conceived in a spirit of enthusiasm, nor even in the joy of creation." He adds that the book was in fact "born in some sense in spite of Flaubert and, in order to write it, Flaubert was obliged to do violence to his temperament, to his natural inspiration." It is indeed a novel of hate, not of love, for it is plain that this author loathes his heroine and all the "moeurs de province," the "provincial manners and mores," which surround her (the phrase "moeurs de province" was used by Flaubert as the novel's sub-title). It is hardly surprising, then, that *Madame Bovary's* style is the sheerest, coldest perfection of which prose is capable. Translating such ferocious brilliance is close to impossible, and most renderings of the book (especially the literally execrable version by Karl Marx's daughter, Eleanor Marx Aveling) justify the old saying, "traduttori, traditori," "translators are traitors."

Miraculously, one -- and only one -- translator has not only understood but has solved the problem. Francis Steegmuller's mangificant 1957 translation of *Madame Bovary*, readily available in a Modern Library paperback, somehow captures in English the sense, the flavor, and even the elegance of Flaubert's resplendent prose: no teacher should expose students who cannot read the original French to any other rendering.

Consider:

La parole humaine est comme un chaudron fêlé où nous battons des mélodies à faire danser les ours, quand on voudrait attendrir les étoiles.

Human speech is like a cracked kettle on which we tap crude rhythms for bears to dance to, while we long to make music that will melt the stars.

C'est ainsi qu'ils auraient voulu avoir été, l'un et l'autre se faisant un idéal sur lequel ils ajustaient à présent leur vie passee. D'ailleurs, la parole est un laminoir qui allonge toujours les sentiments.

That was how they would have liked to be: what they were doing was to dream up ideals and then refashion their past lives to match them. Speech is a rolling machine that always stretches the feelings it expresses!

Puis, quand les quatre cordes furent disposées, on poussa la bière dessus. Il la regardra descendre. Elle descendait toujours.

Then, when the four ropes were in position, the coffin was pushed onto them. He watched it go down. It went down and down.

Steegmuller has caught the very rhythms of the French: even an elementary knowledge of French, and the most halting reading aloud, should demonstrate that. But he is a vastly experienced translator, and he knows that imitation is not the route to re-creation. When necessary, to oblige the very different structures and requirements of English, he adjusts, he fine-tunes his translation -- and the last passage cited is a perfect example. "Elle descendait toujours," writes Flaubert. A literalist, smothered by his overwhelming awareness of the French, might translate, accurately but dully, "It went down forever." But Steegmuller, here as elsewhere, knows better; he knows what effects Flaubert is after; he knows what English in its different way can do to achieve those effects; and his rendering is beyond praise. "It went down and down." It looks, after the event, easy, but just try to achieve it -- and then to keep it up for almost four hundred printed pages.

Steegmuller does, as Flaubert did. It is as close to a perfect translation of one of the seminal books in all Western literature as the English language is ever likely to see. Use it.

Burton Raffel

III: IMPERFECT TRANSLATIONS: ILIAD AND ODYSSEY

"The live Dog is better than the dead Lion"
---Edward FitzGerald

Reviews of translations of Homer invariably follow the same pattern (as pointed out by Dorothea Wender, *A.J.P.* Vol. 96, no. 3). The reviewer claims to have a true understanding of Homer's style. The reviewer finds the new translation lacking in certain respects. The reviewer "finds merit in earlier versions" (usually Pope's), but dismisses them (the language is too archaic) and concludes that we are still waiting for the definitive English Homer. The present article does not depart from this pattern.

The latest edition of *Books in Print* lists eight translations of the *Iliad* and ten of the *Odyssey*. They are: Robert Fitzgerald (both epics in verse), Thomas Hobbes (both, verse), Richmond Lattimore (both, verse), W.J. Miller and H. Shefter (both, prose), E.V. Rieu (both, prose), W.H.D. Rouse (both, prose), Andrew Lang (*Iliad*, prose), George Chapman (*Iliad*, verse), Denison Hull (*Odyssey*, verse), Albert Cook (*Odyssey*, verse), T.E. Shaw (*Odyssey*, prose), and Walter Shewing (*Odyssey*, prose). There is also a Modern Library prose verion of the *Odyssey* translated by S.H. Butcher and A. Lang which is not listed in

Books in Print. Several of these can be eliminated at the outset: Concerning Hobbes' translations Walter Shewring says, "About 1675 the now very aged Thomas Hobbes published an Iliad and an Odyssey... Was he anxious to prove that his faculties were not quite decayed? ...the general level is that of contemporary tombstone poets..." Lang and Butcher used a "stately prose style" derived from the King James Bible: "My child, what word hath escaped the door of thy lips? Yea, how should I forget divine Odysseus, who in understanding is beyond mortals and beyond all men hath done sacrifice to the deathless gods, who keep the wide heaven?" Members of the "now generation" are not likely to be "turned on" to the classics by these, nor are today's students likely to be as excited by Chapman's Homer as Keats was. (Keats did not know Greek. Coleridge who did said, "It will give you small idea of Homer.")

What we want is a translation of Homer that captures the four qualities of the epics identified by Matthew Arnold in his "On Translating Homer" -- Homer is rapid, plain and direct in thought and expression, plain and direct in substance, and noble. Among available translations for the teacher who wants both epics by the same translator there are four leading candidates: Lattimore, Fitzgerald, Rieu and Rouse.

Lattimore's translations and those of Fitzgerald have been received with extravagant praise. Regarding Lattimore's work E.L. Harrison wrote, "...we now have from his practiced hand the best modern versions of the Homeric poems in English." Of his Iliad Harrison said that it "ranks as a literary creation in its own right." Only H.A. Mason and Dorothea Wender have found anything to criticize in his translations. The former, writing in the New York Review of Books, confessed that at points he felt Lattimore's poetry was "actually repulsive." Ms. Wender finds his diction often "awkward and unidiomatic" while his "free six-beat line...does not sound like poetry, but like stilted prose."

Both Lattimore's Iliad and Odyssey have useful introductions dealing with such matters as "The Story of the Fall of Troy," "The Homeric Poems," "Dates," "The Unity of Homer," style, main characters, gods, and in the Iliad, a page of Lattimore's philosophy of translation: "My aim has been to give a rendering of the Iliad which will convey the meaning of the Greek in a speed and rhythm analogous to the speed and rhythm I find in the original." Lattimore uses the "plainest language...mostly this is the language of contemporary prose." He translates line-for-line using a free six-beat line:

> Sing, goddess, the anger of Peleus' son Achilleus
> and its devastation, which puts pains thousandfold upon the Achaians,
> hurled in their multitudes to the house of Hades strong souls
> of heroes...

Lattimore is remarkable for his fidelity to the originals; he generally has, in fact, the English words in the Greek word order and thus they occupy the same position in the line. Every student of

Greek knows that his versions make the best "trots" --there can be no doubt about that.

Robert Fitzgerald's line-for-line verse translation of the Odyssey received the Bollinger Award in 1961 for the best translation of a poem into English. Moses Hadas said of it, "Surely the best and truest Odyssey in the English language." William Arrowsmith said, "At last we have an Odyssey worthy of the original," while Bernard Knox wrote, "The longfelt need for a poetic translation of the Odyssey has been filled, and it is safe to say that this will be the standard English version for a long time to come." (Lattimore's Odyssey was not published until 1968.) Fitzgerald himself was less sanguine: "The Odyssey, considered strictly as an aesthetic object, is to be appreciated only in Greek. It can no more be translated into English than a rhododendron can be translated into dogwood. You must learn Greek if you want to experience Homer, just as you must go to the Acropolis and look at it if you want to experience the Parthenon." Fitzgerald begins The Odyssey thus:

> Sing in me, Muse, and through me tell the story
> of that man skilled in all ways of contending,
> the wanderer, harried for years on end,
> after he plundered the stronghold
> on the proud height of Troy.

The teacher who needs only a translation of the Odyssey should probably consider in addition to Rouse and Rieu, Albert Cook's 1974 version, and Walter Shewring's 1980 one. Cook uses a syllabic line that varies from twelve to seventeen syllables:

> Tell me, Muse, about the man of many turns, who many
> Ways wandered when he had sacked Troy's holy citadel;
> He saw the cities of many men, and he knew their thought;
> On the ocean he suffered many pains within his heart, etc.

Cook on the whole is nearly as successful as Lattimore and Fitzgerald although he has been accused of writing lines of "intolerable flatness" here and there. He also has over 150 pages of valuable material on such topics as "The Homeric Question," and "Heroic Age and Heroic Poetry," at the back of the volume.

Lattimore, Fitzgerald, and Cook succeed in sharing with readers their experience of Homer. They have been as successful as anyone has or is likely to be, and yet in no case is the result Homer. Homer's grandeur, his vigor, his pace are simply not there. Before I die, if I can find the time, I should like very much to read all of the Iliad and Odyssey in Greek, but I can hardly bear the thought of reading even 200 lines of any verse translation. Indeed, "What could be better than Homer, or what worse than almost any translation of him?" asked George Santayana. I am, therefore, about to do the unthinkable, to commit unspeakable heresy--I am going to recommend a prose translation! The next time I teach the Iliad and/or Odyssey in a humanities course, I shall use either Rouse or Rieu or Shewring and probably Rieu for reasons given below.

I take consolation in the fact that I am not alone in my heresy. Eugene O'Neill, Jr. when he was teaching Greek at Yale wrote a review of two new versions of the Iliad in the course of which he confessed a preference for prose translations. D. Wender has also defended her choice of Rieu for undergraduate "civilization courses."

In 1980 Oxford University Press published a prose version of the Odyssey by Walter Shewring who was a master of Ampleforth College for fifty years. It has an introduction by G.S. Kirk and a thirty-one page "Epilogue on Translation," which is alone worth the price of the book, plus a glossary and maps. Shewring has rendered the Odyssey into lively, contemporary prose that is highly readable. I cannot fault it, and for the class that is reading only the Odyssey it could be the ideal choice.

In Greek poetry rhythm is quantitative, i.e. it relies on a certain sequence of long and short syllables. English verse is based on a sequence of stressed and unstressed syllables. In Greek words accent was not stressed as in English; it was tonal. Add to these differences the fact that the Homeric poems were composed orally, coming as they did at the climax of a long oral epic tradition which relied heavily on inherited formulae. There has been nothing comparable in English literature since Beowulf. Attempts to translate Homer's hexameters into English hexameters have been miserable failures. A verse translation may convey some of Homer's grandeur, dignity and nobility, but they generally fail to be rapid, plain in diction, plain in thought and faithful to the original. A prose translation can capture these qualities, but it will lack Homer's nobility. This can be compensated for if the prose is somewhat "poetic." Rouse's translations are racy and colloquial; some of his characters speak what I assume is cockney. I believe, therefore, that Rieu's Iliad and Odyssey and Shewring's Odyssey will work best in undergraduate and secondary school humanities courses. It would be a good exercise, however, to have students compare different translations, both prose and verse, and one should shout loudly every now and then that HOMER WAS A POET AND COMPOSED VERSES, NOT PROSE!

Jeremiah Reedy

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RON CARSON

LITERATURE IN THE MEDICAL SCHOOL

I have just returned to my office from teaching a session of a humanities course required of first-year medical students at the institution where I work. The topic today was "doctoring" and the readings were William Carlos Williams' "The Use of Force," and "Brute" by Richard Selzer.

It was obvious early in our discussion that all twelve students had been engaged by these stories. My job was to see to it that optimal use was made of our class time together. Specifically, I was challenged to clear away barriers to understanding as quickly as they loomed up and to guide the discussion in an orderly manner, prompting students to discover important connections between passages in the text relating to the day's topic. The purpose of the entire exercise is to encourage habits of mind and sensibility— — discernment, imagination, sympathy— — that will enhance the professional abilities of these physicians-in-training. Imaginative literature is a particularly apt vehicle for achieving this purpose.

Williams and Selzer show us doctors dangerously distracted by misshapen means from the ends they seek. At once challenged and resisted by their patients, they abuse the power entrusted to them. In "Brute" it is a young surgeon suffering from sleeplessness, called to the emergency room to stitch up a gash in the forehead of "A huge black man . . . handcuffed . . . rearing and roaring . . . hugely drunk . . . scared as a Zulu from his many battles," who, in his own rage, robs the patient of his dignity and then bears the burden of guilt and regret.

Williams' doctor is drawn by the patient's resistance to his attempts to obtain a throat culture into a physical struggle so furious that ultimately a diagnosis can only be wrested from the patient. "In a final unreasoning assault, I overpowered the child's neck and jaws. I forced the heavy silver spoon back of her teeth and down her throat till she gagged. And there it was— — both tonsils covered with membrane. . . . Now truly she was furious. She had been on the defensive before but now she attacked. Tried to get off her father's lap and fly at me while tears of defeat blinded her eyes." The doctor's success is a seeing that "blinds" the patient.

What of the settings of sickness? What is it like to be institutionalized? Impersonality and the tedium of enforced routine are evoked in Randall Jarrell's "The X-Ray Waiting Room in the Hospital:"

Our little flock
Of blue-smocked sufferers, in naked equality,

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Longs for each nurse and doctor who goes by
Well and dressed, to make friends with, single out,
    the I
That used to be, but we are indistinguishable.

Mary E. Wilkins Freeman makes palpable to the reader the benevolent but confining and dispiriting atmosphere of "the 'Old Ladies' Home'" from which the aged and ailing Shattuck sisters escape to return to their ramshackle cottage where, though life is not easy, they are in control ("A Mistaken Charity"). And, in a contemplative essay on hospital life ("At St. Raphael's"), Richard Selzer imaginatively describes communities of devotion, "corridors of dedication," reference to which should remind readers that the fundamental purpose of health care institutions-- beneath the commerce, behind the bureaucracy--is to provide a haven for the afflicted. "Oh, the things I have seen here which to be witness to were worth all the living that has gone before, all that is to come afterwards."

The crisp, rhythmic diction of poetry can prompt in students a deep appreciation of the experience of illness. In "Surgical Ward," W.H. Auden gives us patients whose whole being is reduced to their wounds.

They are and suffer; that is all they do;
A bandage hides the place where each is living
His knowledge of the world restricted to
The treatment that the instruments are giving.

James Dickey's "Diabetes" evokes in the reader the experience of what it is to thirst "like a prince, then like a king, then like an empire, like a world on fire" and to be oneself the site of a high-stakes joust between forces of moderation and satiation. "Angina" invites us into a family scene where the patient lies (for decades) acutely sensitive to every misbeat of her faulty heart, enduring, taking "her appalling risks in absolute calm," and, against all odds, keeping death at bay. And in "The Cancer Match" we sit ringside as imaginary ritual sparring partners-- the poet's cancer, and his whiskey-- fight ("Or are they dancing?"), and we learn that there is more to hope than what medicine has to offer.

Kafka's "The Metamorphosis" is not ostensibly related to medicine at all, but read allegorically it yields valuable insights into the experience of sickness. The sense of urgency and extremity that hovers over the characters in virtually all of Kafka's stories and novels characterizes Gregor Samsa's experience, too. Gregor is rendered powerless by his situation (I invite students to imagine it to be an injury or an episode of illness). Try as he does, Gregor is singularly ineffective in recovering a locus for his life in a curiously dislocated world. His parents and sister are incredulous and cannot bear to look at him. They feel he has done something to them by changing in the way he has. They find him repugnant, then pitiable, and finally expendable.

I ask students to let a question guide their reading of "The Metamorphosis": What can this parable reveal to us about illness and about human reactions to it, perhaps especially to disabling, disfiguring illness? I do not claim that such a reading of this rich narrative is definitive, only that it is permitted (by the text itself), and that read thus it powerfully illuminates the experience of being victimized by one's changed physical condition.

In autobiographical reflections on surviving an auto accident ("The Great Good Place"), Goronwy Rees takes readers inside his experience of profound alienation from his own body, and artfully escorts them through levels of restored consciousness which correspond to stages of recovery. There was first a lack of awareness of "what my personal relationship was with the curiously mangled body which I seemed so provisionally to inhabit." Add to this an ominous awareness of pain--"yet not my pain, but, as it were, a quality of darkness that bore down upon me, embraced me, enfolded me, a great weight that pressed closer and closer upon me . . . threatened to enter me, become a part of me, become mine. . . ." Unconsciousness provided only a temporary respite from fright before surreal dreams returned to terrorize the hapless victim--"a fly caught in a spider's web." In time, the fractured bones knit themselves back together and the relation of body to self was restored. The onset of full recovery is signaled by the appearance of a nurse who awakens the patient from his nightmare of entrapment in the "spider's web" (the orthopedic apparatus) with healing laughter. "Suddenly, I knew exactly where I was. I was in the hospital. I had been run over, my leg was broken."

In these poems, students encounter the body as wounded and as battlefield. In the Kafka novella, they perceive the body permanently flawed, and in "The Great Good Place," the body broken and on the mend.

Where but in the humanities classroom are budding physicians invited into the lives of the sick, there vicariously to probe and ponder, where the hurt is imaginatively real (and thus elicits a full measure of emotion as well as intellect), but the stakes are low (no living patient feels the probe or bears the brunt of the novice's awkwardness). Where but in essay and story, poem and play, are medical students provided access to the stuff and substance of the myriad human experiences of sickness that provide their profession its reason for being.

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COPYRIGHT ISSUES IN THE HUMANITIES

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III: VIDEOCASSETTES REVISITED

(Editor's note: Because of considerable reader interest in the TV-in-the-classroom issue, we have postponed Professor Nevins' discussion of copyright and museum art works until the September HUMANITIES EDUCATION.) SYNOPSIS of Our Story So Far: In September, 1984, a reader posed the problem of showing in a college classroom a videocassette of the western movie classic SHANE, which the professor had checked out of the public library. Because the course was held in a large lecture hall, it was necessary for the college library's Media Division to pipe the video into the several TV monitors in the hall. The library refused. Nevins stated that their policy was "dead wrong." In the next issue (January, 1985), a librarian replied that in a case with "a dramatic work in its entirety, obtained without payment of fee, clearly marked for home use, and closed circuit transmitted, a conservative media center, mindful of their responsibilities to both the law and their institution, would surely hesitate." Moreover, the librarian cautioned, educators in general show a disturbing tendency to flaunt the law, maintaining that anything they want to use is their right.

PROFESSOR NEVINS' REPLY:

The librarian who replied to me in the last issue of HUMANITIES EDUCATION is seriously confused about several basic concepts of copyright law. I hope I can sort out her confusions without becoming hypertechnical.

First, she takes it on herself to add a fact of her own devising to the problem I was asked to discuss. As anyone will see who rereads the statement of the problem, nothing was said about a restrictive legend, "For Home Use Only" or "Classroom Use Forbidden," on the Shane videocassette.

Second, she totally misunderstands the nature and scope of the rights the law grants to a copyright owner. Let's assume that the Shane videocassette in the problem did indeed contain those restrictive legends. If so, the media center's refusal to play the tape for the professor's class becomes perhaps more understandable in human terms, but it doesn't change the legal analysis of the situation by an iota. The center's refusal was still clearly incorrect. I'll try to explain why with a series of hypotheticals.

Suppose the copyright owner of a musical work prints on each copy of the sheet music the notice: "No One May Sing This Song in the Shower." Suppose the company that produces a TV series puts on the credits of each episode the warning: "No One May Leave the Room During Commercials." Suppose the publisher of a new mystery novel puts on the copyright page the legend: "No Reader May Tell Any Other Person Who Dun It." Or suppose the publisher of a copyrighted literary work prints on each copy the following statement: "No photocopying of any part of this work is permitted for any reason whatsoever, even if allowable under the doctrine of fair use." All these restrictive legends of course are ridiculous and have no legal effect. Why not? Simply because the law does not give the copyright owner of a work total control over all uses of the work by everyone else. Copyright merely provides a limited number of rights, whose nature and scope are spelled out in the statute. And these rights do not include the right to deny or limit the rights which the Act grants to users of a work.

How do these principles apply to our Shane problem? Quite neatly. The right to perform a lawfully made videocassette in a face-to-face teaching situation is precisely one of those rights which the Copyright Act, Section 110(1), clearly grants to the public at large. No copyright owner of distributor can cut off that right by printing a restrictive legend on a videocassette box.

Third, the writers' response to my article badly blurs the distinctions among a number of fundamental copyright concepts. She talks about the copyright owner's limited right to control distribution of copies, then she talks about the right to control public display of a work. None of this has the slightest relevance to our Shane problem, which is a problem of performance of a copyrighted work. Then she quotes a long extract from the legislative history of Section 110 of the Copyright Act, but her quotation is likewise irrelevant to our problem. What the quotation tells us is simply that the exemption of Section 110(1) doesn't apply where the teacher is not physically present in the same general place as the students. In other words, if the teacher is present in the classroom only in an electronic sense, the right to perform lawfully made videocassettes doesn't apply. I agree completely with that proposition. But she seems to interpret the quotation to mean that there can be no such right to use the videocassette when the cassette itself is not physically present in the classroom but is beamed in, so to speak, from another part of the school. That is not a "conservative interpretation" of the quoted language; it's a grotesque distortion.

The last paragraph of her quotation from the legislative history displays another interlocking series of confusions. Subsection 2 of Section 110 has nothing to do with our Shane problem, which falls under Subsection 1. Subsection 2 deals with the display of any type of copyrighted work and with the performance of nondramatic literary and musical works. But a movie is neither a literary nor a musical work, it's an audiovisual work, and the showing of a movie is not a display, it's a performance. I do wish people would get the basics straight before going into print on matters of copyright law.

A final confusion pops up in the last paragraph of the letter, in which the writer criticizes what she takes to be my view of the doctrine of fair use. That doctrine, of course, has nothing at all to do with the Shane problem, which falls under a specific exemption provision found in Section 110, not under the Fair Use criteria of Section 107. But in her final paragraph she offers suggestions of her own as to how school administrators should deal with copyright problems, and those suggestions strike me as extremely unsound.

It does make sense to say that an administrator should interpret the statute prudently, with a view to how a court would likely rule on a particular issue, and with a resolve not to twist the statutory language so as to create dubious loopholes in one's own favor. But what Ms. Lewis suggests goes way beyond common-sense prudence. Even where a provision clearly authorizes a particular use, as Section 110(1) clearly authorizes the use of lawfully made videocassettes in face-to-face teaching situations, the writer seems to say that school administrators should refuse to allow teachers to exercise their statutory right as long as there is the remotest chance that some lawyer somewhere might make some argument, no matter how implausible, that the statute doesn't mean what it says. This approach is self-defeating, masochistic and not at all conservative in any legitimate sense of that much-invoked word. I trust that no school administrator will seriously consider adopting it.

DICTION & GENDER

FROM THE EDITOR TO CONTRIBUTORS

The traditional usage of "mankind" dies hard; certainly it has a distinguished history of profound practitioners, male and female alike. Further, the inelegant circumlocutions of "Dear Sir or Madame," "he/she" and clumsy administrativistic "individuals," "chairpeople" and the like invite such parodies as "Walt Whitperson" and "Katherine Personfield."

But the fact is that our language has reflected an imbalance, indeed a dominance that no longer holds. After all, since 1789, we've believed in Liberte, Egalite and Sororite, haven't we?

Personal, psychological and political considerations aside, there are venerable traditions aplenty to help us to eschew sexism in diction. When you say "mankind," surely humanity or humans or humankind will satisfy as well. Possibly even people. And rather than "man believes," why not "we believe"? That way, even you and I must join Man. Kind.

The syntactic trap of "everyone-he" and "ones-his" is almost always avoidable by couching remarks in the plural, or, judiciously, in first or second person. And anyway, it probably is high time that one changes his language. Or that we change ours. Of that humans change theirs. Or that you change yours. Or I, mine.

MEDIA WATCH

East of the Sun -- West of the Moon is the initial program in a series of radio programs in the humanities for children 8-10 years old. A large group of humanities scholars, radio producers, and youth specialists worked under an NEH grant to develop a series of programs covering a variety of subjects from ethical decision-making to mythology. Their initial effort was broadcast on November 18 and is available in cassette form for $9.00 to anyone who would like to use it in part or whole at other times. The funding has not developed to cover the costs of developing instructional packages to accompany the program, so that only the original 90 minute program itself may be obtained by writing The Children's Audio Service, P.O. Box 4015, Chapel Hill, N.C. 27515-4015.

Videotape programs prepared from NEH-funded seminars for museum personnel by the American Association for State and Local History are now available for purchase. While some of these relate to technical and exhibit-design matters, all are on the interpretation of history through museums. "Interpreting the Humanities Through Museum Exhibits" features as speaker Fred Schroeder, editor of HUMANITIES EDUCATION. Betamax and VHS formats are available at $75 per half-hour program. Write to Education Division, AASLH, P.O. Box 40983, Nashville, TN 37204.

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HUMANITIES EDUCATION

HumaNews

Official Newsletter of the National Association for Humanities Education

EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publications, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts interdisciplinary education. Such announcements should be submitted at least three months in advance of events or deadlines to ensure properly timed publicity.

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THE NATIONAL ASSOCIATION FOR HUMANITIES EDUCATION: A POCKET HISTORY FOR NEW MEMBERS

NAHE originated in 1968 as a product of a series of programs sponsored by the New York State Department of Education. The organization grew rapidly and from the outset has had a membership that encompasses the spectrum of American education, including college professors of humanities and fine arts, secondary and elementary school teachers and professional education instructors, consultants and administrators. While expousing no dogma or theoretical school, NAHE and its members have adhered firmly to a core of great works of human thought and expression, to the integration of these around major themes of human values and issues, and to a continuous quest to relate the arts and humanities to contemporary issues and to our students.

During the decade of the 1970s the organization was extremely active, publishing guidelines for teacher preparation in interdisciplinary humanities and related arts in response to the revolution in curricula that spawned so many elective courses nationwide. NAHE also published for a decade HUMANITIES JOURNAL and the newsletter HumaNews, and it sponsored major biennial conventions. As with many professional educational organizations, the hard times of recent years forced NAHE to cut back on conventions and redefine publication programs.

TODAY'S NAHE AND YOU

When the National Association for Humanities Education revamped itself in 1983, it reasserted the decade-old mission to serve and promote "the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions." NAHE also proposed to publish a journal that was "too useful to throw away." That is an ambitious goal for an organization (the only one now or ever) dedicated to interdisciplinary humanities teaching in all settings: colleges, secondary schools, museums, and public programs. This is the reason we have chosen the innovative looseleaf format: members can easily preserve their "own" magazine and send other articles on to friends.

Membership in NAHE continues to grow steadily. More than half the members are professors in liberal arts colleges and universities, but during the past three months we have been seeing a significant increase among museum educators, secondary school teachers and community college instructors. We like this variety and enjoy the challenge of trying to achieve a balanced offering in the magazine. The Executive Committee reminds members that we are a membership organization, and that the life of NAHE depends upon each person's continued interest. In this issue, we have postponed the "News About Members" feature because we received too few communications. It seems that the easiest things to write are the hardest to do (beginning with writing a check for renewal, in some cases!).

In addition to "easy" writing, we have a number of more demanding jobs open to volunteers. Elsewhere in this issue will be found advertisements for book reviewers, for a special issue, and for a newsletter editor. We welcome contributions of abstracts of relevant journal articles and funded curricula, prepared in the style of our Abstracts and Reviews section. And if your talents lie in the direction of organizing conferences, NAHE is ready to resume national conventions. We'd like to have suggestions from experienced leaders and energetic newcomers.

UPCOMING

The Medieval Monastery is the subject of a three-day conference in Minnesota May 14-16, 1985. Papers on all aspects of monastic life and architecture will be presented on the Minneapolis Campus of the University of Minnesota. On the middle day, the conference will move to St. John's Abbey at Collegeville for a tour of the world's largest collection of monastic manuscripts, lunch with the Benedictine Brothers, and performances of music, dance and interpretive lectures by Concentus Musicus. "The first section of the lecture-demonstration will illustrate some of the abbey's functions as school, employer, refuge, etc." Contact Andrew MacLeish, English Department, University of Minnesota, Minneapolis, MN 55455.

The 1985 meeting of the **American Association of Museums** will be held in Detroit June 9-13. Registration fees are high ($95), but as always the museum tour activities at AAM are exciting and informative. Some sessions of particular interest to humanities educators include "Museums and Schools: Partners in Education"-- Topics to be addressed include field trips keyed to the curriculum; museum-to-the-schools programs; museum work experience programs for students; teacher workshops; development of loan collections; and funding sources for new and innovative programs. Emphasis is on the use of collections. "Allies in the Schools: Programming for Teachers"-- A discussion of how to determine goals for teacher programs and ensure consistency with the real needs of a teacher audience. Includes a presentation of a teacher training model that uses the museum more effectively and encourages development of observation skills. "Educators, Curators and Designers: Creating Exhibitions"-- With two goals of the Commission on Museums for a New Century being the redefinition of the role of museums as educational institutions and the explication of the value-laden nature of interpretation, educators need to be more intimately involved in museum exhibitions. This session will examine the role of educators, curators and designers in the selection and planning of exhibitions. Write or call the American Association of Museums, PO Box 33399, Washington DC 20033 for further information.

English Journal, the official journal of the secondary section of the National Council of Teachers of English, is developing a special issue for November 1985 (deadline for articles, June 20, 1985) on

Humanities and the English Teacher. Possible topics: What are the humanities? Should they be taught in a special class or in the English class? Using art/film/music/philosophy to teach composition/literature/language. Preparations of the humanities teacher. Third world literature in a humanities class. New approaches for teaching humanities. Send articles or inquiries to: English Journal, Ken Donelson, Editor, College of Education, Arizona State University, Tempe, Arizona 85287. And don't forget that Humanities Education provides opportunities for you to get your ideas and experiences before other humanities educators. Elsewhere in this issue you will find calls for book reviewers and for newsletter editor, as well as editorial policies and guidelines for articles in our magazine.

The School of Music of the University of Michigan, Ann Arbor, will host a conference August 9-15, 1985, on **Black American Music**. A varied fare, from lectures to master classes to recitals and panel discussions, is planned for the six days, the purpose of which is to assess the impact of Black American music on world music and cultures. Scholars and composers such as Eileen Southern, Geneva Southall, Wendell Whalum, George Walker, Samuel Floyd, and Josephine Wright are scheduled to participate.

The **Association for Integrative Studies** announces a change in venue, to wit, the Fall 1985 conference will move from Stockton State College to *Eastern Kentucky University*. The conference will be held on October 17 to 19, 1985. The theme will be "Higher Education at the Crossroads: Critical Choices and the Role of Interdisciplinary Studies." Dr. Joseph Kockelmans of Pennsylvania State University will be the keynote speaker. Dr. Kockelmans is the editor of *Interdisciplinarity and Higher Education* and one of the nation's most prominent philosophers. The newly combined Pedagogy and Politics Network will be conducting a workshop on the problems of teaching interdisciplinary courses on traditional campuses (as opposed to interdisciplinary or problem-oriented institutions). The workshop will emphasize sharing of ideas and defining solutions to problems, not the formal presentation of papers. Anyone wishing to take part in the planning process can contact Michael Field in the Honors Program of Bemidji State University at Bemidji, MN 56601. He'd be delighted to hear from you. For general information, write to Professor Ann Brooks, Humanities, Eastern Kentucky University, Richmond KY 40475.

The Twenty-Fifth Annual Conference of the **Association for General and Liberal Studies** October 31 - November 2, 1985 at the Westin Peachtree Plaza Hotel, Atlanta, Georgia. The conference theme is "Liberal Education: Expanding Horizons in a Shrinking World." The conference will provide a forum to explore innovative ways of addressing issues such as: The need for general education reform to bring coherence to an everexpanding knowledge base; the challenge of developing students' ability to understand and contribute to the world community; the responsibility of enabling students to live productively in a technologically advanced society; and the importance of preparing students to make responsible value judgements in a rapidly changing environment. The registration fee for the conference will be $75 prior to September

30, 1985, $85 thereafter. Membership in AGLS is $20 per year. For conference information; call or write to: Dr. Elliott W. McElroy, Division of Humanities, Clayton Junior College, Morrow, GA 30260, (404) 961-3420.

The annual meeting of the **National Council for the Social Studies** will be held in Chicago this fall. The theme is "Successful Social Studies: Classroom Excellence." Meetings will be November 22-26, 1985. Contact Peter Stavros, Director of Meetings, NCSS, 3501 Newark Street, Washington DC 20016. 202-966-7840.

The **American Culture Association** will hold its 1986 convention at the Atlanta Hilton Hotel April 2-6, meeting jointly as always with the Popular Culture Association. One of the sectional areas of ACA is on "Academics, Curricula and Teaching." The scope of this area is very broad, including not only historical papers on American education, but presentations on teaching and learning in contemporary American culture. The emphasis is on interdisciplinary approaches to humanities, American studies, history, women's and minority studies, gifted education, writing, etc. These conventions are lively and boundlessly varied with over one thousand participants giving research reports on folklore, popular television, material culture, science fiction, literature of the sea, sports, local history, medieval literature, cultural geography, regional writers and more.

Proposal for panels and discussion groups are welcome as are individual papers on educational topics. You may procure general announcements by writing to "1986 PCA/ACA Convention," Popular Culture Building, Bowling Green State University, Bowling Green, OH 43403.

One-hundred word abstracts of proposals for panels or papers on education-related topics should be sent before October 1, 1985 to: Dr. Marie Campbell, ACA Academics Area Chair, Mt. St. Mary's College, Emmitsburg, MD 21727.

Having problems with your copies of HUMANITIES EDUCATION?

We now have attractive press-on labels that can be fixed to the spine or the cover of the looseleaf binder in which you are keeping your copies. These labels are available postpaid @ 3 for $2.00. Make your check payable to NAHE and mail to HUMANITIES EDUCATION, Philosophy & Humanities, UMD, 10 University Drive, Duluth MN 55812. Please enclose the order slip.

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EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with content that draws upon the human cultural heritage, methods that derive from the humanistic disciplines, and a purpose that is concerned with human values.

What is an "integrated humanities course"? Courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable and useful.

Format? Typed double-space on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. For the present we are unable to print half-tone illustrations or photographs and we are not staffed to redraw charts and diagrams, but camera-ready line work is very welcome. We can use written material of two lengths: one or two pages (300-700 words) for practical tips, sample assignments, commentaries, etc.; and articles of four to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions.

Copyright? With rare exceptions all material will be available to subscribers for personal non-profit educational uses without permission. Republication in any form, whether or not for profit is the exclusive right of the individual author and the editor.

Other editorial policies? Unsolicited material can only be accepted from paid member-subscribers. The editorial staff is not paid and most editorial work is done as a personal overload. Consequently we are obliged to carry on correspondence by inexpensive form letters and cards. All material submitted is subject to minor editing and rewriting, but we ask all contributors to have their work proofread carefully before mailing. We hope that all contributions will be of publishable quality, but there will necessarily be rejections because of space limitations and need for balance in topics, educational settings and current interests.

WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

*THEORY "Piaget and Theories of Integrated Study"

*ADMINISTRATION "Crediting Departments for Team Teaching"

*HISTORY "Nineteenth-Century Multi-Media at Chautauqua"

*RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

*"What you should know about teaching novels in a philosophy course"

*"Pre-teaching history students for an art museum field trip"

*"How to help non-musicians to follow a score"

*"A designer speaks of humanities bulletin boards"

*"Getting adults to role-play in public humanities programs"

*"Understanding Oedipus: An Actor's View"

What we don't want:

*Creative writing by teachers or students (it doesn't relate to our purpose)

*Syllabus outlines (curricula should be explained, not listed)

*"The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)

*"Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)

*"Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

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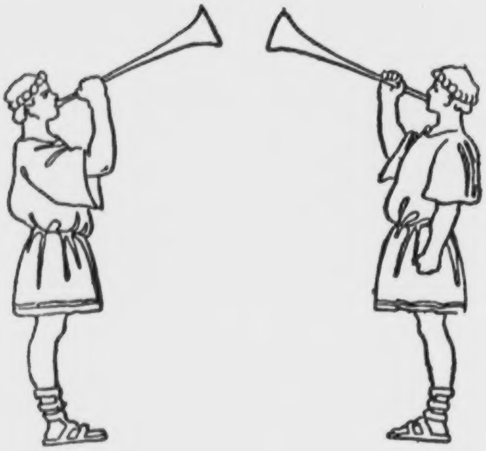

A CALL FOR BOOK REVIEWS AND BOOK REVIEWERS

Anyone interested in being a Humanities Education book reviewer should fill out the form below, clip, and send to the Book Review Editor. Reviews and books appropriate for review should follow the same editorial guidelines as for articles. We are interested in positive reviews of good books which will be useful to our readers. Book reviews should be typed double-spaced and normally be no more than three pages in length. Unsolicited reviews will be accepted for consideration, although the Book Review Editor should usually be consulted before reviews are submitted. Complimentary copies of books to review may be requested through the Book Review Editor. All correspondence concerning Book Reviews should be sent to James Mehl, Book Review Editor, Department of Humanities, Missouri Western State College, St. Joseph, MO 64507.

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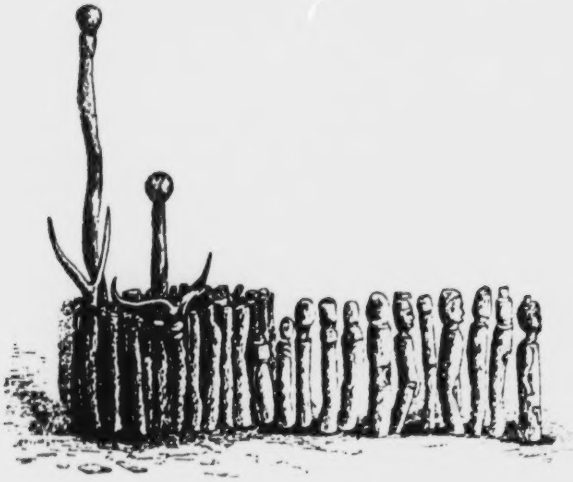
HUMANITIES EDUCATION

is planning a thematic issue on

RITES & RITUALS

HUMANITIES EDUCATION is planning the first of a series of thematic issues on RITES, RITUALS AND HUMANITIES TEACHING. If you teach a course or have prepared other educational programs exploring aspects of rites and rituals, we will welcome proposals for articles of eight to ten pages length and shorter descriptions of techniques, favorite resources, or learning activities. Theoretical, historical and critical topics are welcome, but only if they relate explicitly to classroom or educational practice. Some topics that might be of interest to readers are: rites of passage in the arts and life; pagan ritual as an approach to classical drama, music appreciation by way of ritual music, cross-cultural comparisons as a means to understanding American secular rituals, etc. The ritual deadline for proposals or completed articles is Halloween, of course. Write to Fred Schroeder, Editor, HUMANITIES EDUCATION % Philosophy & Humanities, UMD, Duluth, MN 55812.



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ISSN 0882-5475

VOLUME II, NUMBER 3 SEPTEMBER, 1985

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HUMANITIES EDUCATION is published by the National Association for Humanities Education
with editorial offices at the Department of Philosophy & Humanities
University of Minnesota, Duluth, Duluth, MN 55812

The University of Minnesota is an Equal Opportunity Educator and Employer.

VOLUME TWO: NUMBER THREE: SEPTEMBER, 1985

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Published three times annually by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Assistance for the production of HUMANITIES EDUCATION has been provided by the College of Liberal Arts, UMD, Robert Franz, Acting Dean. Subscriptions are $12 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Philosophy and Humanities, UMD, Duluth MN 55812.

CONTRIBUTOR INFORMATION

Contributors should consult the Editorial Policies sheet carefully. As will be seen, HE is wide-ranging, quite permissive and has no "party line" in respect to definitions of **humanities**, **interdisciplinary** and **education**, but the wide boundaries are nonetheless firm. Please do not submit articles over ten pages long unless you are planning to revise. We particularly seek brief (1-4 page) items of a "how-to" nature for CONNECTIONS. Deadline for Spring is Washington's Birthday; deadline for Fall, the Fourth of July; deadline for Winter, Columbus Day.

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THOMAS R. McDANIEL

THE EXCELLENCE MOVEMENT & HUMANITIES EDUCATION: QUESTIONS & CRITIQUES

Those of us who work in colleges--teaching teachers, consulting in school districts, writing and thinking about educational issues and ideas--have not had much "input" (as we have learned to say) into this phenomenon we call the "excellence movement." For most of us, I venture to say, this movement--like Hurricane Elena--gathered its strength on the periphery of our territory and then swept across our field of vision with surprising force and velocity. This is not to suggest that the legacy of the movement will be marked by a path of destruction. But what _will_ the legacy be and, more especially for us, what implications does this contemporary gale-force phenomenon have for humanities education?

The purpose of this article is to begin to answer the questions above by identifying some (by no means _all_) of the pertinent issues, ideas, and questions that humanities educators should, in my judgment, address. Here I would ask us to consider four special role-related questions that humanists could deal with for the benefit of prospective and experienced teachers, practicing administrators, the academic community, and the public. My own view will be primarily that of the educational philosopher interested in humanities education at both the school and college levels.

Question #1: What do humanists mean by the term "excellence?"

We might think that "excellence" in humanistic education is a call for a higher degree of mastery of the content of the western humanistic tradition. Such a definition of "excellence" suggests, as humanists often have, that the great truths have already been discovered, that humans are fundamentally the same from age to age, and that an education in the classical humanities exposes students to the best--that is, most excellent--that humanity has been able to produce in the realm of ideas and culture. It is in this respect that William Bennett, in the recently-released report _To Reclaim A Legacy_, laments:

> It is we educators--not scientists, business people, or the general public--who too often have given up the great task of transmitting a culture to its rightful heirs....We must blame ourselves for our failure to protect and transmit a legacy our students deserve to know.

To the extent that schools (and colleges) can expose students to more of the great truths in the historical humanities, to that extent they can move toward "excellence."

Other humanities educators may see in the term "excellence" a call for greater efforts to provide an education that will help students to see the inter-relatedness of disciplines, ideas, or main themes in the humanities. For the student, educational excellence is measured against the holistic understandings that the student is able to synthesize from humanistic studies so that a coherent pattern of truth and meaning begins to characterize the student's vision of the "good life." Such a student sees life in its breadth and depth, enriched by a connectedness to the context of human achievement itself. To the extent that schools (and colleges) can nurture interdisciplinary studies, to that extent they can move toward "excellence."

Still other proponents of humanistic education would define "excellence" in terms of a development in the student of creative problem-solving abilities that allow the student to analyze contemporary and future issues with a keen sense of intellectual insight nourished by studies in the humanities. This view of "excellence" gives special attention to humanistic processes that promise to help society critique itself (an idea as ancient as Socrates) and to employ human reason in the quest for new solutions to perennial problems, new values in a world of change, new interpretations of human dignity in a dimly perceived future. To the extent that schools (and colleges) can sharpen the intellect of every student who will live in a world tomorrow that will be unlike the world today, to that extent they can move toward "excellence."

Which of these definitions of "excellence"--or even others I have not suggested--shall we adopt for a platform of reform? Most current reformers in the excellence movement favor the mastery of content concept in my first definition above. This certainly seems to be the perception of former N.E.H. director William Bennett and his Study Group on the State of Learning in the Humanities in Higher Education. I will have more to say about this content mastery idea in response to the second question I would like to raise.

Question #2: What assumptions underlie the excellence movement and what implications do such assumptions have for humanities education?

The excellence movement tends to assume that business leaders and politicians in state houses are the source of power and authority for educational policy. Some power is also claimed by liberal arts proponents in colleges and universities who have been criticizing schools for some time now for their perceived emphasis on the "frills," on socialization, on athletics, and on vocational studies.

A second assumption that seems to undergird the position advocated by proponents of the excellence movement is that test scores are the best indications of excellence. The commission reports tend to focus on academic deficiencies at the secondary school level--declining SAT scores, for example--but in most of the literature on excellence there seems to be an assumption that once tests of academic skills and subject matter knowledge improve, then we can claim to have produced "excellence."

A third assumption is that American education will become "excellent" only if we adopt a common core of academic subjects that all students would be required to complete (and presumably master, as judged by a standardized test). Some proposals--such as Mortimer Adler's The Paideia Proposal--would return schooling to a classical essentialist curriculum with very few electives; others propose a list of common subjects. For example, the National Commission on Excellence in Education calls for the "New Basics": English, mathematics, science, social studies, computer science. The Carnegie Foundation report of Ernest Boyer, High School, recommends that required courses be increased from one-third to two-thirds of the total units necessary for graduation. Bennett's To Reclaim A Legacy asks colleges to concentrate on a core of humanistic studies that should include the origin and development of Western civilization; masterworks of English, American, and European literature; history of philosophy; and foreign language.

There are many other assumptions that we can identify and analyze. These assumptions in toto give expression to the implicit (as well as explicit) purposes of education that characterize the proponents of educational "excellence."

Question #3: How do excellence proponents deal with the question of values?

The humanities have always had a special interest in values, and humanistic studies never pretend to be value-free. Philosophers see the human being as a "valuing" organism as well as a "knowing" organism, and consequently, axiology is a major area of study for philosophers of education. In Philosophy and the American School, Van Cleve Morris and Young Pai go so far as to claim:

> . . . [P]hilosophy and education are really two versions of the same activity. They both ask 'What can we make of man?' Philosophy asks it in a macrocosm - - 'Man.' Education asks it in microcosm - - 'men.' So philosophy is indeed [as Dewey says] 'the generalized theory of education.'
> . . . For if some value, some program, some life choice is seen to be good for Man it must be good for individual men and women. Philosophy, most especially the study of axiology,

> examines, analyzes, and suggests values; education 'tries them out' on individuals (pp. 208-209).

What values would excellence proponents try out on American students?

One value that this movement stresses is discipline, both intellectual and personal. On the intellectual side, excellence proponents stress mastery of basic skills and traditional content. It is "good" to know the three R's, to develop "thinking skills" and problem solving ability, and to master a common core of traditional content in history and language. As *A Nation at Risk* declares, "our concern . . . includes the intellectual, moral, and spiritual strengths of our people which knit together the very fabric of society. The people of the United States need to know that individuals in our society who do not possess the levels of skill, literacy and training essential to this new era will be effectively disenfranchised . . . ." On the personal side, this movement stresses rather traditional discipline practices to ensure good order and peaceful classroom climate. Wayson and Lasley conclude in their recent article on "Climates for Excellence" (*Phi Delta Kappan*, February 1984, pp. 419-420) that "the emphasis is on getting students to conform by increasing their school involvement and commitment." They also contend that schools with effective discipline have behavioral codes for students where behavioral expectations are clearly delineated: "Students know what is expected of them, and they need not spend time trying to figure out what constitutes appropriate conduct."

A second value that the excellence movement embraces is competition. Much of this movement must be viewed as a reaction to the values espoused in the neo-progressive reforms of the 1960's. Then stress was placed on cooperation, sharing, consensus, and community--especially for the poor and the black. To provide "choice," "access," and "belongingness" schools were expected to de-emphasize homogeneous grouping, academic honors and recognitions, and even grades. These were the practices that John Holt told us explained "How Children Fail." But the excellence movement stresses the necessity for our country, schools, teachers, and students to be "the best."

It is in this respect that we are now seeing many proposals for merit pay and career ladders--both attempts to provide ways for the best teachers to be rewarded for their demonstrated superiority over less effective teachers. For students we are seeing more program emphasis and funds for the gifted. If one examines such reports as *Action for Excellence*, it becomes clear that many reformers see the absolute primacy of a more competitive economic system. That report says: "And surely education for economic growth is a worthwhile goal around which to organize our efforts to rally the American people in the cause of improving the nation's schools." Higher standards, tougher courses, more work, the weeding out of weak students and teachers--such recommendations permeate the excellence literature and the legislative reforms in several states, and these recommendations directly or indirectly support the value of competition.

Question #4: How valid and enduring a philosophy guides the reformers--legislators, academics, business leaders, and others--who now espouse education for "excellence"?

The Chinese say, with characteristically wise understatement, that it is difficult to prophesy, especially in regard to the future. Will this movement produce "better" schools, curricula, students, and teachers? Or will it founder on the educational shoals, as have so many bandwagon fads in American educational history? Educational reforms often succeed when there is a clearly defined and agreed upon agenda with a broad basis of support in the public and in the education profession. Do we have in this case such a definition and such a consensus?

I am not sure that we do. It is not enough to know what one is against; there must also be a reasonably clear vision of the kind of educational product and process one is for. What may pass for apparent consensus in a relatively peaceful era, a reasonably conservative era, an era in American life that tends to focus on traditional values and ideologies, may disappear during a period of turmoil, social ferment, and change. Consider the protest and reform of the turbulent 1960's that followed the tranquil "happy days" of the 1950's. What will happen to the "excellence agenda" should we--God forbid--enter another period of social unrest, political activism, and student dissent? Actually, we can be assured of only one thing: that which was considered essential in this, our present period of reform, will seem inadequate for the new era.

Finally, I wonder whether we can indeed mandate excellence--or somehow will it--from the outside. From all that I can tell from the current research on school effectiveness and school reform, what is absolutely crucial to change is the involvement and commitment of excellent teachers who are no mere puppets to be manipulated. Of course we have some outstanding teachers in humanities in both schools and colleges, but much credible research indicates that our best teachers are leaving the profession, and the new generation is less well qualified intellectually than previous generations. Why this is so is the subject of another discussion; that it is so is well documented. Can we somehow require, from increasingly less capable teachers, new and higher levels of teaching excellence? I am doubtful.

I do not like to close on a negative note. I could be (and hope I am) entirely wrong in this less than sanguine conclusion. It has been said that in education we plant a tree and then, every three months, pull it up to look at the roots so we can see how well the tree is doing. I am waiting to see just when the "excellence" tree will be pulled from its foundation for inspection.

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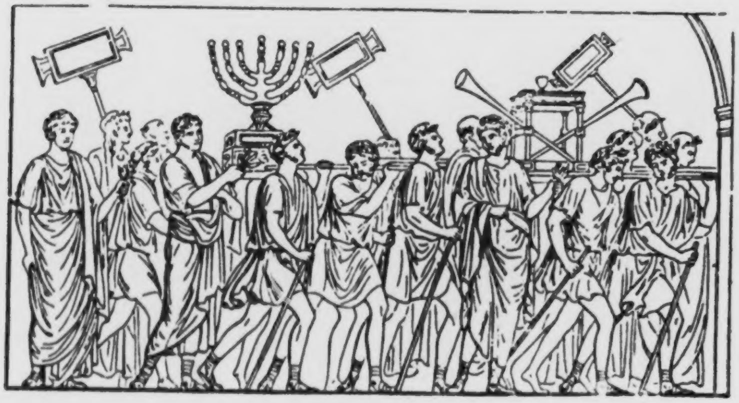
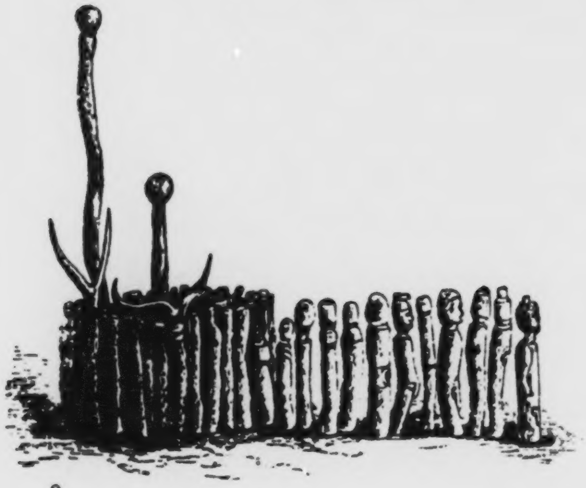
HUMANITIES EDUCATION

is planning a thematic issue on

RITES & RITUALS



HUMANITIES EDUCATION is planning the first of a series of thematic issues on RITES, RITUALS AND HUMANITIES TEACHING. If you teach a course or have prepared other educational programs exploring aspects of rites and rituals, we will welcome proposals for articles of eight to ten pages length and shorter descriptions of techniques, favorite resources, or learning activities. Theoretical, historical and critical topics are welcome, but only if they relate explicitly to classroom or educational practice. Some topics that might be of interest to readers are: rites of passage in the arts and life; pagan ritual as an approach to classical drama, music appreciation by way of ritual music, cross-cultural comparisons as a means to understanding American secular rituals, etc. The ritual deadline for proposals or completed articles is Halloween, of course. Write to Fred Schroeder, Editor, HUMANITIES EDUCATION % Philosophy & Humanities, UMD, Duluth, MN 55812.



SHARON SCHOLL

HUMANITIES IN BUSINESS & PROFESSIONAL INSTITUTES

One of the most useful and seemingly successful roles the Humanities play is in the continuing education of people in business and the professions. Dozens of major corporations, including IBM, Texaco, General Electric, and many banking, investment and insurance companies send executives to Humanities institutes. The Dartmouth Institute, the Wabash Institute, the Aspen Institute, the Stanford Institute, and the Washington and Lee Institute are the most widely known. How do companies benefit from such instruction, and why teach the Humanities rather than advanced technical subjects?

Companies typically send middle management executives in their thirties and forties, people who have been narrowly and technically trained in their collegiate years, and who will soon be called upon to make decisions of large consequences and uncertain outcome. According to Fred Greene, director of the Williams College Program: "This is an intense course intended for managers who are making the move from specific areas of technical or business expertise into the top executive level, from specific problem-solving responsibilities into broader areas where judgmental decisions will be required. The purpose is to stretch their thinking and their frame of reference, to challenge them intellectually, and provide a cultural and historical framework in which they can operate and make more informed decisions. It's the enhanced decision-making capacity that is the payoff for the sponsors."

Washington and Lee's published descriptions stress the difference between their institute and a management development workshop or one in decision making analysis. The Humanities-based program is created to enable participants to understand the whole cultural load of ideas, values, emotions, ethical principles behind all decisions, to identify these varied elements, and to respond to them creatively. A related goal is to increase their ability to think and communicate analytically and precisely. The Dartmouth message is that "Many who come to (the institute) tell us afterwards it was one of the most profoundly moving experiences of their lives. They no longer take viewpoints for granted, (they) examine issues more carefully, (and they) read more broadly as a result." Bill Ketchum, personnel director for AT&T

responds, "Key personnel tend to be working hard and spread thin. One motive in sending them to a program that is a complete change of pace is to make sure personnel we regard highly in performance and potential get a chance to step back from the nitty-gritty, to think about world issues for a change. The company sees value in this."

The Wabash Institute spokesman summarizes the rationale for the choice of the Humanities as the major educational fare for these institutes: "the persistence of the liberal arts in western culture seems to justify the notion that they are important in the lives of men and women; the success of liberal art graduates in general management as distinguished from the management of technical and specialized aspects of corporations seems to justify the confidence we have that such a program as ours should be considered by corporations wishing to develop excellent people within their own ranks." The Washington and Lee published material is more direct: "The literary and philosophical texts depict man and his decisions at some distance, both in time and space, from the modern world. Thus they allow a sufficient detachment necessary to the cultivation of analytical skills that can be employed in examining contemporary issues in business. Second, because literature and philosophy reflect the timeless essence of humanity, they can sharpen our perceptions of enduring values and allow us more complete and more intense visions of the human condition." The many letters from ex-students liberally quoted in the literature of these institutes stress the sense of increased personal resourcefulness and respect for the intangibles of human life. However, institutes are not entirely bookish affairs where people go about for days on end buried in verbiage; most feature concerts, excursions to art collections, theater evenings, films and discussions - in short, involvement in the whole range of contemporary cultural resources.

Institutes for business and professional persons are more alike than not; yet each has its own background and personality. A sampling of four such programs can suffice for this brief overview. One thing they have in common is a limitation on the number of participants - from fifteen to twenty-five, depending upon staff and resources available. Another is the condensation of time, from two to five weeks over one or more summers. Costs run accordingly from five to seven thousand dollars. This fee does not turn a profit, according to most institute directors, but it pays the bills, generates much goodwill, and keeps campus facilities occupied during a slack season. Judging by their publicity, they are oppressively masculine, though mention is occasionally made of the attendance of wives.

Wabash Executive Program
Dr. Eric Dean, Director
Wabash College
Crawfordsville, IN 47933

The Wabash Executive Program claims to be among the first such designs. Founded nearly thirty years ago as the Personnel Development Program, it has shifted gradually toward an academic base, omitting the psychological counseling aspect. Eric Dean, the Director, describes the participants: "Businessmen and women, especially those about to take the step from technical managing to a broader ranging management position, come to campus for a program to expand not their specific job skills but their entire world view.

"While studying everything from international politics to the origins of the universe, from the Declaration of Independence to The Death of a Salesman, they build the wide-ranging intellect and ability to cope with ambiguity which have typically been of consequences of liberal study."

Wabash hosts a seven week program, split into an initial three week period and two week periods over the next two summers. The plan is roughly historical, starting with the ancient Greeks and Hebrews and ending with the rise of science in the nineteenth century. The second summer focuses upon American life and our historical, literary, religious, and institutional traditions. The final year concentrates upon such major collision points as urban life, genetic engineering, worker alienation.

The contents of the curriculum are largely of the "great books" variety, though not confined specifically to the philosophical realm. The first year of a recent institute included such works as Plato's Apology and Crito, Voltaire's Candide, Marx's Communist Manifesto, Russell's Authority and the Individual. The second year, with its American focus, includes Twain's Huckleberry Fin, Tocqueville's Democracy in America, and Miller's The Crucible. The third season centers on modern issues with the objective of demonstrating that they are not unprecedented in human experience. To that end, such works used are Plato's Meno, Machiavelli's The Prince, and Baldwin's Fire Next Time.

Activities are reading, discussion, writing and speaking, along with a physical conditioning program. The reading material, which forms the continuum of each course, is sent out to be read ahead of time because reviews and speeches based upon them form daily assignments. The burden of discussion falls to the group; faculty see that it is productive. Tutorial sessions are offered in addition to the group work; these typically center on honing speaking and writing style. The personal element carries on from year to year in the form of renewed acquaintences. The faculty, which includes a core of Humanities instructors, is also stable from year to year.

Williams College Executive Program
P.O. Box 116
Williamstown, MA 01267

The Williams College Executive Program has also been in place for nearly thirty years and aims to place its participants in contact with the major currents of American thinking on the pressing issues of contemporary life. The leadership believes that certain groups or types of people will derive most benefit from such a program: highly trained technicians, those persons previously limited to business administration or finance; persons who lack a college degree; and foreign nationals who need greater understanding of the roots of American culture.

The Williams College program is single five week session combining lectures, discussions, and field trips. It is structured around well defined disciplinary units which run in hour long segments of varied arrangement from day to day. Some courses are clearly business related; others are not. Economic Issues deals with the problems of expansion and stability, the role of government, international money policies, the use of economic growth, and other such inclusive matters. The political science offering tackles the relationship between constitutional principles, actual government machinery, and changing national needs. Foreign Policy surveys dominant policy choices in relation to the communist block, the Third World, and national defense. Professional Ethics provides a survey of Western ethical thinking from Plato to Sartre and applies philosophical theory to personal choices on abortion, euthanasia, etc., and professional theory to choices in hiring and firing, computer information privacy, environmental health, etc. Determinants of Behavior condenses the most recent issues in heredity and environment and such approaches as behavior modification.

The purely Humanities elements are a literature course surveying works by such American writers as Hemingway, Frost, Lowell, Updike, and Bellow. A music course introduces the major designs of music, its social and economic implications, and features live performances of the Boston Symphony at Tanglewood. An art course surveys the main trends in American architecture, furniture, and painting from Colonial times to World War II. Field trips to Hancock Shaker Village and Francine Clark Art Institute highlight this segment of the program. Drama introduces participants to stage production, collaboration patterns, and texts, using the Williamstown Theater Festival as a model for discussion. Film is examined as a device for narration and features two classic films with analysis and discussion.

Striving to accommodate hectic work schedules, this program will allow a split schedule of half one summer and the other half the following summer. It also stresses physical exercise, though no special program is established to diagnose and prescribe an exercise regimen. Freedom to explore some of the cultural riches of the surrounding area is an important consideration in weekly scheduling.

Institute for Executives
Washington and Lee University
Attn: Robert Fure
Lexington, VA 24450

The Washington and Lee Institute for Executives is a two week program with the subtitle "The Human Factor in Management Decision: A Seminar in Business Ethics." The ability to sort out competing values and conflicting ethical principles, and make justifiable decisions is the main focus of instruction. The curriculum balances two seemingly incongruent elements, specific business issues of pressing immediacy and historic literature and philosophy found in classic works. The purpose is to understand that values which appear in business also operate in other contexts. The underlying faith is that there are approaches which will help resolve competing values.

The Washington and Lee program was begun with a substantial grant from the National Endowment for the Humanities, which enabled the planners to draw on the experience of older programs via paid consultants. The grant source probably had much to do with the decidedly Humanities base of the institute. Though the list varies from year to year, the reading assignments run the gamut from Cardozo's _The Nature of the Judicial Process_ to Faulkner's _The Bear_. Other genres that are well represented include plays such as Shakespeare's _Richard II_, _Measure for Measure_, and _Anthony and Cleopatra_. There are religious works such as Tillich's _Dynamics of Faith_, Kierkegaard's _Fear and Trembling_, and Niebuhr's _The Responsible Self_. Thoreau on _Civil Disobedience_, Emerson's _Essays_, Borges' _Labyrinths_, and Emily Dickinson's poems are also part of the mixture.

Each day begins with lecture and discussion based on one such work and moves in the afternoon to analysis of a specific business case which has connections with the morning text. Discussion is broadened to the many guises in which the underlying issue may present itself. In comparison with other institutes, this one seems to have a sharper focus and more completely literary base. Its brevity may account for a less expensive design which would otherwise include the arts, cultural activities, and field trips. It aims at analytical skills in a daring fashion and obvious intensity.

Humanities and the Professions
Brandeis University
Sydeman 108
Waltham, MA 02254

Business executives are only one segment of the adult working community which has benefited from these Humanities-based programs. The Brandeis University Humanities and the Professions offering has encompassed health professions, the judiciary, and educational administration. It was created in 1980 to respond to the conditions described by a variety of professional people - gruelling work loads, oppressive bureaucracy, socially critical labor without commensurate recognition. The plan is to use literary classics to help participants gain a better perspective on themselves and their social roles, and to explore their relationship to their professional work.

Unlike the multi-week institutes, the Brandeis seminar is a one day effort supported in part by the Massachusetts Foundation for Humanities and Public Policy and the Exxon Education Foundation. It has received an exemplary award from the NEH for the program for district court judges, a description of which may serve as an example of the type of construction used.

About 150 judges had participated by June of 1984 when the National Law Journal did a feature story on the seminar. They meet in groups of eighteen to discuss puzzling questions about human choice that appear both in literature and courts of law. Assigned texts are sent to participants six weeks in advance; they generally consist of short novellas and plays. Such works as Balzac's Colonel Chabert, Conrad's Heart of Darkness, Camus' The Stranger, Porter's Noon Wine, and Baldwin's Sonny's Blues are used to spark discussions of law and morality, legal inequalities, judicial bias, and many other topics.

Judges cite the advantages of being able to reflect, of having contact with other judges in sympathetic surroundings, and renewing their moral courage in the face of overwhelming social grief as special rewards of the day. The effort is being expanded to include prosecutors, public defenders, probation officers, and a host of other law-related work roles. In recommending the program to colleagues in other states, Massachusetts Chief Justice Edward F. Hennessey stated, "It represents a rare and imaginative approach in addressing problems of the judiciary which go by the name of 'burnout'."

The whole area of what is sometimes termed "applied Humanities" is growing more complex and interesting all the time. As these programs attest, such efforts have long ancestry and quite laudable results. Some originated with scholars in the Humanities, but many came about because someone outside academia realized the applicability of literary, philosophical, and artistic matters to their own work. In a few cases one small group asked for a brief seminar which grew into a sustained and sometimes lengthier program. From all indications, some exciting teaching situations are available in these institutes and seminars, and the Humanities components appear to be well received.

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HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

(Editor's note: Contributors who would like to submit abstracts of magazine articles should send them directly to the editor, using the style and format that follow. Reviews of books and educational materials should be sent to the Book Review Editor, Dr. James Mehl, Missouri Western State College, St. Joseph, MO 64507)

QUESTION & CONNECT

"The College Course: Civilization in Question" by Peter G. Stillman in The Journal of General Education 36:1 (1984). Pennsylvania State University Press; University Park, PA 16802. $16.50/yr, $7.50/copy.

College courses are not the topic of this article, "The College Course" is the name of a course that political scientist Stillman and five other professors have taught at Vassar College since 1981. Like most interdisciplinary courses it was designed ad hoc, and Stillman is uncertain about its transference to other schools.

It is a unique course because of using the ubiquitous lecture-discussion format, but that format is rare at Vassar. Furthermore, Vassar is an exclusively liberal arts co-ed college, with no vocational or pre-professional majors. Finally, Vassar has a curriculum with no course requirements, with only a few distribution restrictions and with a strong trust in the students' ability to choose courses wisely. To outsiders, Vassar is a humanities paradise.

Yet, two faculty committees found a worm in the Garden: "students lacked courses that would integrate and unify their knowledge, that would approach the same problem, topic or text from different points of view, and that would give them a fund of liberal knowledge and a framework for asking fertile questions and making extensive connections among the courses."

The College Course was founded upon a number of negatives. It was not to be "core curriculum," it was not to be based on Books of Greatness, it was not to be structured around a closed theme. The course theme was "open" in its title: Civilization in Question.

Beginning with an examination of classical Athens as "one culture central to western civilization" it thereupon presented later attempts to "revitalize, re-shape or criticize" various aspects of the classical tradition. Thus, although the course does not trace the history of a pre-selected idea, it is alert for ideas and topics that may arise from careful reading and help to link one document to others.

Interdisciplinarity is partly inherent in the readings: Homer, St. Augustine, Machiavelli, Marx, Freud, Ghandi, Fanon and others, but primarily the integration results from Stillman's favorite part of the project, the faculty team seminar. The importance of the faculty seminar is pointed up by Stillman's startled self-discovery that of the twenty text that were selected for the College Course, he had actually read only seven before teaching (and taking) the course. That experience would surely be common for most humanities teachers, who also might find, as Stillman did, increased understanding of the insights of other disciplines "and at the same time a re-cognition of the reasons that I prefer to study political theory rather than philosophy or history."

HA! HA!

"On 'looking over a ha-ha'" by Tilden A. Russell in The Musical Quarterly 1985 No. 1. G. Schirmer Inc., 866 Third Avenue, New York 10022. $28/yr, $8/single issue.

For teachers of interdisciplinary humanities, music is often the most difficult to interrelate with the verbal and visual disciplines. Turning from content to form, however, will sometimes yield illuminating connections.

Consider the ha-ha. Ha-ha's were a technological innovation in eighteenth-century English landscape architecture, being especially associated with the great William Kent. Fences and Walls were eliminated by ha-ha's, which are sharp slopes or little "cliffs" that divide the inner residential grounds from the wider landscape beyond, with its cattle, sheep, deer and dung. The illusion is that of unrestricted space and of being at one with nature -- that is, until you stroll to the edge of the precipice, at which time, startled by the trick played upon you and by the recognition that your natural freedom is bounded by artificial limits -- you cry out: Ha-ha!

And there are variations on the uninterrupted ha-ha. Some will have a path leading to an apparent portal on the edge of the ha-ha, thus intensifying the discovery of limitations. Others will have an actual breach in the ha-ha -- a continuing pathway, but enclosed by a formidable iron wall and locked gate. This is the type that is in Jane Austen's *Mansfield Park*, and Russell, an assistant editor of *Imago Musicae*, says that it serves to represent Fanny's moral goodness by her unwillingness to violate boundaries as opposed to Henry's and Maria's "impetuous lack of restraint," for they not only violate the gate, but the bounds of morality as they later commit adultery.

But what has this to do with music? Two prerequisites are needed. First is to understand that gardens are comparable to music in that "form is apprehended only gradually and... after the fact." The English "landscape garden" anticipates all other arts in the emergence of Romanticism. Second, we should ignore one-for-one comparisons, such as looking for a "sonata-form" in a garden. "The only parallelism is... aesthetic, involving the experience of restraint versus freedom in musical form."

Allowing this, Russell analyzes a number of Beethoven works for their uses of da capos (repeats) and codas (tail-ends) for deception and discovery: "The ha-ha like the coda performs two contradictory functions" having "an illusory *thematic* function of openness and continuity, ...subordinated to its true *formal* function of closure and completion." The Presto movement of symphony #7 has several da capos that are used for surprise, repeating where repetition is not expected, not repeating where it is expected.

MEET THE ELITE

"Art Museum Educators: Who Are They? by Terry Zeller in *Museum News*, June 1985. American Association of Museums, 1055 Thomas Jefferson St. N.W., Washington D.C. 20007. Single copy $4.

The backgrounds and training of college professors and school teachers may be somewhat different, but they are fairly predictable: the former learn subject matter in three increasingly specialized degrees, the latter learn one or two degrees of subject matter augmented by theories of learning and practical training in teaching.

How about art museum educators? Unlike professors, they have no extensive tradition, museum educational programs reaching back only to the first decade of this century. Nor do they resemble public school teachers, for there are no licensing regulations or standard training programs. To answer the question, Zeller, who chairs the Department of Education at the Rochester (N.Y.) Museum and Science Center contacted 127 art museums using questionnaires about individual art museum educators. Some results: ninety-nine percent possess college degrees, 64% holding master's, 9% doctorates. At both undergraduate and graduate levels, just over one-third majored in art history. Adding fine arts (studio) and art education to these gives about two-thirds art-trainees at both levels. (Around 10% majored in History/Humanities).

Sixty-one percent of the respondents had no experience teaching at either elementary or secondary level. Almost half visit schools in their areas fewer than three times a year. Three-fifths received their education at private colleges and universities; thus "Many art museum educators come out of well-recognized programs possessing the ...educational outlook and attitudes valued by art historians: expertise in attribution and connoisseurship, research skills and a solid grounding in the factual content and scholarly literature of art history."

Zeller's conclusions from these and other data are judiciously balanced but it does appear that many art museum educators do not regard themselves as part of the educational community, but rather as mini-curators. Although they work directly with public school children from all social backgrounds, there is an aura of elitism to art museums, and this certainly spills over into the education departments. On the other hand, very few collegiate teacher training programs are equipped even to approximate the level of art history/appreciation expertise that museums demand in their job descriptions.

The recent report of the Commission on Museums for a New Century suggests "rethinking" of museum education. Zeller's report underscores the need.

PLAYING FOR KEEPS

"Learning to Look: The Relationship Between Art and Popular Culture Images"
by Suzanne Lacy in Exposure 19:3
Society for Photographic Education,
P.O. Box 1651, FDR Post Office,
New York 10150.

Commercial photographers can provide an enviable model for art photographers. Even putting money aside, the immense impact commercial photographers have upon a vast audience surpasses "The wildest dreams of 'high' and 'fine' artists." So, at an accelerating rate over the past two decades photographers have been drawing upon and emulating the styles, formats and genres of television, billboard advertising and journalistic artists.

But in doing so, says Lacy, a Los Angeles performing artist, they have shown remarkable naivete regarding communications theory and the "educative function of images." Because they do not see their own work as part of the whole visual environment, they can become dupes of commercialism, unwittingly acting in collusion with political and ethical viewpoints that may not be their own. They may even work against their own values.

Images of violence against women represent Lacy's case in point. She presents popular record jackets, magazines news photographs and "serious" art photographs that depict women as victims of violence. The apparent intent of the art photography is variously abstract visual expressions using "pop" conventions or satirical commentary on these conventions. But if we look thoughtfully, each example is actually pornographic because, like almost all commercial photography, each is a narrative picture, implying events and situations both before and after. No reconstruction of the implied narratives in anyone's imagination can be construed as being innocent of sexist, immoral or even depraved exploitation of humans. Artists would only be deluding themselves by maintaining that their images are static, two dimensional, value-free aesthetic objects. The public may not be wiser than the artists, but they are well-trained in looking at pictures in commercial genres.

The educational implications relate to different levels -- "learning to look" should be part of any general arts or humanities study --, but Lacy believes that the practicing artists need more than technical and formal training. "To make new images is one challenge. To make them positive and forceful still another, and further, to introduce these into the culture in a non-manipulative manner is a task of major proportions." When artists choose to play the games of popular culture, they had better be aware that commerce "plays for keeps." On their playground, there is no art for art's sake. Therefore, Lacy states emphatically "both politics and social ethics [should] be a part of our aesthetic evaluation."

HISTORY BY STAGES

"The Reader's Knowledge as the Limits of History: Teaching the use of History" by Richard C. Turner in MMLA, The Journal of the Midwest Modern Language Association Spring 1984. 432 English/Philosophy Bldg, University of Iowa, Iowa City, IA 52242. Single issues $5.

How much history need one know to read literature? If the current level of historical knowledge possessed by average American students is all that is available, we can only hope that literature will be able to stand without a past. This is the dilemma that Turner, a professor at Indiana University-Purdue University, addresses, using a variety of critical ideas. New Criticism and the idea of "language as play" suggest that literature might be understood outside of historical contexts; but conversely, the modern ideas of the act of reading as an exchange between writer ad reader, and of the subjective participation in the text from the reader's experience, suggest that the literature cannot communicate with a tabula rasa.

Dismissing the view that students can comprehend literature in a historical void, Turner also dismisses the idea that we will ever restore the good old days when all students could be presumed to have a common foundation of historical knowledge that provided readers with both a social-temporal context for a work of western literature and a fund of cultural allusions. "It is not just that these students do not know as much as students used to know, but they fail to feel any sense of responsibility for knowing anything that has not been experienced directly by them."

The teacher's dilemma seems unresolvable, but there are half-measures that may fall short of requiring that readers "first master the landmarks of Western Civilization" before tackling a poem or narrative, but can yet alleviate the problem. One such half-measure is what Turner calls the "Nortonization" of literature, exemplified by the W.W. Norton "Critical Editions" series where an array of contextual materials are anthologized with the primary literary text. Rather ironically, these came into existence at the same time that New Critical approaches began to dominate literature teaching, i.e., the young readers' literary-historical foundations had so deteriorated that to approach a work supposedly with reference only to itself, it became necessary to supply foundations via footnotes.

Turner's approach resembles Nortonization in the ad hoc supplying of information, but it is an interpersonal exchange among text, teacher and student that presumes varying degrees of some relevant prior experience among students, and graduated levels of comprehension. This is illustrated by an explication of a short poem, Frances Cornford's "Parting in Wartime," which has only three historical-cultural references: Hector, Andromache and Euston Station; from these Turner extracts profound meanings, showing that "understanding occurs in discernible and, therefore, controllable stages and that readers can have access to any or all levels of meaning by pursuing levels of reference in an orderly fashion."

SURPRISES

"On Teaching Christianity: How to Make the Familiar Surprising" by Patrick Henry in The Council on the Study of Religion Bulletin, February 1985. Wilfred Laurier University, Waterloo, Ontario, Canada N2L3C5. $18/yr. Single copies available.

Students in courses on Christianity come up with some surprising misconceptions, for example that "Pelagius argued that it did not make sense that God should hold Adam and Eve's ancestors responsible for their sins." Unfortunately, most students find no real surprises in Christianity because they so casually and certainly identify Christianity with institutions, with dogma and with the West. And "since institutions are stifling, dogmas restricting and the West declining" Christianity holds nothing for young people who see 2001 right around the corner.

Far too many teachers of the history of Christianity abet the simplifications. Because of their emphasis on theology as the true essence of religion, the implication (often explicit) is that the actual practice of religion is at best irrelevant, at worst, corruption. But we might occasionally surprise students, writes Henry, who is with the Institute for Ecumenical and Cultural Research, by pointing out that when Jesus said "Where two or more are gathered in my name, there am I in the midst of them," he might also have added "and there also is an institution."

Historians of Christianity also abet the situation by their own western parochialism and their insistence on the categorical pastness of the past: "How tightly is our imagination bound by the view... that the last thing of any interest... in the Eastern Church was John of Damascus in the eighth century?" Yet the Eastern Orthodox tradition is alive, well and dynamic today. So is American black Christianity. And (suprise!) the U.S. Roman Catholic bishops' pastoral letter on "The Challenge of Peace" was not a "bolt out of the blue," but part of the self-critical considerations that are in the same traditions that produced the great heresies, the great councils, the great institutions, and the great dogmas of the past. "Dogmatic statements," Henry says, are not epitaphs, but "the harnessing of spiritual and intellectual energy."

IMMORAL TEACHERS

"The Complexities of Moral Education in a Liberal, Pluralistic Society: The Cases of Socrates, Mrs. Pettit and Adolf Eichmann" by Joseph Beatty in Soundings: An Interdisciplinary Journal, Winter 1984. P.O. Box 6309, Station B, Vanderbilt University, Nashville, TN 37235. $12/yr, $4/single issue.

Socrates we know. Adolf Eichmann we know. But who is Mrs. Pettit? Answer: She is a Los Angeles elementary school teacher of the mentally retarded who lost her license in 1973 because she and her husband were members of a "swingers club," and therefore adjudged to be morally unfit to teach. The relationship to the Socrates case is clear. For more than two thousand years societies have recognized that moral education is partly in the hands of those who act in loco parentis, and societies have also usually believed that moral education is partly a matter of personal example. In the cases of both

Socrates and Mrs. Pettit, local communities have taken summary action because the teacher was deemed to be undermining the community's moral values.

With Socrates, the teaching seemed directly to challenge local morals. In Mrs. Pettit's case, nothing in her classroom practice or relationships with her pupils was marked by advocacy or self-advertisement of swinging. The Eichmann case is the hypothetical invention of Beatty, who is a philosopher at Randolph-Macon College. Let us suppose, he says, that Eichmann was not executed, that "the statute of limitations on crimes against humanity has expired," and that Harvard's Political Science Department has chosen Eichmann as the best candidate for a specialist position in "bureaucracy or totalitarian tactics." Should he be excluded on the basis of his history of incontestable immorality?

It is not a simple question, for Beatty has developed careful, if complicated arguments to support both Socrates' and Mrs. Pettit's continuance as educators in a liberal pluralistic society. The operating principle for Socrates is that of inquiry. Inquiry that does not challege is not inquiry. The operating principle for Mrs. Pettit is privacy. Privately, she is swinger in a non-swinging local community. But suppose she were a bisexual in a homosexual community? Or a teetolater in a drinking community? Or a Muslim in Jewish-Christianity community? Almost any imposition of "forced orthodoxy" argued on the basis of "failure to live up to the moral requirements for teaching the young" becomes an invasion of privacy.

The principles of inquiry, privacy and freedom leads Beatty to conclude that even such a depraved man as Eichmann "should not be denied an appointment because his actions are absolutely wrong or his anti-Semitism is false opinion." With reference to a recent book by Derek Bok, Beatty says the implications for other educators (e.g., political scientists or engineers or physicians who have recommended nuclear attacks, or assisted in the development of mass weaponry, or developed advanced abortion techniques) are dangerous to freedom of inquiry and the right to private opinions in a free society.

The real test has to do with whether the person with unorthodox personal morals can fulfill teaching duties impartially. If, for example, personal anti-semitism turns into attacks on Jewish students in the class room, or private "swinging" descends to ridicule in the classroom of conventional families, the teacher might justifiably be dismissed. "Stronger," says Beatty, "such a person should be dismissed since he indicates that he lacks a commitment in his professional role to the necessary moral conditions of the search for truth." Thus, while Eichmann might be allowed to hold his views privately, his record indicates that he would be a very poor risk as a teacher. Harvard shouldn't hire him. And it didn't.

EARTHLY ROMANCE

"To Unearth and Reconnect: Classical Archaeology" by Katherine Abramovitz in Federation Review March/April 1985. National Federation of State Humanities Councils, 12 South 6th St. #527, Minneapolis, MN 55402. Limited number of copies free on request.

Among certified, anointed humanists, classical archaeologists have rarely been called upon to contribute to the public programs of state humanities councils. Yet archaeologists are among the most articulate and lively academic public speakers in the humanities, says Abromovitz, a program officer at NEH and an archaeologist in her own right. The reason, she says, is that archaeological research is expensive, and, unlike more bookish humanists, archaeologists habitually go to the public for financial support. They have to sell their discipline to stay in business.

In many ways, it's an easy sell. Adventure, romance and mystery are built in, and despite the rigorous realities and rare glamour of work in the field and in the laboratories, archaeologists themselves never seem to lose the excitement they share with the first modern excavators, aristocratic amateurs of the eighteenth-century. Possibly the exotic romance is the reason that humanists don't promote public programs. Anything that ancient can't be relevant.

Not so, says Abramovitz. From its very beginnings, archaeology has been in partnership with other disciplines. Starting as a means of validating classical literature and history (not to mention enriching art history by piracy), archaeologists now work hand in hand with anthropologists and natural scientists to explore some very much alive issues. Ecological issues, such as overgrazing, deforestation, salinization through excessive irrigation; economic issues such as control of raw materials and trade routes; social issues such as religious tolerance, urban crowding, equal access to justice. By itself, archaeology cannot do work of such broad cultural scope, but on the other hand, modern archaeology with its interest in everyday life acts as corrective (or corraborative) to the highly selected Great Things of history, literature, art and architecture -- "analogous to our time capsules buried for future generations... Archaeology provides objective, undigested reality, information preserved by fate rather than by design."

(Note: This issue of Federation Review contains more than a dozen brief articles on classical studies, such as the great upsurge of Latin in the secondary curriculum, the importance of the oral tradition in philosophy, and the classical epic hero.)

Sharon Scholl Reviews the Georgia Tech Program and a Statistical Study of Career Placement

HUMANITIES IN THE MARKET PLACE

The Literature and Science Program at Georgia Tech. Contact: Paul B. Armstrong, College of Sciences & Liberal Studies, Georgia Institute of Technology, Atlanta, GA 30332.

Georgia Tech would appear to offer an ideal situation for developing a range of Humanities programs. It boasts a student body of 8,500 very bright undergraduate students. It has an 118 hour (six course) Humanities requirement built into the general education curriculum. However, science and engineering students come with many misconceptions about Humanities and little initial enthusiasm for such studies. Before the program revision funded by the National Endowment for the Humanities was launched, existing courses represented a slow accretion of interesting but unrelated studies. Now, midway through the process, a new design is envisioned consisting of four programs, each with a cluster of five or six related courses. They are Literature and Science, American Literature, Drama and Film, and Humane Studies. Each program begins with a sophomore course that further develops skills of analysis, interpretation, and expression taught in freshman composition. Succeeding courses are related to one another but taught non-sequentially to accommodate scheduling.

The courses developed and envisioned in the Literature and Science program are interdisciplinary in the sense of combining scientific and literary perspectives, but not in the sense of including many Humanities disciplines. It is a program of experiences in imaginative and scientific literature taught by English faculty. Much of the sense of focus must be attributed to this limitation of materials from which selection is made.

Colleagues in science and engineering have been included in program planning. Several of the largest faculties are leaning toward requiring completion of a significant portion of one of the new programs. A certificate option will be offered, consisting of 21 hours with at least 15 hours in literature courses. The expectation is that students will progressively develop expertise and historic depth in one particular area of humanistic inquiry. Each program will consist of the introductory course, historically oriented courses based upon Western culture, and theoretical courses addressing concepts and processes common to scientific and humanistic thinking.

The Literature and Science program rests upon the belief that there are basic similarities between literary and scientific thought processes, recognition of which helps makes the Humanities accessible to scientists and engineers. One of the major issues considered is the relativism of objectivity. The role of assumptions and hypotheses, the elements of problem-solving behavior in both realms is used to break down ideological barriers between the supposed "two cultures."

The introductory course, often decisive in student choice to remain in a program, has been the object of special focus. The introductory Literature and Science course considers the role of hypotheses, assumptions, and conventions in the way both literature and science are understood and expressed. The function of assumptions as limitations on possibilities is explored to discover how presuppositions and conventions open up domains of knowledge at the cost of ignoring for the moment other areas in which different assumptions may operate. The literary example used is James Joyce's _A Portrait of the Artist as a Young Man_, tracing his dilemna of choice between belonging to communities with their inbuilt conventions and attaining complete individual creative freedom which may provide no context for writing. Group sanctioning of some arenas of research over others is one theme in James D. Watson's _The Double Helix_, in which the researchers are joint participants in an intellectual community. Thomas S. Kuhn's _The Structure of Scientific Revolutions_ provides historical perspective on the forming of scientific paradigms. His theory of perception and representation is applicable to the fine arts as well as to literature, and painting is used to illustrate the process.

The second section of the course examines inherited conventions of representation in art and literature as they operate both in creation and in the expectations of perceivers. E.H. Gombrich's _Art and Illusion_ introduces questions of how schemes of representation in painting and poetry become established and are later supplanted. Eighteenth Century nature poems (Thomson, Gray, Collins, Goldsmith), and works by Wordsworth, Pound, and Eliot are examined to discover how poets of each era depicted and corrected prior depictions of the world.

The third section of the course deals with pluralism and the dilemna of contemporary relativism. Disagreements among competing models of the world raise difficult questions about the nature of truth. The underlying question is whether truthful views of the world are multiple and disciplinary or convergent and interdisciplinary.

Such essays as Karl Popper's "Science: Conjectures and Refutations," and Stephen Toulmin's "The Construal of Reality: Criticism in Modern and Postmodern Science" begin the analysis. The major literary work is Joseph Conrad's Heart of Darkness, important for its emphasis on the relativity of truth and for the diversity of critical interpretation of it. Paul B. Armstrong's essay, "The Conflict of Interpretations and the Limits of Pluralism" focuses the discussion.

The introductory course concludes with a reexamination of C.P. Snow's lecture on "The Two Cultures" with a view to summarizing the complex relations between modes of thinking, seeing, and communicating into more than a diametric model. With its limit of 25 participants and emphasis upon discussion, the course is seen as a balance to scientific demonstrations of problems that have a single correct solution. The instructors themselves bring a variety of competencies to the project. Dr. Armstrong is a literary theorist. Dr. James Young, trained in chemistry at Cal Tech, brings a special perspective to his English classes. Dr. Robert Snyder is particularly interested in esthetics and philosophy. Dr. Kenneth Knoespel's area of expertise is Medieval and Renaissance literature and thought. Together they are creating a new model for the Humanities education of scientists and engineers.

Humanities Majors and Post-College Careers. A review of a research project by David S. Bechtel, Career Development and Placement Center, University of Illinois (Urbana- Champaign).

Part of the academic glory and pragmatic sorrow of the Humanities is the fact that they are not directly linked with a post-college occupation. However, we all know our majors find a variety of work opportunities and make a place for themselves in the world. What we generally do not know is the design and ramifications of these choices on a broad scale. A grant from the National Endowment for the Humanities provided funding for a recently completed five year study by David S. Bechtel based on graduates from three campuses of the University of Illinois. The Humanities study was part of a larger effort covering many undergraduate fields. The completed document that compares Humanities and non-Humanities graduates comes to 156 pages crammed with statistical tables, interpretive conclusions, copies of the questionnaires, a summary, and a useful bibliography of other such studies. This review will condense those findings in somewhat cursory fashion; any surveys based upon this model or strategic quotations selected for sensitive use should be checked against the fuller discussion in the original document.

Over 23,000 Bachelors graduates responded to five surveys conducted one year after their graduation, and 11,000 responded to three surveys done up to five years after graduation. Of this number, 2,358 Humanities majors were among the first year respondents, and 1,577 were among the first year respondents, and 1,577 were among the group by five years later. The definition of Humanities majors does not include interdisciplinary studies, but runs the gamut from Asian Studies to Speech Communication, including four languages, Classics, Philosophy, History, English, and Religious Studies. The largest group was composed of English majors, followed by History majors. The rate of return for the classes (1973-1981) ran from a low of 51.7 to a high of 66%.

Important topical areas of the questionnaire were the employment status, its relationship to the undergraduate major, satisfaction with the job and their college major, salary level, further schooling undertaken, and job changes during the five years surveyed. Information elicited from these questionnaires affirmed at the outset that Humanities graduates are employable. Unemployment was 6.6% for them as compared with 4.3% for non-Humanities majors. This figure is qualified by the fact that during part of the five years over 32% of Humanities majors were enrolled for additional degrees, and another 6% were in a non-degree educational program. The figures for non-Humanities majors were not significantly lower. After five years over 70% of Humanities majors and 84% non-Humanities majors were employed full time; this was the largest discrepancy found in this question area.

Initially graduates did not differ significantly in the source of their employment. One year after graduation over 36% of Humanities graduates worked in business and industry, 22% in colleges and universities, and 18% for other educational institutions. A smaller group of 6% worked for government agencies; 5.5% were self-employed; 5.7% had jobs with professional firms. After five years educational institutions and government agencies gained Humanities graduates, and business and industry lost them. The Illinois report cites the high degree of commitment to educational institutions on the part of Humanities majors, but concludes that in other respects the postgraduate career patterns of Humanities and non-Humanities graduates are more similar than different.

Illinois graduates as a whole tended to elect graduate study, the Humanities majors at a somewhat higher rate than others and in a different field of study. Humanities studies served as primary preparation areas for law school; no other area was used as extensively as general preparation for such a variety of graduate programs. Almost 40% of Humanities graduates received an additional degree within the first five years after graduation.

A survey of jobs held by Humanities graduates one year after completing their undergraduate studies produced some surprises. They comprised a third of the librarians in the survey sample, a fifth of the religious workers, a fourth of the law clerks, nearly a fifth of those in writing occupations, and 5% of salespersons. They accounted for 22.9% of teachers, counselors, and school administrators, as compared to 10% for all other graduates surveyed. Humanities majors were clearly not competitive in sales, technical and professional areas, and non-educational administrative specialties. The most disturbing figure was the large number (42.2%) who described themselves as "underemployed," working as clerks, laborers, or routine sales and service personnel. The picture brightened considerably after five years when only 15.1% of Humanities graduates so described themselves. After five years the number in educational fields increased to 30.8%, while 17.2% were business managers or officials, 11.8% were in technical fields, and 10% were in law related occupations. Unfortunately, in the context of the 11,000 persons surveyed, over 26% of the self-described "under-employed" were Humanities graduates.

Salaries, questionable when dealing with dollar amounts, nevertheless revealed a sobering disparity between the general ranges of income for Humanities graduates as compared to non-Humanities. Because a larger number of Humanities graduates were employed by educational institutions, their salaries were depressed. They lagged behind even after five years. But even within educational institutions Humanities graduates reported salary inequity far more than non-Humanities majors. The perception, if not the demonstrable fact, of salary inequity is likely to persist through much of a Humanities graduate's lifetime and be attributable as much to employer type as field of study.

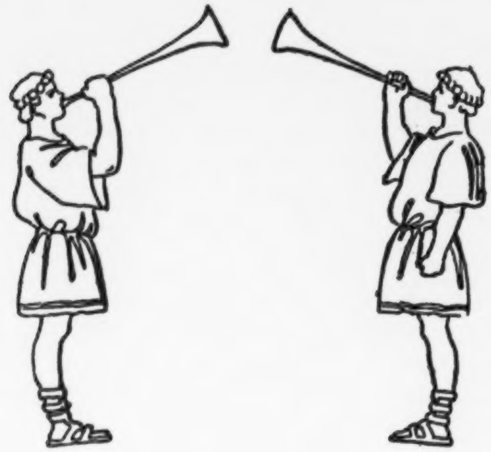
How easily do Humanities graduates find employment of some kind? Prior to graduation 33.3% had secured the promise of employment, and by four months following graduation 86.6% were employed. The perception of being underemployed was not related to how soon employment was obtained. More telling, job satisfaction was reported affirmatively by 68% of Humanities majors a year after graduation, as compared to 89% affirmative for non-Humanities majors. At the five year survey, which included those who had by then completed graduate work, the Humanities majors reported an 86% satisfaction rate, as compared with a 93% rate for non-Humanities respondents. Dissatisfaction after five years was greatest among Protective Services majors, high among visual and performing arts majors and equal to the Humanities rate among Psychology majors.

Despite their slow start and somewhat dissatisfied job orientation, Humanities graduates retained a moderately positive attitude toward their undergraduate preparation one year later. Psychology, Social Sciences, Home Economics, Architecture, Communications, Fine Arts, and Public Affairs majors all had more negative attitudes. Business, Science, Engineering, and Computer majors had more positive attitudes. Five years after graduation there was less satisfaction among all majors with that of Fine Arts, Communications, and Architecture majors having risen in comparison to Humanities majors. Majors selecting the most positive responses the first year retained their opinion five years later.

Should Humanities graduates have chosen different majors? One year after graduation almost one half of the Humanities graduates would have chosen the same major if offered a second chance. After five years 40% said they would retain their major. Overall, about 60% of non-Humanities majors would choose as they did originally. Business, Engineering, and Science majors responded positively at the 70% level. All "generalist" majors had some degree of regret, but among this type of studies Humanities majors registered the highest degree of satisfaction.

The University of Illinois report documents the effects of several transitionary stages during the work life of its graduates. There was the period of changing perceptions about the role of college education in post-college employment which swept the nation through the 1970's. There was the volatile early career period through which the respondents themselves were passing. The Humanities major's perception of his own worth and the satisfaction obtained from his occupation are partly related to stresses caused by both transitions. Society at large simply places little value upon those materials, experiences, and habits of mind which Humanities majors have incorporated into their value systems. One either keeps that legacy and accepts as a consequence a modest position in an economically depressed profession, or one starts over in a job for which little of one's skills and perceptions are required. That so many manage to work out a liveable compromise is a remarkable testimony to human persistence. David Bechtel and his staff have produced a collection of statistical conclusions about this process that are both fascinating and sobering.

BOOK-REVIEWERS



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HUMANITIES EDUCATION ABSTRACTS

Summaries of significant articles and reports about interdisciplinary humanities education.

FRED E. H. SCHROEDER

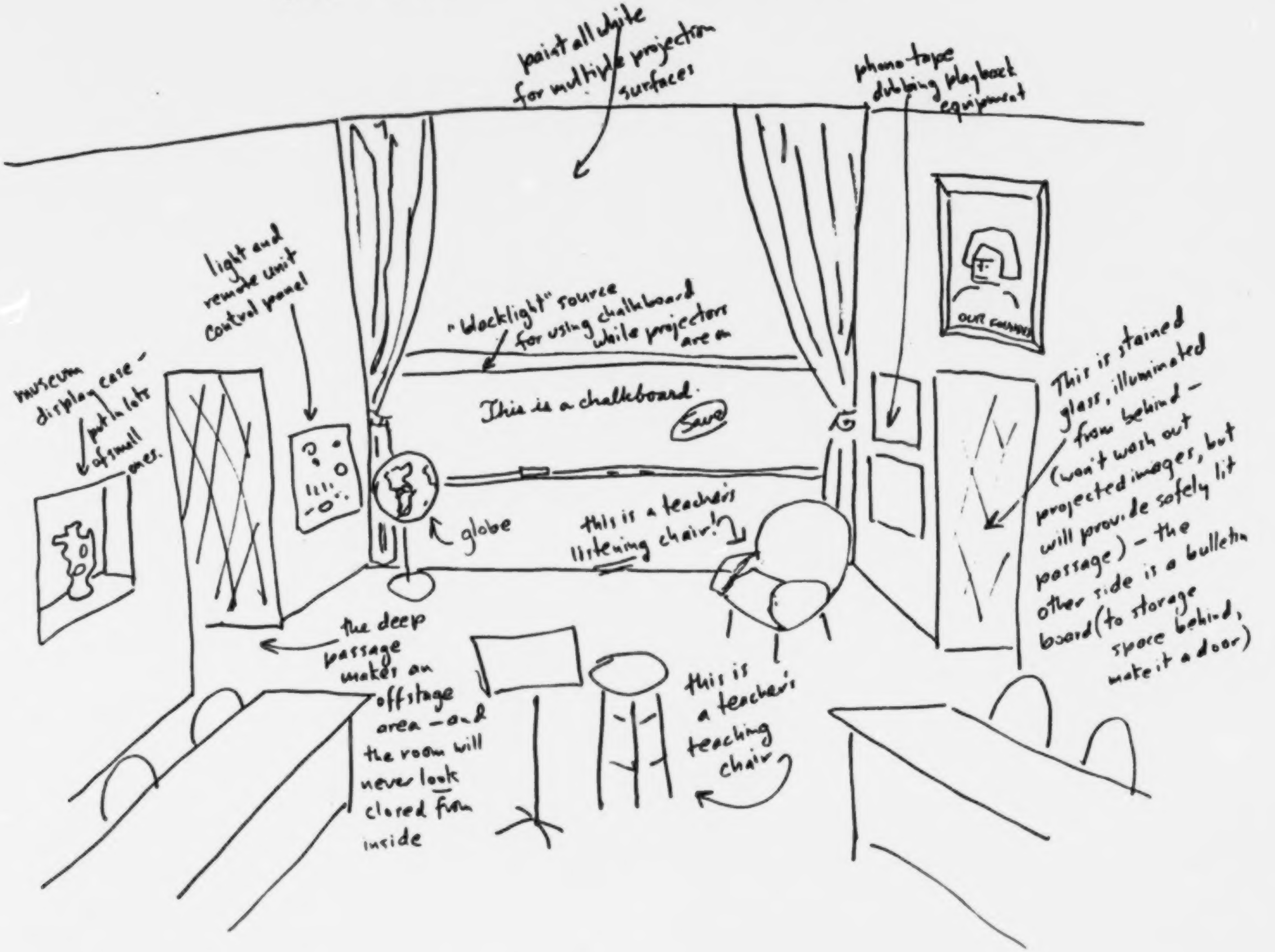
THE HOUSE OF LIFE

Planning a Classroom for Interdisciplinary Humanities

Over the past thirty-five years I think I must have taught or lectured in almost every kind of classroom American architects have conceived of, from one-room rural schools to gymnasiums and cafetoriums, to shabby quonsets, to thousand-seat auditoriums; but there are only some three or four that have "worked" for me. Each had shortcomings, but let's look at their virtues. One, in a small town in Wisconsin where I taught grades six through eight, was just a rectangular room with low windows on the west side, a large green chalkboard on one end and smaller ones flanking the cork boards at the rear and side. There was ample space for a round discussion table with low chairs, a deep storage wall-counter space and a higher bookshelf-counter running the length of the window wall. Nothing special here, yet I was able to teach seventh and eighth grades separately for some classes, together for others, have students work on their weekly newspaper or rehearse plays in one part of the room while I was conducting a class, maintain a lively bulletin board, have science and art projects displayed around the room, conduct (on alternate days) health classes for girls or boys from grades six through eight, run art classes, speech contests - and change seating arrangements and room orientation half-a-dozen times each year - all without a feeling of clutter, frenzy or prison depression.

Another successful room, is the "case-study" room at the college at which I teach in Minnesota. It is horseshoe shaped, with four levels of fixed counter-desks around it. The seats are fixed swivel chairs that make it possible for a student to turn easily to address anyone in the room directly in a conversational tone. The room holds seventy students, and it is the only room in which I have been able to teach that many people without resorting to straight lecture-presentation and token "discussions." Genuine discussion, dispute, questioning are all possible here without restructuring the room and without cutting out segments of the class. It is a windowless room making it useable for slides and films which were out of the question in the first room I described.

VIEW TO FRONT OF LARGER CLASSROOM AREA


paint all white for multiple projection surfaces
phono-tape dubbing playback equipment
light and remote unit control panel
"blacklight" source for using chalkboard while projectors are on
This is a chalkboard.
Save
museum display case - put in lots of small ones.
OUR FOUNDER
This is stained glass, illuminated from behind - (won't wash out projected images, but will provide safely lit passage) - the other side is a bulletin board (to storage space behind, make it a door)
globe
this is a teacher's listening chair!
the deep passage makes an offstage area - and the room will never look closed from inside
this is a teacher's teaching chair

The third successful room in my experience is a lecture hall in a community college in Georgia. This has a sloping floor, a fan-shaped array of theater seats, beautiful acoustics; it is well-lighted, with a stage, and it has the most elaborate A-V back-up I have seen. It is set up for rear projection equipment with a huge ground-glass screen upstage, and a complete remote console in the lectern for lights, sound, tape recorders and playback, slides and movies -- and an enthusiastic A-V staff! It seats, I suppose, two hundred persons, and although amplification is not necessary, the sound system is so true, one might as well use it with a lavalier mike.

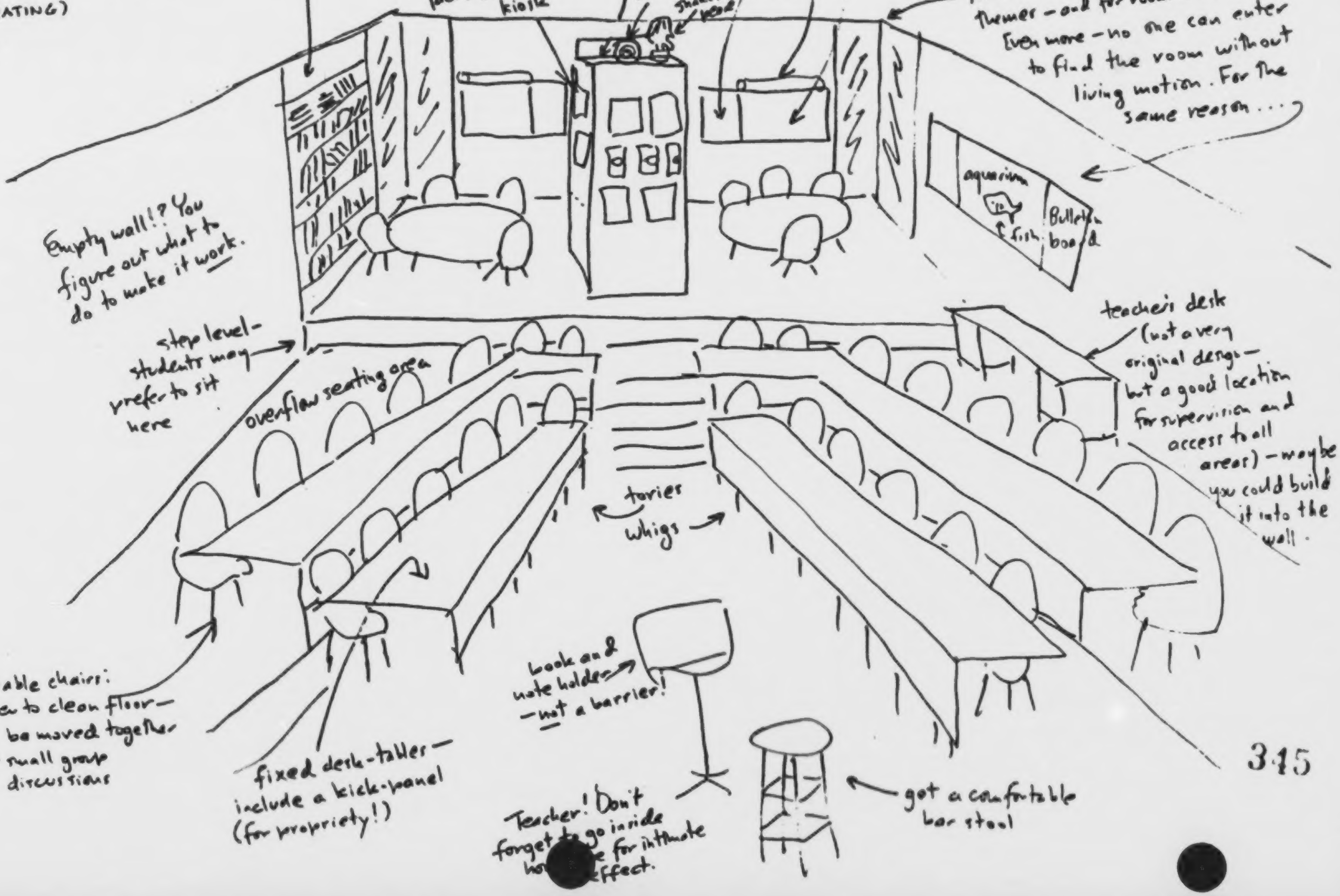
My experiences are not yours, of course; but they may suggest the kind of architectural criticism that is all too rarely sought: whether a classroom really works, and what its practical and psychological weaknesses are. Architects are seldom teachers, school boards are almost never made up of teachers, and administrators generally have not spent many years in classrooms with a variety of students and subjects. Most teachers have some suggestions for improvements, but their experiences are often quite limited, and they are not accustomed to being asked for their opinions. Clearly, all parties to education (including students) should be brought together with an architect early in the planning stages, for a freethinking idea session.

Once they have pooled their experiences and individual suggestions, it will be necessary to combine the best elements. In the model that I am suggesting, I want to see if I can combine the warmth, humaneness and flexibility of my Wisconsin self-contained classroom, but to extend its verbal intimacy to at least the size of the Minnesota case-study room, and to provide it with the rich performance and presentation capabilities of the Georgia lecture-theatre.

Here are my general recommendations: Design a closed room with a tiered horseshoe occupying about half the space, with the desks on the tiers facing a wall with chalkboards and projection screens that can accommodate two images for comparison. These might possibly be two roller screens, or if the height will permit, white painted walls. A draw curtain should be provided for the front of the room to cover the academic paraphernalia for dramatic and musical presentations. For a stage, equilateral triangular rolling carpeted modules of normal step height - which could be arranged into a thrust stage, or area platforms or what you will. There should be a highly sophisticated A-V console at the front (off-side but accessible) with remote controls for lights, projector power, slide changers and amplifiers. If possible, front entrance doors, left and right, with at least a short vestibule in each for "off stage" areas.

The rear half of the room should be at the level of the highest tier, with the projection booth occupying just about the center of the room, serving at once as a kiosk and a space divider for the upper level, creating two areas with round tables, each accommodating, say, ten chairs; these areas for simultaneous discussions, planning, small classes, observation, overflow guests. Use the projection booth exterior for bulletins, art works, grafitti. Lighting can be from

VIEW FROM FRONT TO UPPER LEVEL


bookshelves, etc
door to conservatory or corridor
spotlight
Shakespeare
bulletin board
movie screen
chalkboard
aquarium
fish
Bulletin board
overflow seating area
tories
whigs

THIS ROOM WOULD WORK FOR CLASSES FROM 3 OR 4 TO ABOUT 10 (UPPER AREAS); A DOZEN TO THIRTY (HORSESHOES); FIFTY OR MORE (OVERFLOW SEATING)

Inside the kiosk-projection booth: 2 Kodak slide projectors, dissolve unit, Singer film projector, dolby cassette tape playback with headphone jacks on outside of kiosk

look! mirrors at right angles: good for vanity, for illusion-reality themes — and for room surveillance. Even more — no one can enter to find the room without living motion. For the same reason . . .

Empty wall!? You figure out what to do to make it work.

step level — students may prefer to sit here

teacher's desk (not a very original design — but a good location for supervision and access to all areas) — maybe you could build it into the wall.

movable chairs: easier to clean floor — can be moved together for small group discussions

fixed desk — taller — include a kick-panel (for propriety!)

book and note holder — not a barrier!

Teacher! Don't forget to go inside [illegible] for intimate effect.

got a comfortable bar stool

recessed incandescent lamps, making it possible for students to take notes during slide-talks or films; making it possible to illuminate only inner horseshoes for smaller classes; making it possible to imply intimate "rooms" out of the upper table areas, which you will remember have low ceilings.

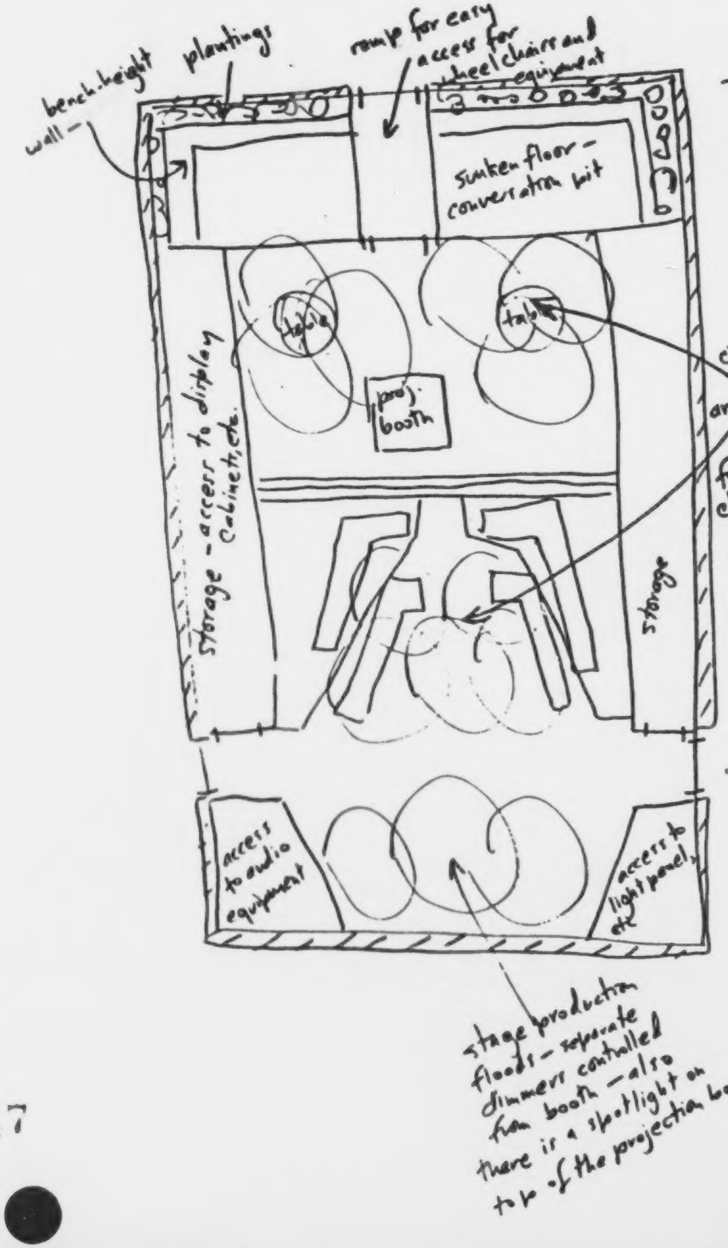
Now let's talk economy. First of all, this general concept is adaptable to any "normal-sized" class - which used to mean thirty students. Recently, though, I have observed many high-school humanities courses with fifty or sixty students, comprised of a combination of groups from two different disciplines. On the other hand, I have seen many humanities mini-courses, with mini-enrollments of just a few students. In community colleges and universities, classes of one hundred or more are not uncommon. The most economical thing to do is to plan for a maximum space for the largest class anticipated, but to design the space so that fixed "audience-seating" will be set for only an average class-size with the balance designed flexibly to arrange into overflow audience, small groups, or even simultaneous class space.

Secondly, within the limitations of building codes, this sort of classroom can be constructed inside existing classroom-containers. I have, for example, observed from coast-to-coast in high schools and elementary schools what was euphemistically named the "multipurpose room," which usually meant an expansive rectangular prism that was purposeless for anything but overflow study halls, bag-lunchrooms or trampoline storage areas.

What I suggest is that classrooms like these have new classrooms built inside them, with false walls (providing at once acoustical insulation, storage space, "vertical crawl-space" for new wiring, rear access for display cabinets, and attractive new walls which may take any shape that teaching requires). Several floor levels can be built in (I presume an architect would meet safety requirements) so that at the rear of the room, where small group discussion areas are planned, the ceiling will be lowest (that is, closest to the floor). Music reproduction equipment can be securely locked inside the inner wall, and if big loudspeakers are used, the sound will not disturb neighboring classes. On the other hand, many smaller speakers could be suspended from the lowered ceiling space, thus permitting lower volume settings.

But what about God's good sunshine? Frankly, the closed room bothers me, but awkward curtains, shutters and shades in a room used frequently for A-V bother me more. The closed room is far more conducive to study, work and attentiveness, and if art works and maps are hung on the walls, a mirror or two are placed for vanity's sake -- and for the sake of some living movement on the walls -- and if a stained glass window were placed somewhere that it could filter real sunlight without washing out projection, the impersonality of a closed room might be alleviated. Even so, a closed room doesn't seem to produce a sense of community or to promote free thought and conversation, all of which are ends of humanities education.

HERE YOU CAN SEE HOW TO BUILD
A GOOD HUMANITIES CLASSROOM INSIDE AN OLD DULL ROOM.


bench-height wall -
plantings
ramp for easy access for wheelchairs and equipment
sunken floor - conversation pit
table
table
proj. booth
storage - access to display cabinets, etc.
storage
access to audio equipment
access to light panel, etc

CONSERVATORY (OR COURTYARD) FOR SMALL CLASSES AND FOR CHATTER

SMALL-CLASS AREAS - COMMITTEE WORK, INDIVIDUAL MUSIC LISTENING, SLIDE REVIEWING, READING

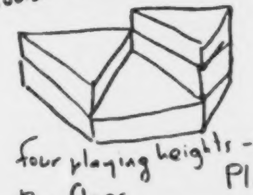
circles are area-lighting schemes for smaller classes

MAIN CLASS AREA - THEATRE-PROJECTION, GROUP MUSIC LISTENING, LECTURES

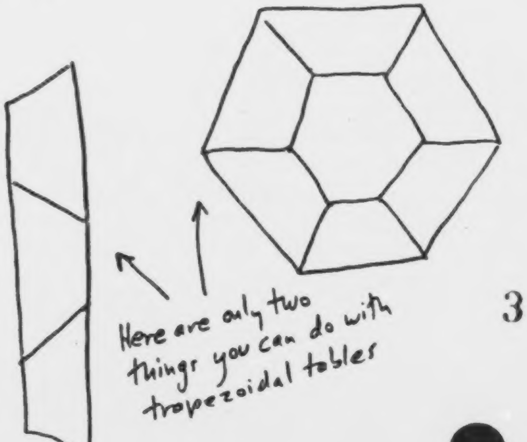
stage production floods - separate dimmers controlled from booth - also there is a spotlight on top of the projection booth

A LITTLE EXTRA GEOMETRY:
TRIANGLES AND TRAPEZOIDS

For staging in front area, get some equilateral triangles made - about 8-10 inches high - carpet in different colors (or black and white) - look what you can do with only six of them! You could make a large thrust stage, too.



four playing heights - including the floor. Plan the color in relation to your back stage-curtain, and, of course, the floor.



Here are only two things you can do with trapezoidal tables

For this, then, the ideal design would include a foyer or lobby open to a court-yard, or in the northern states, a conservatory. Either will provide a better environment for taking a class "outside" than the usual practice of going out into the open, where wind and automotive noises often make discussion difficult.

Humanities education originated in public parks - the Academe; in shopping centers - the Stoa; near athletic fields - the Lyceum. In classical Greece, education went where the people were, which certainly should be considered as a suggestion for those of us today who are interested in adult and leisure education; but, more germane to modern institutionalized education, it should be noticed that the places and spaces of ancient learning are remembered in our languages almost as well as the topics of that learning. The word academic, therefore, should recall to us a symbiotic relationship between teachers, students, and the living, civic surroundings within which learning takes place. Bearing this in mind, we must identify those aspects of educational architecture that are passive and mechanistic, we must recognize them for what they are, and we must do what we can to make them active and organic for the future.

RANDOM THOUGHTS ABOUT THE HOUSE OF LIFE

** The very best classrooms will teach without the corporeal presence of the teacher But the teacher's mind and spirit should invigorate the space by metaphor.

** Don't neglect semi-permanent friezes and posters such as elementary schools use for the alphabet, and sciences use for the periodic table of elements. Use historical time lines, comparative alphabets, maps, architectural vocabularies, musical instruments and notation systems, portraits; you might even resurrect the black and white Atheneum Washington or the library's dusty bust of Shakespeare.

** If it is at all possible, use woodpanelling or vinyl wall-covering for some of your walls; Flash Gordon-Bauhaus decor is not the only aesthetic that has meaning for the humanities. I doubt that there is a classroom in America with a Japanese or Chinese decor, and yet I think these could be achieved quite as inexpensively as the usual bus station or operating room flushable decor, and a learning experience would be built into the room.

** Classrooms that "belong" to a teacher are not vandalized unless the teacher deserves it. All-purpose transient rooms usually get all the respect they deserve. Like a school bus.

** Not enough interdisciplinary humanities classes to justify a special learning space? Team up with the language department, or history, or theatre. A house of life is irresistable to creative teachers who have only been waiting for space and equipment that works with them.

** Most objections to unusual materials or designs are based on long outmoded ideas: practically anything can be made fireproof and washable; eyestrain is due to insufficient illumination and to glare, not to beautiful surroundings; the realization of fullest human potential is achieved in richly multi-sensory surroundings, not in people-factories; building for permanence just makes demolition harder in the near future when we replace things, anyway; the best deterrents to vandalism are not locks, but pride and respect.

** Schools should be like the theater, schoolrooms like the stage. Build a good theater with good exits, airconditioning, flexible lighting, comfortable seating and plenty of toilets, and you can change the stage settings with whatever imagination you have.

** Our astronomy teacher plays classical music concerts in the planetarium building early in the morning while he works. Students come in to listen or study. The planetarium is a nice place for quiet; so could be a beautiful humanities room. Active participation in the humanities can be silent.

** If you really care about making your room walls work, you'll understand why primary-grade teachers always leave conventions with shopping bags full of bulletin board materials.

** Why not get a star map painted on your ceiling in luminous paint? The ceiling can still be white and you will have useful referents for mythology, history of science, and literary references to constellations.

** Start accumulating museum reproductions of sculptural artworks, jewelry and glassware. Put them, singly, in your small display cabinet on a piece of velvet or period pattern cloth to exemplify your historical, thematic or ethnic teaching.

** Don't be dismayed if your students mature suddenly in a respectable room, but never demand it.

** Schroeder's Law: when you want to change your class discipline or teaching method, change your room arrangement or decor at the same time. To the student, a classroom is metaphor for the teacher.

** Hardboard panelling is inexpensive and available in a singularly rich variety of textures and patterns; but why not give a thought to old weathered wood in which students could carve their initials? If one of your students becomes President, your school can charge admission.

** Illuminate one chalkboard with "black light". You can use it while the room is darkened for slides, and it has quite a startling effect with colored chalks.

** Plan display cases in a variety of sizes, but be sure to have some about 18" x 24" for easy-to-change mini-museum displays. Make access from behind, and make the displays student responsibilities. Use museum tours for training.

Have you ever noticed that humanities classes get tossed into whatever containers are left over, but the sciences always have rooms designed for them? So they simply can't be moved. Also, if they have 24 stations in the lab, that's it, but we can always squeeze in another student body. It's not the disciplines that impart this power, it's the rooms. Still, the labs reflect the singular needs of the disciplines. We must demand rooms for the plural needs of inter-disciplines.

Fred E.H. Schroeder
University of Minnesota Duluth

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COPYRIGHT ISSUES IN THE HUMANITIES

BY FRANCIS M. NEVINS

ST. LOUIS UNIVERSITY
SCHOOL OF LAW

IV: COPYING MUSEUM-PIECES

THE PROBLEM:

A community college teacher prepared a videotape for her humanities classes on images of Christ. Now she has had invitations to put a copy of her tape in the local public library for general circulation and to broadcast it on the regional cable television network. Her question is about the large number of visuals that she included from slides of pictures that she photographed in various art museums, ranging from medieval icons to paintings by Rouault and Dali. She says that all pictures were taken in museums that have no restrictions on the use of hand-held cameras without flash, so she never asked for permissions.

PROFESSOR NEVINS' REPLY:

The situation you describe can best be broken down into its component parts, with each part answered separately---to the extent it can be answered at all.

1. First of all, the vast majority of the art works which the teacher photographed are obviously hundreds of years old and therefore unprotected by copyright. If an art work is in the public domain and the teacher's photographing it didn't violate any museum rule, clearly there is no legal problem when she includes a slide of that photograph in her videotape. If an art work is in the public domain and the teacher's photographing it did violate a museum rule, there is still no legal problem. Museums have the right to make rules governing the extent to which they will allow photographs to be taken on their property of works which they own or possess, but these rules

do not have the force of laws, and the museum can't sue for copyright infringement if someone takes a photograph contrary to the rules.

2. The above discussion assumes of course that the art works which the teacher photographed are in the public domain. Now suppose that some of the more recent works she photographed, such as the paintings by Rouault and Dali, are protected by copyright. In that case, photographing the art works may violate the exclusive right of reproduction, which is granted to the copyright owner by Section 106(1) of the Copyright Act, and including slides of those photographs in a videotape presentation may violate the exclusive right of public display, which is granted to the copyright owner by Section 106(5). Of course, if the museum in which the copyrighted art work is displayed is not the copyright owner of the work, it can't sue for copyright infringement. And it is possible that the teacher's taking and using photographs of the copyrighted works might be defended on grounds of fair use, which I've discussed in a previous article. (HUMANITIES EDUCATION I:3, September 1984)

3. Finally, assuming that all the above legal problems are taken care of---in other words, assuming that all the photographs the teacher are of works in the public domain or fall within fair use or have been cleared with the copyright owners---one question remains: may the teacher herself claim copyright in her videotape? The answer is Yes. The decision-making elements that went into each of her photographs, her choice of photographs and of their internal order, would clearly seem to satisfy the Copyright Act's requirement that in order to qualify for copyright protection a work must be an "original work of authorship." Copyright in a videotape of this sort will protect only those aspects of the work that were "original" with the teacher, for example the individual photographs she took and the selection pattern that went into the making of the compilation she put together. If she wants such protection, she must (a) make sure that a copyright notice is included in the videotape presentation, and (b) register the work pursuant to the statute's registration requirements. She should write to the Copyright Office, Library of Congress, Washington, D.C. 20559, asking for Registration Form VA, and then follow the instructions on the form. If she does this she will be protected.

Well, let me qualify that last statement a bit. If she does this, her work will be protected. But it's quite conceivable that the teacher as an individual will not be entitled to claim copyright in her work. Who owns the rights in the creative works prepared by school-teachers, the teachers or the institutions they work for? This is a hotly debated issue in copyright circles right now, and one that is directly relevant to most readers of *Humanities Education*. Next time I'll try to deal with that question.

PARTICIPATING IN THE PAST:

The Charleston Museum's Historical Archaeology Program

During the 1982-83 school year the Charleston Museum piloted a class for grades 5-8 about historical archaeology. The class was developed for several reasons. The archaeology staff at the Museum had been engaged in an ongoing program of archaeological and historical research about Charleston for the past few years and this aspect of the Museum's work was not covered in the educational curriculum. Also, Charleston is a city with a unique and highly visible heritage; archaeology is an important tool for expanding the public's knowledge of this heritage. Finally, although there are lectures, site tours, and organizational memberships available to adults, there were no comparable programs for children. The Museum archaeologists were eager to communicate the importance of their work to students.

The class is designed to meet several goals simultaneously. In addition to learning the basic techniques of archaeological research, students are exposed to the range of Revolutionary War period material culture and learn what information is available from the study of these objects. Finally, the students realize the value of archaeological research in providing a more objective view of Charleston's history, and the importance of preserving archaeological sites for future generations.

Before the students come to the Museum, the teacher is sent a previsit packet that contains a vocabulary list, suggested media materials and several follow-up activities designed to reinforce the Museum program. A booklet for students is also available.

Designed to last 45 minutes, the class is a combination lecture, discussion and "hands-on" experience, utilizing several props. For the classroom lecture, a miniature site was made using a ten gallon aquarium. Different colored and textured soils were layered in this clear glass box, simulating the different zones of soil that are present in a stratified, multi-component historic site. The soil for this box was obtained from local archaeological sites during routine excavations. Datable artifacts are visibly placed in these soil layers. Three archaeological zones are represented in the box: the late 17th century (1670), Colonial 18th century (1700-1780), and the Federal period (1780-1820). The top of the soil in the strata box contains modern artifacts, including plastic forks and pop tops, indicating that we are still making archaeological sites today.

Also utilized during the classroom lecture are two boards showing artifacts depicting the range of domestic material culture. Most important is the board containing different ceramic types. These are dated and correspond to artifacts visible in the strata box.

The final prop developed for the class is a 5'x5' "sand box" located in the Museum courtyard. This box represents one square within the whole site. Artifacts representing a sample from this site are buried for the students to excavate and analyze. They show the materials that could be recovered from a Federal period domestic site and include dishes, glassware, animal bones as well as leisure time, health and hygiene items. Some of the tools and equipment used regularly by archaeologists are also used by the students.

The classroom time is organized into five phases. The first three involve a lecture by the teacher, utilizing the artifact boards and glass strata box. Students are first given background information on historical archaeology as a discipline. They are told what it is, why it is important, what it contributes to the discipline of anthropology, and how it is different from pre-historic archaeology. During this phase of the class, students learn why archaeology can provide a more objective view of Charleston's history, and why it should only be conducted by trained professionals.

During the second phase of the class, students are told about the processes of site information. Using the glass strata box as an example, the instructor explains how the different activities of past peoples affect the soil and produce a site. Using as an example a homesite in Charleston, the students learn how such activities as house, well and fence construction, trash disposal and loss of small everyday objects might affect the ground surface. With the strata box, the instructor demonstrates that the soil and artifacts accumulate and that different peoples conducting different activities will produce different colors and types of soils.

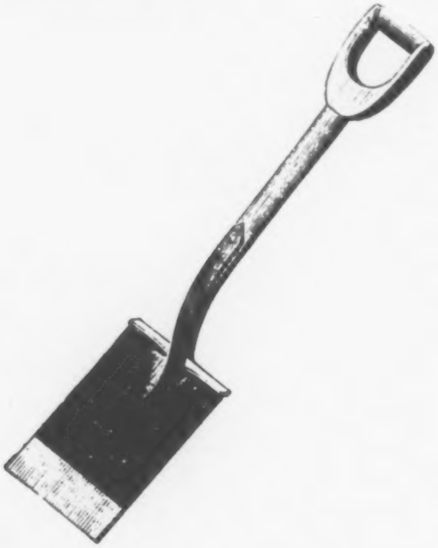
Based on this information, students then are told how an archaeologist would study this site. Careful excavation is stressed; horizontal and vertical control is explained. Also emphasized is that the actual excavations are only part of an archaeological project; pre-excavation research, subsequent laboratory analysis, and report preparation are explained.

With this background, the students are then told that they will participate in all of the project phases. The students are then led outside to the sand box, or simulated excavation site. Some of the excavation methods are reiterated, including careful excavation and systematic recording of information. The site information on the artifact collection bags is pointed out. The students are then given trowels to recover the buried artifacts. Depending on the size and enthusiasm of the class, the actual excavation takes from 5 to 10 minutes. Students then return to the classroom with the recovered artifacts.

Sitting on the floor in a circle, the students have ample time to handle the artifacts as they discuss the interpretation of the materials. Students first divide the recovered artifacts into categories; each category is then discussed in terms of what can be learned about the imaginary site inhabitants. The least "attractive" artifacts are examined first; faunal remains often elicit a lively discussion of the diet of the people. Seafood remains indicate that the habitation was coastal. Utilizing the sherd board, the ceramics are then examined for clues as to the date of the occupation. Ceramics and glassware are studied for clues on the socio-economic status of the inhabitants. Special artifacts such as pipes and toys are checked to learn family composition. Students are often unable to identify all of the artifacts; determining the function of these items is an important part of the discussion.

To close the discussion of the artifacts, the students are given a brief review of what was learned about the site inhabitants through the artifacts. To emphasize the importance of sharing the results of archaeological research, students are asked to write a report on what they have learned when they return to their classroom. To monitor the success of the class, we ask that the written reports be returned to the Museum for review and evaluation. To date, over 2,000 students have participated in this program.

The reports so far indicate that the class is successful in increasing the awareness of the students in regard to the importance of proper archaeological research. The students have learned that archaeological research is capable of providing a possibly more objective view of Charleston's history than written records. Moreover, they have learned that it is important that sites be protected and studied by trained professionals, and that the information obtained be shared by everyone.



Martha Zierden, Archaeologist
Karen King, Education Coordinator
The Charleston Museum
Charleston, SC 29403

JONATHAN B. CONANT

BEST TRANSLATIONS

MEDIEVAL GERMAN NARRATIVE VERSE

Jeremiah Reedy speaks (Humanities Education, II-2) to the durable controversy about whether to translate verse narrative into verse or prose. His comments on translations of Homer apply with equal force to translations of the major heroic and courtly verse epics from the German high middle ages (1175-1225) and even to the shorter heroic poems of the dark ages (700-900) in Germany and England.

The Old High German Hildebrantlied (c. 770) may serve to exemplify the problem. The hero Hildebrant, returning home at the head of an army after an absence of thirty years, encounters his abandoned son Hadubrant, also heading an army. Hildebrant shortly recognizes Hadubrant and - without however identifying himself - offers him an armring. The arrogant son rejects the gift with the following pivotal words:

mit geru scal man geba infahan
ort widar orte. ....   (11.37-38)

The poetic glue of Germanic verse is alliteration, not rhyme, and that fact poses the first problem. Even if, at some expense to the literal meaning, one could capture the alliterative scheme, would the modern ear respond to the result as it is accustomed to respond to poetry?

with a spear ought one spoils to get
point against point. ....

The problem of scansion is equally intransigent. Germanic verse counts stressed syllables only. Following John C. Pope (The Rhythm of Beowulf, 1942), we may say that all lines in a given poem take up the same amount of time, just as do all measures in a given piece of music; a line with few unstressed syllables would sound quite ponderous, while a line with a lot of "filling" would be frenetic. Even if modern English and the various older dialects of German had similar proportions and distributions of stressed and unstressed syllables (which they do not), would a rendition faithful to the original scansion sound like anything but free verse, or like anything at all poetry-like?

Finally, except for the short folk ballad, the verse narrative has not been a productive fictional genre for a very long time. Even a well-read and receptive modern student is likely to find hundreds of lines of verse alienating, much as the medieval audience would have found pages of prose a colorless, indeed offensive way to treat worthy matter. That is, we have come to regard prose as the proper medium for the expression of ideas and themes and for the embodiment of myths. Thus, even if a slavish reproduction of medieval prosody were abandoned as impossible and some suitably modern equivalent verseform were found, it is doubtful that the result would be a recreation of the medieval audience's experience.

Rejection of the verse translation is only variously disturbing. What his contemporary Gottfried von Strassburg called the "crystaline wordlets" of the 12th century epicist Hartman von Aue do not suffer from transposition into a modern German prose setting (there are no English versions). Hartman was responsible for German versions of several stories also treated by the French poet Chrétien de Troyes (c. 1170, a decade or two earlier), and one can get an idea of his Erec and Iwein epics from W.W. Comfort's translation of Chrétien in the Everyman series.

Wolfram von Eschenbach's Parzival (faithfully rendered by Helen M. Mustard and Charles E. Passage in a Vintage paperback, 1961; and also well by A.T. Hatto in Penguin, 1974) is noted more for the complexity of its plot and ideas than the glow of its poetry. The strophic form of the anonymous Lay of the Nibelungs (the A.T. Hatto translation in Penguin, 1969, is excellent and well provided with apparatus) loses some of its portentiousness in prose, a fact which some regard a benefit.

Both the grail quest of the Parzival epic and the Nibelungen saga about Siegfried, Hagen, the Rhine gold, and the demise of the Burgundians at the hands of Attila and Kriemhild have suffered mightily at the hands of earlier translators and redactors - not the least of whom was Richard Wagner, who used the raw material in the service of ulterior motives which Adolf Hitler, for one, found very attractive. The reader is warned not to judge these two major creations by any rendition before the 1950's. Even the best of the earlier lot, whether in English or German translations, fall victim to the misapprehension that old poetry ought somehow to sound old and abound therefore in purple archaisms.

The Tristan of Gottfried von Strassburg (died 1210) exists in a faithful and readable prose translation by the already mentioned A.T. Hatto (Penguin, 1960, 1967). Hartman and Wolfram were knights, and the poet of the Nibelungen epic was probably a cleric, but Gottfried was a magnificently educated commoner, a well-read polyglot who (in Hatto's phrase) might almost be "a premonition of the Renaissance."

His epic abounds in an irony only possible in a poet distanced from the two elite classes of medieval society. It is also as knightly as Hartman and as thoughtful as Wolfram. In Tristan Gottfried takes on the indissoluble problem perhaps better known from the Arthur-Guenever-Lancelot love predicament, where the knightly system of virtues, the ethos of courtly love, and the practical requirements of the feudal system all conspire to destroy the three protagonists.

It is with Gottfried's poem that the convention of prose translation is most troublesome. He plays with language and prosody, reflecting in his verse the fabric of his plot. Generally, of course, prose is sufficient for the sense, but it's a shame to lose the resonance of such famous lines as:

> ein man ein wip, ein wip ein man,
> Tristan Isolt, Isolt Tristan. (11.129-130)

> "a man a woman, a woman a man,
> Tristan Isold, Isold Tristan."

Each of us in literature has favorites, and a Parzival buff might quibble with me, but I think that the Tristan epic is the only one discussed here which cannot adequately be appreciated in prose translation - or even in translation at all - and which the instructor would do well to support with a reading in the original and a line-by-line interpretation of at least a few of Gottfried's greatest passages.

HUMANITIES EDUCATION

HumaNews

Official Newsletter of the National Association for Humanities Education

EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publications, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts interdisciplinary education. Such announcements should be submitted at least three months in advance of events or deadlines to ensure properly timed publicity.

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In an editorial in the last issue of HUMANITIES EDUCATION, Associate Editor SHARON SCHOLL deplored the current state of commercial publication of humanities anthologies. She may have come up with a solution to the problem herself, but she needs everyone's help. Here's what she writes to us: "I have become aware of a rather large 'underground' publishing in the form of handbooks and collected essays," many of which are published by contract publishers who will print and bind small lots with a guaranteed sale of four hundred (more or less) each year. Ordinarily only very large universities can make such a guarantee, or liberal arts colleges that have a required basic course and sufficient freshman enrollment.

What Sharon has in mind are two things: first, to accumulate a list and samples of all such anthologies that she can (she has already learned of books of this type at Augusta College, Oklahoma State, Howard University, and St. Anselm's), and second, "because it is very hard for smaller colleges to take advantage of the publishing opportunities to do your own collection, maybe there is enough in common that we can begin going together and use the same book in several universities."

If you know of any specially prepared collections or handbooks, please write to Sharon. Better still, send her a copy and she will do reviews of these for HE-- something that might benefit everyone. Even the publishers! Professor Scholl's address is Jacksonville U., Jacksonville FL 32211.

While we're in Florida, ALEXIS I. DU PONT DE BIE is an NAHE member who combines psychology and humanities in programs for gifted and creativity education. He'd like to hear from educators with similar interests and concerns. Write to the Psychosynthesis Foundation of Florida, 164 Seaspray, Palm Beach FL 33480.

In Indiana, CHARLES BLANEY is doing preliminary work on a state network with potential affiliation with NAHE. Dr. Blaney is Executive Director of the Indiana Council of Teachers of English. His plans indicate a preliminary meeting of all teachers interested in interdisciplinary humanities. Write or call him at ISU, Terre Haute IN 47809.

From Arizona, VASANT MERCHANT sends a copy of the latest issue of ARIZONA HUMANITIES ASSOCIATION JOURNAL with over fifty pages of articles such as "Sociology as an Art," "The Tyranny of Mediocrity," and "New Frontiers in Art Education." If you'd like to subscribe, write to Dr. Vasant Merchant, Editor, AHA Journal, Box 6031, Humanities & Religious Studies, NAU Flagstaff AZ 86011.

From Minnesota, SUSAN GROSS writes that two new volumes in the Women in World Area Studies series are ready. These are:

> Volume I Women in Latin America - from Pre-Columbian Times to the 20th Century describes the lives of women in pre-Columbian times through the conquests by the Spanish and Portuguese and the wars for independence. The status of the Maya, Inca, and Aztec women is examined. Accounts by travelers to Latin America are used as sources of women's history.
>
> Volume II Women in Latin America - the 20th Century reviews two controversial issues that concerned women in the early 20th century: the struggle for the right to vote and for the right to receive an academic education.

The books are priced at $6.95 each, the teachers guide at $2.50. A sound filmstrip Women in Latin America is also available with two tapes, in both Spanish and English, priced at $40. They are available from Glenhurst Publications, Inc. Central Community Center, 6300 Walker St., St. Louis Park MN 55416.

If you are interested in enriching Afro-American studies in your teaching, the Visions Foundation is right now preparing what sounds like a Smithsonian-like sumptious, four-color magazine. For more information, write to The Visions Foundation, National Museum of American History, Smithsonian Institution, Washington DC 20560.

Speaking of sumptiousness, two recent grants relating to humanities education may be worth inquiring about:

CBS Inc. has made a $750,000 grant for the purpose of establishing a Corporate Council on the Liberal Arts at the American Academy of Arts and Sciences. The Council will be a vehicle for original research projects examining the influence which a liberal arts educational background has on effective business leadership. It is hoped that the existence and the work of the Council will represent encouragement to liberal arts institutions; that it will put into better perspective for young students and parents the specific strengths of a liberal arts education; that it will place corporations in a stronger position to determine to what degree and how best to affect the recruitment of undergraduates or graduate students with a liberal arts base; and that it will provide a clearinghouse for related information within the corporate community. The Council will not attempt to influence liberal arts curricula, although it will constitute a central accessible source of corporate information for academics who may wish to make use of it. Contact for information is John Voss, Executive Director, American Academy of Arts and Sciences, 136 Irving Street, Cambridge MA 02138.

Outstanding humanities programs for adults is the focus of a $190,000 grant awarded to Johns Hopkins University's School of Continuing Studies by the National Endowment for the Humanities.. Twelve presenting institutions - including Harvard, Duke, University of Chicago, St. Johns (Annapolis), Brooklyn College, Stanford, and Johns Hopkins - will conduct three regional workshops for colleges and universities who wish to upgrade or create humanities programs for non-traditional students. Public and private institutions of all sizes will be invited to apply for one of three regional meetings scheduled for November at Johns Hopkins University (Baltimore), February at the University of California-Berkeley, and May at Washington University (St. Louis). Endowment funds will support most participant expenses. Write to School of Continuing Studies, The Johns Hopkins University, Baltimore MD 21218.

And here's another new publication, SCAN, the newsletter of the Council of Liberal Learning. The first issue has engaging titles: "Higher Education in the Grip of Its Disciplines," "Business in the Liberal Arts," etc. Membership in the Council is $30/year. SCAN is bimonthly, and membership entitles one to attend regional seminars. Council of Liberal Learning of the Association of American Colleges, 1818 R Street NW, Washington DC 20009.

UPCOMING

The **Association for Integrative Studies** meets at Eastern Kentucky University on October 17 to 19, 1985. The theme will be "Higher Education at the Crossroads: Critical Choices and the Role of Interdisciplinary Studies." Dr. Joseph Kockelmans of Pennsylvania State University will be the keynote speaker. Dr. Kockelmans is the editor of Interdisciplinarity and Higher Education and one of the nation's most prominent philosophers. The newly combined Pedagogy and Politics Network will be conducting a workshop on the problems of teaching interdisciplinary courses on traditional campuses (as opposed to interdisciplinary or problem-oriented institutions). For general information, write to Professor Ann Brooks, Humanities, Eastern Kentucky University, Richmond KY 40475.

The Twenty-Fifth Annual Conference of the **Association for General and Liberal Studies** October 31 - November 2, 1985 at the Westin Peachtree Plaza Hotel, Atlanta, Georgia. The conference theme is "Liberal Education: Expanding Horizons in a Shrinking World." The conference will provide a forum to explore innovative ways of addressing issues such as: The need for general education reform to bring coherence to an everexpanding knowledge base; the challenge of developing students' ability to understand and contribute to the world community; the responsibility of enabling students to live productively in a technologically advanced society; and the importance of preparing students to make responsible value judgements in a rapidly changing environment. The registration fee for the conference $85. For conference information; call or write to: Dr. Elliott W. McElroy, Division of Humanities, Clayton Junior College, Morrow, GA 30260, (404) 961-3420.

"Games and Simulations in the Philosophy Classroom" will be a topic for a conference in Asheville, North Carolina on November 8-9. Contact Frans van der Bogert, Philosophy and Religion, Appalachian State University, Boone NC 28608.

Literature and Science Symposium November 14-15 on the campus of Georgia Tech. Speakers: Barbara Herrnstein Smith, literary theorist from the University of Pennsylvania; Allen Debus, historian of science from the University of Chicago; and Stephen Toulmin, philosopher of science from the University of Chicago. For information contact Paul B. Armstrong, College of Sciences and Liberal Studies, Georgia Institute of Technology, Atlanta GA 30332.

"Between Object and Child: The Teaching of Art History and Criticism in the Schools," a conference November 15-16 sponsored by the Maryland Institute, College of Art, 1300 West Mount Royal Avenue, Baltimore MD 21217.

The annual meeting of the **National Council for the Social Studies** will be held in Chicago this fall. The theme is "Successful Social Studies: Classroom Excellence." Meetings will be November 22-26, 1985. Contact Peter Stavros, Director of Meetings, NCSS, 3501 Newark Street, Washington DC 20016. 202-966-7840.

And in January (9-11), the **Association of American Colleges** annual meeting will be held at the Fairmont Hotel in New Orleans. The conference theme is "Liberal Learning in and the Working World." For information, write Annual Meeting Office, AAC, 1818 R Street NW, Washington DC 20009.

On the last two days of January, **Bard College** will sponsor its annual conference on for high-school and college teachers, with this years theme "Knowing How and Knowing That: The Teaching of Critical Inquiry in the High School and College Curriculum." Write to Amie Zeitler, Bard College, Annandale-on-Hudson, NY 12504.

The **American Culture Association** will hold its 1986 convention at the Atlanta Hilton Hotel April 2-6, meeting jointly as always with the Popular Culture Association. One of the sectional areas of ACA is on "Academics, Curricula and Teaching." The scope of this area is very broad, including not only historical papers on American education, but presentations on teaching and learning in contemporary American culture. The emphasis is on interdisciplinary approaches to humanities, American studies, history, women's and minority studies, gifted education, writing, etc. These conventions are lively and boundlessly varied with over one thousand participants giving research reports on folklore, popular television, material culture, science fiction, literature of the sea, sports, local history, medieval literature, cultural geography, regional writers and more.

You may procure general announcements by writing to "1986 PCA/ACA Convention," Popular Culture Building, Bowling Green State University, Bowling Green, OH 43403.

HUMANITIES EDUCATION

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The attached material appeared in HUMANITIES EDUCATION, a publication of the National Association for Humanities Education. If you like what you read, please subscribe. Send a check for $12 to Humanities Education, c/o Department of Philosophy & Humanities, University of Minnesota, Duluth, Duluth, MN 55812

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How do we define "humanities education"? Any learning activities with content that draws upon the human cultural heritage, methods that derive from the humanistic disciplines, and a purpose that is concerned with human values.

What is an "integrated humanities course"? Courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable and useful.

Format? Typed double-space on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. For the present we are unable to print half-tone illustrations or photographs and we are not staffed to redraw charts and diagrams, but camera-ready line work is very welcome. We can use written material of two lengths: one or two pages (300-700 words) for practical tips, sample assignments, commentaries, etc.; and articles of four to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions.

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WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

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*"Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

HUMANITIES EDUCATION

Dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions.

ISSN 0882-5475

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HUMANITIES EDUCATION is published by the National Association for Humanities Education
with editorial offices at the Department of Philosophy & Humanities
University of Minnesota, Duluth, Duluth, MN 55812

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VOLUME THREE: NUMBER ONE: JANUARY, 1986

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Published three times annually by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Assistance for the production of HUMANITIES EDUCATION has been provided by the College of Liberal Arts, UMD, Robert Franz, Acting Dean. Subscriptions are $12 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Philosophy and Humanities, UMD, Duluth, MN 55812.

A MESSAGE FOR SUBSCRIBER-MEMBERS

We apologize for being once again late in getting your copy of HUMANITIES EDUCATION to you. An administrative change at UMD altered our production schedule. We hope to be back onto a stricter calendar by the end of the year.

CONTRIBUTOR INFORMATION

Contributors should consult the Editorial Policies sheet carefully. As will be seen, HE is wide-ranging, quite permissive and has no "party line" in respect to definitions of **humanities, interdisciplinary** and **education,** but the wide boundaries are nonetheless firm. Please do not submit articles over ten pages long unless you are planning to revise. We particularly seek brief (1-4 page) items of a "how-to" nature for CONNECTIONS. Deadline for Spring is Washington's Birthday; deadline for Fall, the Fourth of July; deadline for Winter, Columbus Day.

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PETER THORPE

ARTS, HUMANITIES & THE CRITICISM OF HAROLD BLOOM

Stimulating Thoughts About the Arts

One thing desired by all artists--poets, musicians, painters, film-makers, etc.--is to be original. Thus one of the problems faced by creative persons is how to avoid giving the impression that what they are doing has been done before. Yet in a manner of speaking there neither is nor can be anything new in art: the underlying dramatic structures in an absurdist play by Harold Pinter or Edward Albee are essentially the same ones exploited by Aristophanes twenty-five centuries ago, just as many of the unaffected shapes and lines in a Picasso painting were present in so-called "primitive" art several millennia before Picasso was born.

Forever charged with the responsibility of creating something new, under a sun under which there is nothing new, the modern artist seeks strategies through which to escape the influence of the past. One of the functions of critics is to understand these strategies and to pass the understanding on to the public. Few have done this more dramatically than Harold Bloom, author of The Anxiety of Influence (1973), A Map of Misreading (1975), Kabbalah and Criticism (1975), Poetry and Repression (1976), and several other works of high volatility. These are radical studies of poetry which shed light on the writer's never-ending pursuit of originality. Bloom's fundamental position is that there is really no such thing as true artistic uniqueness but that poets try (consciously and unconsciously) to achieve the illusion of originality by altering or misconstruing the poets who came before them.

According to Bloom, the poet uses any of six strategies or "revisionary ratios" to de-emphasize or disguise the precursor's influence. The purpose in the following paragraphs will be to take Bloom's ratios beyond the realm of poetry and to apply them to some of the other arts, both classical and popular, with the idea of showing how the artist struggles to overcome the burden of the past. Because Bloom's ideas are controversial, it is not likely that we'll agree with everything he says;

on the other hand, we will find that he causes us -- and our students -- to think about art in a manner that can be both fruitful and illuminating.

Bloom argues that one of the more common strategies used by the artist to avoid giving the impression of leaning too heavily on the precursor is to borrow but to do it in a way that suggests that the precursor somehow missed the point or got off the track. In The Anxiety of Influence and his subsequent books, Bloom's term for this strategy is clinamen, which implies a swerving motion. In the story of Faust, for instance, a good many of us as twentieth-century readers may prefer the later treatments of the theme, in which Dr. Faust undergoes redemption or salvation and escapes eternal damnation. This positivistic kind of Faust is the one we meet in Goethe, in several operas, and in more popular versions like the short story The Devil and Daniel Webster or the musical comedy Damn Yankees. We recall that in the medieval German legends about Faust and in Doctor Faustus, Christopher Marlowe's Renaissance play, the hero pays the price for his supernatural powers and is marched off to hell in the end. To a modern audience, these earlier versions of the Faustian tale may seem to swerve off on an undesirable tangent, while the later ones, in which Faust is saved, seem to march straight on to a more sensible and palatable conclusion. The modern Faust makes so much "aesthetic sense" to us that we can momentarily forget that without the grimmer precursors of the Renaissance and Middle Ages, there would be no Faust at all. What has happened is that the more recent artists have succeeded in giving the impression that their forerunners misunderstood the story altogether. Thus, paradoxically, the newcomers may seem more truthful and "original" than that which they're imitating.

We have seen how the later artist makes the earlier one seem to swerve off the correct path. Closely related to this clinamen maneuver is a second strategy which, according to Bloom, is to make the precursor's art seem unfinished, as though it was somehow cut off short. He labels this device tessera and takes the term "from the ancient mystery cults, where it meant a token of recognition, the fragment say of a small pot which with the other fragments would re-constitute the vessel. A poet antithetically 'completes' his precursor, by so reading the parent poem as to retain its terms but to mean them in another sense, as though the precursor had failed to go far enough."

The tessera principle obtains in the other arts and is especially noticeable in classical music as well as in rock and disco music. Some of the compositions of Paganini, especially the Capricci, may serve as examples. This eerie genius, who like Dr. Faustus was thought to have sold his soul to the devil, published very few of his compositions because he did not want to give away any of his secrets of virtuosity. After his death, however, his works became the inspiration for a number of composers, including Brahms, Rachmaninoff, Blacher, Schumann, and Busoni. It may seem to many listeners that what these later artists are doing is finishing what Paganini left unfinished, even though this is not actually the case. Yet a clever reworking of an earlier piece can make that piece seem incomplete and very much in need of "filling in" or adding flesh to the skeleton. And as we watch--or hear--the fleshing-out process occurring in the modern composer's music, we may be charmed into forgetting where it all came from in the first place.

Of course, an artist occasionally furnishes a clue, as in Judy Chicago's elaborate Dinner Party, a triangular sculpture reminiscent of the simple triangular cattle skulls of Georgia O'Keefe. Chicago openly admires the work of O'Keefe and has labeled a place for her at the three-sided table. However, the fullness and complexity of Chicago's art makes her precursor's paintings seem stark and incomplete by contrast. One implication here is that the revisionary ratios can function simultaneously to pay homage and to make criticisms of forerunners. Such is the ambivalent nature of art.

The tessera is also a principle in the world of popular or rock music. Thus, the recent craze for disco music is in reality a craze for something much older: the staggered rhythms of the rumba, samba, mambo, and other "Latin American" musics, from which much of the discotheque sound, with its slightly "stumbling" quality, derives. Yet the precursors, the Xavier Cugat sorts of tunes of the 1940s, will always sound scattered and incomplete indeed when compared to the electronic McLuhanesque ensilings of Studio 54. It may not be extravagant to see an analogy here between disco's use of Latin American music and the early Shakespeare's use of Seneca in Titus Andronicus and Plautus in The Comedy of Errors. Both plays seem to owe so much to the ancients and at the same time make the ancients sound patently unfinished, as if Plautus had completed only half of the "assigned task," which was to develop not one but two sets of twins.

A third meaning of giving the impression of originality is the kenosis, a term that Bloom derives from St. Paul's Epistle to the Philippians, which describes how Jesus gave up his divine status to become a human being, in order to serve God more effectively on earth. Bloom theorizes that recent poets act in a similar manner when they appear to abandon their lofty status as artists for the purpose of making their precursors seem to undergo the same kind of reduction. In short, the later writer lowers himself in order to lower the earlier one. This is really a defense mechanism, because the modern artist, knowing he can never compete with the great original may seem even more humble or ordinary than the later work which it inspired.

We can see this effect in some recent musical comedies modelled on the Bible, two of the most successful being Jesus Christ Superstar and Godspell. When the shows first appeared, there were objections from conservative Christian leaders, who were afraid that these colloquial and sometimes bawdy musicals would besmirch the dignity and holiness of the scriptures. When they are performed well, Godspell and Jesus Christ Superstar can have the effect of making the Bible, which is a consummate work of art, seem eminently approachable, easy to compete with, and even a little low-brow. In painting, too, we find the Bible powerfully humbled, as in Thomas Hart Benton's Susanna and the Elders, in which the heroine is a kind of dust-bowl farm girl and the Elders are impoverished farmers or hillbillies.

Of course, the kenosis or humbling-process is by no means restricted to religious art. Many secular poets, sculptors, painters, or musicians know the technique, as becomes all too clear when the slangy jazz, pop, or rock composer borrows themes or structures from classical music, as in the disco hit tune, "A Fifth of Beethoven." Though it made the flesh crawl on many lovers of the classics, it was good rock music in its own right. The Pop Art movement of recent years may also represent a kenosis, not against any particular precursor but against art in general. To think of the works of Andy Warhol, Claes Oldenburg, Roy Lichtenstein, or Robert Rauschenberg is to think of a "bringing down" of the whole ethic of creativity; yet Pop Art is a creative mode, too.

Still another strategy used by later artists to escape the influence of the past is daemonization or the "Counter Sublime." The earlier artist, whether it be Aeschylus, Fellini, Chopin, or Frank Lloyd Wright, has a certain uniqueness about him; he in in a class by himself, and those following him are confronted with the problem of trying to come up with their own uniqueness in the wake of a giant who seems already to have done everything, leaving nothing behind to be invented anew. The solution, as Bloom says, is to imitate in a way that seems to "generalize away the uniqueness of the earlier work."

Such a procedure can be seen in twentieth-century architecture, in which there is a widespread tendency to follow the works of the modern giants--the integrated, ground-hugging structures of Wright, the glass boxes of Mies van der Rohe, the grilles of Edward Stone, or the swoopings and cubisms of Le Corbusier. The influence of these famous architects can be seen everywhere now, not only in churches and restaurants and office buildings, but in inexpensive private homes as well. The proliferation is such that we tend to succumb to the illusion that what Frank Lloyd Wright and the others did is relatively easy to do. In effect, much of the uniqueness of the precursors in modern architecture has been generalized away.

The same phenomenon can be found in the other arts: the bold and blue strokes of Picasso are everywhere now; statues by unknowns recline or stretch in the manner of Henry Moore or Giacometti; and it seems that anyone can make a mobile after the manner of Alexander Calder or a wall-sculpture after Louise Nevelson. Gene Kellys and Fred Astaires are not hard to find today, along with the numerous Nijinskys in the ballet, creatively making the inimitable imitable. Four decades ago it was possible for Lillian Moore to write of Nijinsky that "with Vestris and Taglioni alone he shared the ability to create an illusion of actual suspension in the air." Today, with the routine flights of Rudolph Nureyev, Mikhail Baryshnikov, Alexander Gudonov, and many others, the uniqueness of Nijinsky and the select few has been thoroughly daemonized.

The fifth revisionary ratio detailed by Bloom is askesis, which is a gesture of "curtailing." Here the later poet, rather than humbling himself or herself as in the kenosis, undergoes a kind of "holding back" or self-discipline or self-restraint, with the result that the poem being imitated may also seem restrained or curtailed. The precursor appears to get reduced somewhat from its fullness, from its lofty and inimitable status. The askesis strategy is especially apparent in much of the "serious" poetry of the last several decades, which has existed more or less steadily in an academic mode of conservatism and quietude, from which it is just now emerging, helped along by the confessional outbursts of the feminist and minority poets of the sixties and seventies--people like Anne Sexton, Diane Wakoski, Baraka (LeRoi Jones), and Don Lee. Readers were beginning to tire of what they saw as a dry, oblique style which turned its back on the real blood and meat of the world.

The askesis is also very evident in the "progressive" jazz of the forties and fifties, a music which frequently has about it a smooth self-disciplined tone, giving rise to such critic's metaphors as "button-down" or simply "cool." In the compositions or performances of central jazz figures like Miles Davis, George Shearing, Dave Brubeck, Stan Getz, or the Modern Jazz Quartet, we detect the influences of earlier masters like Louis Armstrong, Bix Biederbeck or Scott Joplin; but we also detect a new sense of restraint or curtailing, with which the early masters would never have been comfortable. On the other hand, few listeners would object to the ultimate effect of the curtailing, which was to spawn a new kind of cool jazz that manifests itself in such delightful classics as "Four Brothers," "Take Five," "Boplicity," or "Django."

Among the painters and sculptors, one might think that Pop Art goes as far as any "anti-art" could go. However, the subsequent movement of "Minimal Art," with its stark, restrained geometry and huge blank spaces, can sometimes have the effect of seeming to over-restrain the Pop Art out of which it arose. To view the severely curtailed canvases of Frank Stella, Leon Polk Smith, or Al Held, for instance, is to be induced to sense a definite inadequacy in their precursors.

Bloom's sixth and final revisionary ratio is his most radical and controversial. Using as metaphor the apophrades or "the return of the dead," he argues that under certain circumstances the later writer actually seems to create the earlier writer's art: "the new poem's achievement makes it seem to us, not as though the precursor were writing it, but as though the later poet himself had written the precursor's characteristic work." Although this theory may at first strike us as far-fetched or slightly outrageous, it does furnish us with an insight into still another means through which the later artist can seem to "control" the overwhelming influence of the past.

The tradition of the movie remake is a case in point. One of the most active persons in this popular genre is Warren Beatty, whose Bonnie and Clyde and Heaven Can Wait, both successful, are lavish resuscitations of old black-and-white films about the same matters. When we return to the originals they seem somehow robbed of their power, hopelessly skeletal and superseded. As moviegoers, we ourselves are sometimes a party to the apophrades process, as in our "recalling" the line "Play it again, Sam" from Casablanca, a line which does not occur in the movie but which we have belatedly written into it and which somehow sounds more "convincing" and "authentic" than the original script. It is a refrain in Bloom's criticism that "misquoting" the greatness of the past is a viable means of transcending it.

Illusions of the later artist "creating" the earlier figure occur in nearly all of Shakepeare's plays, with the possible exception of Troilus and Cressida, which may fall short of Chaucer's treatment of the same essential story two hundred years before. In the other plays, however, Shakespeare so outstrips his sources that they take on the appearance of little skits or outlines that he did with his left hand. Stylistically, his chief source is Christopher Marlowe, who is frequently echoed in the early plays, especially the Henry VI trilogy and Richard II. But when we turn to Marlowe after reading Shakespeare, such works and Edward II and The Jew of Malta can seem like lesser items that Shakespeare composed in his apprenticeship, after which he went on to larger things.

In music, we see Bach "creating" his precursor Vivaldi by arranging his concertos, and in sculpture the achievements of Michelangelo--David, Moses, the Pieta--are so compelling and real that for many of us the ancient Greek and Roman statues seem like descendents instead of ancestors, so that "carefully researched" books like Benjamin Rowland's Classical Tradition in Western Art seem to miss the point when they confidently assert that "the immediate classical prototype for Michelangelo's David is Castor and Pollux on the Quirinal Hill."

Bloom's six revisionary ratios are applicable not only to individual artists but also to the broad shifts and changes in all of the arts from century to century. The effect of his insights is not merely to give new names to old revolutions--Romanticism, Pre-Raphaelites, the Bauhaus School, and so forth; on the contrary, his theories support the idea that a number of the so-called "revolutions" in the history of the arts are not revolutions at all, but rather evasive strategies on a vast cultural scale, through which the painters, sculptors, architects, writers, and musicians of a certain period attempt to be creative and original in the aftermath of major figures who seem already to have invented everything.

We can discern such patterns in the Romantic arts, and although there isn't room to survey all of them here, it can be noted briefly that the strategy of the tessera is very much at work in the areas of painting, architecture, and music. In the painters, for example, it is a kind of cliche among art historians that Delacroix as a powerful Romantic was instrumental in the revolution against the stiff academic classicism epitomized by David and Ingres. To look at The Horatii or Marat Assassinated or The Bather and then to turn to a Delacroix--or a Goya, for that matter--is to receive the impression that the motion and action in the neoclassical painters is merely implied and never presented, as in neoclassical plays by Corneille, Racine, Calderson, or Dryden, in which the violence is kept offstage. The trick of the Romantics is to show much more of the physical action and thus to make their precursors appear incomplete. How tame the exactitudes of the earlier painters might seem when compared to the unleashed fury of Delacroix's Lion Hunt or Heliodorus Driven From the Temple or Goya's Second of May! It will always look as though "the precursor had failed to go far enough."

I leave it to readers of HUMANITIES EDUCATION to apply these concepts further, but it seems clear that Harold Bloom's six revisionary ratios offer fertile opportunities for students of the several arts to examine relationships between individual artists or between significant movements or "revolutions" in the history of culture. Although Bloom's theories can by no means answer all the questions about painting, sculpture, architecture, poetry, and music, his findings can guide us toward the more productive avenues of inquiry. He is especially useful in studying the problem of originality in the arts, from the most popular to the most classical. Moreover, the revisionary ratios can be taken beyond the realm of the arts, into other humanistic areas such as history, philosophy and anthropology, to inquire into the ways in which "belated" thinkers in these disciplines cope with the influences of their great precursors--e.g., Gibbon, Plato, Sir James Frazer. The possibilities are more than intriguing.

Peter Thorpe
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CLAIRE HIRSHFIELD

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How does conscience relate to the way in which we live our lives? How have ordinary individuals responded to the trauma which the events of the twentieth century have imposed upon them? To what degree have differing ethical perspectives shaped crucial decisions affecting the course of all people's lives in modern times?

These are a few of the questions which practicing historians must inevitably confront, if the events of our century are to acquire meaning for the often irreverent and largely ahistorical generation of students currently enrolled in our classes. Especially in a course which deals with a subject such as fascism, it is not enough simply to employ the traditional tools of the craft: chronological narrative, diplomatic exchange, statistical analysis, and so on. For although the "what" and the "how" of the era can be satisfactorily explained with the aid of such tools, the all-important questions of motivation and the overriding ethical dimension of the subject somehow fall through the cracks, leaving students numb by the atrocities unfolding before them but fundamentally unmoved. Surely this is not enough. Confronted by an era unlike any other in modern history, teachers must assume the duty and the privilege of evoking some degree of empathic understanding on the part of their students and ultimately of enlarging their capacity to draw the moral judgments which the cumulative experience of those years suggests.

In 1976 I inaugurated a course in the history of fascism and nazism at the Pennsylvania State University. For many years I used the somewhat traditional lecture-centered methods which came most easily to me and with which I felt most comfortable. Beginning with a standard analysis of the intellectual roots of fascism in the nineteenth century, I proceeded to survey the fascist phenomenon in the twentieth, with special emphasis upon the national socialist state in Germany, A briefer nod toward Italy under Mussolini and Japan in the 1930's was included.

Fascist movements in eastern Europe were also noted, as were their less successful counterparts in west European societies. In general my aim was the broadest possible coverage of fascism in its many forms between 1919 and 1945.

While student evaluations were generally positive, over the years I became increasingly dissatisfied with my syllabus. Cramming a class full of information about ten separate fascist movements in a fifteen-week semester left little time for an exploration of human motives and behavior or for consideration of the ethical and moral implications of the subject. While historians are trained to eschew value judgments in favor of "scientific" objectivity, surely one avoids a fundamental responsibility to truth if what transpired in the Nazi state is explained on the basis of value-free narrative alone.

A fact-filled lecture, moreover, may offer comprehensive coverage but it may also fail to suggest the texture of the times. The terrors and anxieties of ordinary Europeans and their simultaneous hunger for rebellion and order had eluded me. While I had examined in detail the lives of the great decision-makers, the forces determining the personal destinies of countless individuals and the difficult choices imposed upon them by the times were of necessity left unexplored. In recent years scholars have been increasingly attentive to "history from the bottom up." Many are now studying the experiences of small people whose lives have been profoundly influenced by history but who have nevertheless managed to maintain a personal system of values which has given them the strength to survive the rise and fall of political institutions and the subsequent shattering and reshattering of their lives. The need to incorporate the results of the new sociohistorical inquiry into an undergraduate course, while at the same time maintaining the integrity of the historical narrative became my principal motivation for a basic overhaul which has made my course one concerned as much with applied ethics as with standard history.

The restructuring of my syllabus was much influenced by my fortuitous choice of Simon Wiesenthal's The Sunflower as a reading assignment several years ago. Wiesenthal presents the reader with a parable-like situation which he personally faced upon liberation from a concentration camp. A young, conscience-stricken SS man on his deathbed confessed his sins to Wiesenthal and begged absolution for having participated in the crimes of the Nazi regime. "The dying man looked on me as a representative, as a symbol of the other Jews whom he could no longer reach or talk to," Wiesenthal writes. "And moreover he showed his repentance entirely of his own accord. Obviously he was not born a murderer. It was the Nazi who made him kill defenseless people." Unable to forgive the dying Karl, Wiesenthal left the room in silence.

The second half of the book consists of a symposium of responses to Wiesenthal's dilemma. Was he right to withhold forgiveness from a man who regretted his crimes and accepted his approaching death as a just punishment? It was a revelation to me to hear the reactions of my students to the various comments of well-known philosophers, theologians, and lawyers represented in the symposium. It was even more gratifying when they began to articulate personal responses to the profound moral issues implicit in the parable. Clearly these students had assimilated with ease the historical record encompassing the separate destinies of Simon and Karl, German and Jew, and had gone on from that point to approach the moral and ethical dimensions of that record. Even students uncomfortable with abstractions could grasp that while the young, innocent Simon had been shaped by a system of social and religious values, conditions of extremity had so altered him that to act upon those values would have required a heroism beyond all human capacity. They understood, too, that a residue of such values had miraculously survived within the SS man, although to have responded to them earlier would have required the superhuman coverage of a Kurt Gerstein who exchanged his SS insignia for a prisoner's rags when he became aware of the nature of the cause he was serving.

Convinced by the lively and intelligent reaction to The Sunflower that there indeed existed ways to evoke a thoughtful response from even bored and inarticulate students, I embarked upon an experiment which has transformed a traditional history offering, by shifting the principal focus to the moral and ethical choices with which ordinary people are confronted.

The new course begins with an effort to define such terms as conscience, duty, and morality. We contrast the Judeo-Christian tradition of "thou shalt not kill" with the imperatives of fascist idealogy. We debate relative versus absolute values, and we discuss the nature of situational ethics. We attempt to answer such questions as: Why be moral? When should authority be defined? Are moral values always a foundation for action? How relevant are moral constraints in an abnormal society?

Between ten and fifteen situations are next posted to serve as the organizational framework of the semester's research work. Each of the situations involves individuals and institutions facing critical moral dilemmas created by the pressures of life in a totalitarian society. Typical of these situations are the following which I have often made use of:

--an unemployed war veteran and a Nazi party recruiter
--a police chief and political demonstrations by extremists
--a Social Democratic tradesman and the local Nazi officials
--a doctor and the Nazi euthanasia program
--a Catholic priest or Protestant minister and the "Jewish Problem"
--an artist and the demands of the "new culture"
--a psychiatrist and a patient suffering from maladjustment to Nazi society
--a German soldier and his orders in eastern Europe
--a university student and his resistance to Hitler
--a German businessman and the offer of slave labor
--a member of the Judenrat or Jewish police in a Polish ghetto.

While the bulk of these situations pertain to the German experience it is also advisable to include examples pertaining to Italy and Japan such as the following:

--an Italian university professor and the loyalty oath
--a Japanese businessman and the co-prosperity sphere in Asia.

Several of these situations are drawn from the syllabus of Professor Richard Hunt of Harvard University. Professor Hunt pioneered the concept of using historical case studies to study moral dilemmas in a closed society. To his original list I have added a number of my own which I have developed on a trial and error basis over the years.

For each of the situations posed, students are asked to define the moral issues raised and to apply a variety of ethical assumptions that might lead to a decision in one direction of another. Among the ethical assumptions to be considered are duty, egotism, utilitarian, as well as the traditional Western core of social, national, and religious values whose common denominator is humanism.

As a preface to our classroom evaluation of the historical case studies, I ask my students to read Eric Hoffer's *The True Believer*, an extended essay dealing with such themes as the human longing for myth and the need to submerge oneself in a cause greater than the individual self -- all factors frequently in conflict with one's ability to sustain ethical and moral norms. Rabbi Richard Rubenstein's *The Cunning of History* is also of value. The author presents his reader with a series of painful vignettes, each serving to illustrate an "unspeakable truth" about the subconscious urges which have so often moved moral persons to commit immoral deeds both in repressive and in democratic societies.

Thus sensitized to the subtleties of ethical choice and human behavior, students are ready to begin research and to master the actual historical background of each of the situations posed in the syllabus. For while each has been chosen to illustrate the complexities implicit in the framing of adequate responses to moral dilemmas, illustrations drawn from the historical record are readily available. Because students are expected to research that record in the course of developing their presentations, the abstract quickly becomes clothed in flesh and blood. Students uncover the lives of little-known people, layer by layer; they evaluate the choices open to such people in difficult times; and they frame and debate appropriate responses on the basis of well-recognized ethical systems.

To illustrate how the course corks in actual practice I shall describe the way in which several of the given situations were handled by students. For the series of examples involving the police chief, the socialist tradesman, the artist eager to please, and the doctor anxious to serve, specific examples were assembled from such works as Richard Grunberger's *The Twelve Year Reich* and William Allen's *The Nazi Seizure of Power*. To cite but one of many examples used illustratively in class, the student presenter chose Karl Hengst of Thalburg as our representative Social Democratic tradesman confronting the local Nazi administration. Hengst was a leading figure in the town, long known for his opposition to Hitler. Although Hengst's courage did not extend to "fruitless heroics," in the beginning he chose to withdraw from civic life and to conspicuously refrain from all cooperation with the Nazis. But after his business was subjected to a boycott and he himself was placed under house arrest, he reluctantly gave in and joined the Nazi-run Peoples' Welfare Society as a sign of "repentance." Hengst faithfully paid his dues to the organization, but he also made practical use of his new connections to secure the release of several fellow socialists from Thalburg who were being detained in concentration camps.

Was life as a "tamed tiger" preferable to active resistance, students are asked at the conclusion of the narrative. Were Hengst's choices determined primarily by expediency or by a conscious need to compromise in order to remain a moderately effective force for rationality within the town? Was a natural instinct for self preservation at work? If so, was that a healthier response to the pressures of the times than an act of defiance which might have insured not only his own detention but that of his friends and family?

No consensus emerged despite the liveliness of the arguments marshalled on both sides of the questions. Instead students came to see that words such as "hero" and "coward", "valor" and "surrender" are often conveniently simple terms used to label the complex reactions of people to intolerable stress and that moral choice in such an ambiguous situation must be assessed in the light of conflicting imperatives.

Among the situations of greatest interest to my classes is that relating to the revolt of university students. For most of them the epic of the White Rose is particularly touching, and Richard Hanser's A Noble Treason permits them to attach the names and faces of Hans and Sophie Scholl and Christph Probst to the shadowy images of those few who summoned forth the courage to choose unambiguous Christian values in place of Nazi ideology. It is instructive to contrast the Scholls' defiance with the "accommodation" practiced by the equally anti-Nazi Karl Hengst and to measure the varying costs exacted from each.

The cases involving people who profited from the Nazi regime present students with even more difficult judgments. Thomas Keneally's Schindler's List has rescued from obscurity the German executive who managed to save thousands of Jews from consignment to Auschwitz, even as he personally hobnobbed with SS officers and enjoyed a life of privilege and material luxury admist the squalor of wartime Cracow. It is instructive for students to compare this episode and the somewhat rude treatment accorded Schindler by his fellow Germans after the war for the crime of "disloyalty," with the swift return to power and wealth of men like Albert Krupp, Friedreich Flick and the assorted executives of IG Farben whose unashamed use of slave labor has been amply documented. In each case students are forced to draw conclusions not only about the subversion of decent people by prospects of privilege, but also about the motives and fate of those who refuse under any circumstances to collaborate in wrongdoing.

The cases involving clergymen and doctors are even more replete with irony and ambiguity than those of the businessmen. It is a logical progression from Dr. Karl Brandt's post-war defense of euthanasia as "not a crime against man or humanity" but rather as "pity for the incurable" to the indefensible experiments undertaken by respectable, well-educated physicians at Auschwitz and Buchenwald? Students were indeed so shocked that people who had sworn to the Hippocratic Oath were capable of serving as functionaries in death camps - despite the well-documented case of Dr. Mengele - that it was difficult to follow the customary class practice of weighing alternatives and seeking a balance.

Several pre-med students were indeed inspired to make use of the oral archives housed at Gratz College in Philadelphia. The recorded testimony of survivors permitted them not only to affix names and identities to both victims and perpetrators but provided them with further proof of the malleability of medical ethics in a totalitarian society. The experiments of a Dr. Ding at the Typhus and Virus Center at Buchenwald upon an inmate named Kurt Kupferberg became the prism through which these ethics were seen and judged. Kupferberg records that he was injected by Dr. Ding, in company with other inmates, with typhus. After falling ill he was attended by the same Dr. Ding who treated him with various types of medicines, tablets, serums, and injections. Interestingly, Kupferberg's attitude toward Ding appears ambiguous. He appears to harbor little animosity against a man whom he saw as a minor cog in the vast machine of Buchenwald. Indeed, he comments upon Ding's polite manner and credits his recovery from typhus to the doctor's ministrations. Ironically, Ding emerges both as criminal and healer as one reads the deposition.

Student response to these revelations was interesting. They unanimously opposed such experiments as a subversion of medical ethics. They understood and applauded the post-war addition to the Hippocratic Oath which states: "I will not permit consideration of race, religion, nationality, party politics, or social standing to intervene between my duty to my patients. Even under threat I will not use my knowledge contrary to the laws of humanity." Yet there was no such unanimity when the question was asked: should scientific knowledge obtained through illegal experiments be utilized in the treatment of disease today? The majority condemned such experiments but expressed the view that if the experimental data obtained could be employed to save lives today, then it should be used. By moving beyond the actual historical case involving Dr. Ding and Kurt Kupferberg and by grappling with questions about which the scientific community is itself divided today, the class discerned the degree to which ambiguity cloaks choice even today-witness the recent disclosure that respectable Japanese drug companies have been routinely using formulae derived from experiments on unwilling prisoners of war in Manchuria with no compensation to victims who remain alive.

While the Holocaust provides one with the clearest exposition of unrelieved evil in an age of horrors, ambiguity here too occasionally intrudes, especially in the case of the Jewish ghetto policeman and the Judenrate members who were forced to choose which of their fellow Jews should live a little longer. Although the saintliness of a Dr. Janos Korczak who opted to remain with his orphans and to suffer their fate at Treblinka reminds students that for some rare individuals anguish burns away the dross and leaves a core of moral steel impact within, more instructive for our purposes were the cases of Rumkowski in Lodz, Merin in Sosnowiec, Gens in Vilna, and Czerniakow in Warsaw, all of whom served as chairmen of judenrate. Their diverse responses to the impossible pressures of the fate to which history had consigned them bears witness to the fact that a universal moral yardstick may well be inappropriate when applied to human beings in extremis. Victor Frankl's observation in Man's Search for Meaning, which had served us well throughout our study, was especially apt at this moment of reflection: "Sometimes the situation in which a man finds himself may require him to shape his own fate by action. At other times it is more advantageous for him to make use of an opportunity for contemplation and to realize assets in this way. Sometimes man may be required simply to accept fate, to bear his cross. ..."

Even the case of the German soldier following orders proved complex. For while there were numerous examples to be found of soldiers taking part in atrocities or looking the other way as the SS committed its crimes, there was also the case of Joseph Schultz, memorialized in a Yugoslav film, Joseph Schultz, which may be easily obtained from Audio-Visual Services, Pennsylvania State University. Schult was executed in 1942 by his fellow Wehrmacht when he refused to participate in the slaughter of innocent Serbian villagers during a reprisal raid against partisans. This case proved especially interesting to students, launching them on a search for analogies which clarified the ambiguous nature of guerrilla warfare. They also reconsidered the meaning of the soldier's oath and the imperative need to differentiate between legal and illegal orders, even though one wears the uniform of one's country.

The course I have briefly described prompts students to think for themselves and to express their ideas openly in class. Students are encouraged to speculated about the ways in which repression on the part of the state frequently breeds both compliance and revolt, heroism and cowardice, bravery and inertia. They are carried beyond the customary parameters of traditional history offerings in subtle but important ways. For by imposing a moral framework upon the raw material of history and forcing students to think themselves back into the skin of a single person tormented by conflicting choices and difficult alternatives, it is still possible to reattach human emotion to a study of the past and even to transmit a sense of what Frankl calls the "uniqueness and singleness which distinguishes each individual and gives a meaning to his existence."

A course on fascism can be one of the most significant students might take in a college career. It can have a profound effect by forcing each person to question fundamental values and to confront ethical and moral questions which go to the very heart of the relationship between human beings and their society in the twentieth century. It is a subject which in the end is too broad to be confined within a single discipline. Lord Bolingbroke remarked two hundred years ago that "history is philosophy teaching by example." Not all historians would agree that what they teach should be related either to philosophical truth or to moral practice; however, to present the past in terms of the terrible choices which a totalitarian society imposes upon ordinary people much like ourselves is not only to enrich the historical understanding of our students but inevitably to awaken the moral sensibility which must lie at the very heart of a humanistic education.

Sources and Recommended Readings

The most recent debate concerning the need to reattach values to the teaching of modern history took place at the American Historical Association's 1985 convention. The main points of the discussion are well covered in Karen Winkler's article, "A Historian Criticizes Value-Free Scholarship," The Chronicle of Higher Education, 8 Jan. 1986, p. 10. On the need to incorporate the experiences of ordinary people in the curriculum see Peter Stearns, "Toward a Wider Vision: Trends in Social History," The Past Before Us, ed. M. Kammen (New York, 1980), 213-218. In addition to the texts and films mentioned in the article several books have been especially useful in the development of the course. Among them are the following: John Hospers, Human Conduct (New York, 1961); Anna Pawelczynska, Values and Violence in Auschwitz (Los Angeles, 1979); Fred Mielke and Alexander Mitscherlich, Doctors of Infamy (New York, 1948); Victor Frankl, Man's Search for Meaning (New York, 1962); Saul Friedlander, Kurt Gerstein: The Ambiguity of Good (New York, 1967); Stanley Milgram, Obedience to Authority: An Experimental View (New York, 1974). A special issue of Moral Education Forum, vol. 6 no. 2 (Summer, 1981) contains a number of articles useful to the presentation of Holocaust-related material. The Anti-Defamation League of B'nai B'rith's anthology, Holocaust and Genocide: A Search for Conscience, edited by Harry Furman also is of great help in developing case studies and framing questions for classroom discussion. Of interest too is Gordon Mork's article "Teaching the Hitler Period: History and Morality," The History Teacher, vol. 13, no. 4 (Aug. 1980), 509-522. Mork describes a simulation game called Spiegeldorf, in which students develop an understanding of the situation of common people in Germany through role-playing techniques. On the important question of medical ethics and the Nazi euthanasia program see Gary Krum, "Nazi Bioethics and a Doctor's Defense," Human Life Review, vol. 8, no. 3 (Summer 1982), 57-61.

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HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

(Editor's note: Contributors who would like to submit abstracts of magazine articles should send them directly to the editor, using the style and format that follow. Reviews of books and educational materials should be sent to the Book Review Editor, Dr. James Mehl, Missouri Western State College, St. Joseph, MO 64507)

MS. PARTHENON

"Classic Drag: The Greek Creation of Female Parts", Sue-Ellen Case in Theatre Journal, October, 1985. The Johns Hopkins University Press, Journals Division, 701 West 40th Street, Baltimore, MN 21211. $15/year single issues $6.

We used to tell our classes that the Parthenon is the greatest architectural expression of the Spirit of Man. Now we have replaced this covert sexism by speaking of the Spirit of Humanity rather than of Man. We may have to go back, though, because the Parthenon, and its long/lost ivory and gold statue of Athena were actually instruments of male sexual politics. The Fifth Century in ancient Athens was a time of profound revolution, according to Case, who is an Assistant Professor of Drama at the University of Washington. While it is not clear whether Athens had been a matriarchal society prior to this time, a variety of changes occurred that firmly established patriarchal dominance. In the Sixth Century, women had not only participated in rituals and festivals, but they appear to have participated otherwise in public life. The underlying factor was a redefinition of the economic and political base as the family. The family became the key unit for the transmission of wealth and for citizenship.

Citizenship "was dependent upon family lines-- a son was granted citizenship only if his parents were citizens, but without a son the parents could not retain their citizenship." Women, therefore, became not only essential for the production of male offspring, but as a guarantee of absolute legitimacy, their access to other males was strictly limited. Their lives were relegated by the laws of Solon to the secure seclusion of private homes and their economic prerogatives were severely curtailed: "Women could only enter into inheritance transactions in the absence of a male and women were not allowed to barter for property over one bushel."

There is more than irony here; there is inconsistency. Women in the Athenian family were central to the power of free citizenship, but women were powerless commodities in the city-state. Enter myth, for when humans have recognized irreconcilable contradictions in behavior and values, we must invent a mediating rationale. The invention was "Woman," who "appeared as the opposite of man. This move can best be seen in the new myths and architectural depictions of amazons.... The new architecture of the Acropolis, the civic center of Athens, displays the downfall of the amazons and the rise of Athena." Amazons (the word means no breast) are the monstrous antithesis to all that is "natural" in Woman: they are warlike, they have no family units, they destroy male offspring, and they practice mastectomy, denying even that prime differentiating secondary sexual characteristic of Woman. Their defeat, illustrated on the frieze of the temple, is attributed to the rise of Athena, immaculately conceived by Zeus, born of brain, not womb. Indeed, Zeus assumes the power of reproduction by devouring his own wife, thus ending the line of the Titans and the dominance of the earth-mother-goddess. Athena, a virgin, defeats the Amazons, and over the decades, assumes divine governance of all the non-reproductive activities of the home and the polis.

At the same time, a new god, the effeminate Dionysus, takes on the female role of sexual reproduction, and his fertility rites evolve rapidly into all-male theatre. Yet the theatrical re-enactment of myths and legends requires female roles. The result, Case argues, is "the creation of female roles which lent themselves to generalization and stereotype" of the patriarchal images of Woman. In a feminist reading of the Oresteia trilogy, Case notes how the chorus, representing the male-dominated community congratulates Clytemnestra for "thinking like a man" and "mourns Agamemnon as one who had to fight a war for a woman and then be killed by one." In the final play, the old goddesses are represented as the hideous Eumenides, who ultimately are "confined to a cave and their function is no longer to revenge matricide, but to preside over marriages." This ending, Case says, sets the stage for the entire history of Western dramaturgy: "A majority of plays will conclude various kinds of civic, historical and psychological problems with the institution of marriage."

The final cap is applied by Aristotle, who in The Poetics, which has dominated dramatic theory to this day, denies goodness, bravery and cleverness to women and to slaves. Case concludes that, as many feminist writers have shown, the Greek plays are not guides to understanding the women of Greece, nor are they even representations of women as real humans. Plays like Aristophanes' "feminist" Lysistrata might become more authentic in production by playing the women like male actors in drag, indulging in the broad sexist vulgarities of Minsky's burlesque.

FAR & FORGOT...

"Say, it isn't so," by W. Walter Menninger in History News, December 1985. AASLH, P.O. Box 40983, Nashville TN 37205. $4/issue, $40/year.

Possibly nothing is quite so essential to the "humanities approach" than our insistence upon the validity of the human heritage (history) as touchstone and guide for experiencing life now. But just how valid is the heritage? After all, history is the community memory of human beings, and human memory, says Menninger, a psychiatrist who is chief of staff at the Menninger Foundation, is inherently and demonstratably faulty.

Faulty, that is, if faultless memory means total recall of all experiences in forms that admit no argument. This is a complete impossibility, indeed faultless memory is an absurdity. Even a computer remembers only what humans command it to remember, and the camera records objectively only what it is pointed toward, subjectively. And the most scrupulous of historians depends upon documents that are human artifacts, usually only those that have survived by way of selective preservation by humans. So let us rather call memory flawed than faulty.

Menninger, in this keynote address to the American Association for State and Local History cites a number of psychological studies of memory. In one, a psychologist recorded her daily experiences on cards over a five-year period and discovered her rate of forgetting was 30%. Moreover, what she remembered was not everyday experiences, but, unique, unrepeated" and "surprising events." In another thirty-year study of ninety-five people, it was found that memories became completed distorted, including memories of truly momentous changes. One subject in his youth was conservative, attended mass four times a week, and had a rather obsessive dream that was experienced forty times. Thirty years later, he insisted that he'd given up church altogether upon entering college, and he couldn't remember his recurrent dream. One conclusion, says Menniger, is that "there is a consistent potential to recall a part more consistent with their present views."

Studies of older people indicate what we have always suspected, that the brain-cells are impaired for short-term memory and immediate recall. But somewhat more surprising is that older people "re-write" their personal histories in epic terms," to make the uniqueness of themselves vivid. In this sense, the past becomes more real and more poignant. The myth is the reality."

History, and one might add historical anthologies and galleries, is a selection from the part of items deemed of value in the present, arranged in patterns that are consistent with individual perceptions of reality, right now.

EASY (?) AESTHETICS

"Developing Aesthetic Literacy Through Contested Concepts," by Karen Hamblen in Art Education, September 1985. National Art Education Association, 1916 Association Drive, Reston VA 22091. $50/year; single issues $9.

Aesthetics is a matter of choosing, in the final act. But in the final analysis, aesthetics is a matter of articulating one's choices. Teaching aesthetics as either philosophic exercise or dogmatic canons of rules, therefore, misses the boat in both act and analysis. Hamblen, who teaches art education at California State University in Long Beach, describes a learning activity that is disarming in its simplicity. Each student is asked to bring in two objects, one of which the student has decided is an art object, the other which is a non-art object. Thereupon the class is divided into small discussion groups who discuss their choices, try to explain their criteria and, if challenged, defend their decisions. Some students, of course, will select a "textbook example," but the assignment does not allow for outside certification as the justification, so every student must attempt to address issues of aesthetic valuation.

From observation, Hamblen has postulated seven thematic categories that emerge during unstructured discussion. These are Type, Media & Technology, Audience, Context, Time-Space, Artisan, and Function. In actual discussions, the categories overlap, and they probably are not strictly exclusive. In addition to thematic categories, she notes several "levels of experience." There are six such levels, but in this article, which is included in a magazine issue devoted to "Teaching Aesthetic Perception in the Elementary School," she provided detailed discussion of the first two levels, which can be handled by younger students (and which are essential at any level of sophistication). The "lowest" level is Description. Thus, students must describe the object in each of the thematic categories, e.g., in Type, students must "provide a linguistic object designation, such as a chair, a painting, a vase" as well as "definitional status, whether it is commercial, popular, folk," whether it is functional or natural, etc. In the category of Media & Technology, description tells of materials, techniques for creation, etc. In respect to Audience, the users of the object are described. Context: describe its socio-geographical locale of origin and use, its current environment (i.e., what may have been a coin in a purse now resides in a museum case), its social context (as being part of a birthday party or a High Mass). Description of Time-Space category provides a sequence of changing uses and values; description of Artisan may be by name of creator, or if anonymous, by class such as sculptor or weaver, or if manufactured, by collobortive process, or if natural (a rock, a piece of driftwood, etc.), by forces of nature. Finally, description of Function may include personal use or social use for practical or ornamental reasons.

The second "level of experience" is called Discussion. Hamblen gives four questions that may be asked about each object in reference to each of the seven thematic categories:

1. In reference to its [Type, Media & Technology, Audience, etc.] what influences its being or not being an art object?
2. In reference to its [Type, Media & Technology, etc.] what are the meanings and attitudes toward this object?
3. In reference to its [Type, etc.] what influences do these attitudes and meanings have on this object's art or non-art status?
4. In reference to its [Type, etc.] why is or is not this an art object?

The third "level of experience" is Criteria, wherein students try to achieve some degree of consensus about the standards that have operated in their Discussion Level, which, it will be remembered, provided only a structure for discussion, not a set of criteria for judgments of art or non-art. The next three levels are not spelled out in detail, but level four is Theory (are the Criteria elicited for this object compatible with an existing theory, or must a new theory be constructed?). Fifth is Meta-Theory (can the theory for the specific object be extended to other objects?). The sixth level is Multi-Disciplinary (is the Meta-Theory relevant to other fields, such as music, or architecture, literature, philosophy, etc.?).

The technique of "Contested Concepts" is indeed disarming in its simplicity at the outset, but as Hamblen concludes, "Far from the usual notion of aesthetics as a narrow and ascetic pursuit, aesthetics consists of contested concepts and issues that intrigue and beguile as they resist easy resolution."

LIFE'S REHEARSAL

"The Humanities and the Human Sciences: The Guide Hermeneutics Gives to the Study of Human Experience'" by Gary E. Overold

in Liberal Education, Fall, 1985.
Association of American Colleges,
1818 R Street NW Washington DC
20009. $20/year

"Hermeneutics" is the Greek word for interpretation. In the middle ages it came to be applied to the interpretation of difficult theological texts, and since then it has become the technical term for the science of interpretation of texts of all sorts. In an issue devoted to the theme of "Interpreting the Humanities," Overold, a philosopher at Clark University, proposes the reinstitution of what he calls an "ancient model" of hermeneutics as a means toward restoring student interest in the texts of humanities. The underlying difficulties will always be there, Overold admits, because one simply cannot expect people to be engaged in the study of the play of words and ideas when they may not be the least bit drawn to the materials of the humanities in their grossest forms. "Fascination of the text," he says, "is an acquired taste....the love of the thing for its own intrigue... requires an enormously high degree of sophistication."

But for much of this century practioners of hermeneutics have compounded the difficulty by separating the text from life. The motivation for such persons was a reaction to the "treacly sentimentalism of Victorianism," and what they produced in different disciplines and schools of interpretation was "scientism," New Criticism, "Formalism," Behaviorism and Logical Positivism, all of which asked us as students, teachers, critics and readers "to believe that the moments of life, of meaning, of truth, of the text, could be treated as atemporal occurrences with inherent sense-- that the meaning of the event was somehow in the event, like a hidden label." So much for the "recent model": how about the ancient model?

It will be familiar to all humanities teachers. The texts of humanities are the "rehearsal of life in imagination.... The text... becomes construed as an imaginative means for discovering value and disvalue in life." In short, texts of all kinds-- novels, poems, essays, plays, paintings, programmatic music-- are about Life. Now, a few facts about life. Life is an interdisciplinary experience, and as Overold quotes Williams James, the immediate experience of life is a "buzzing, blooming confusion." Thus the separation of texts by discipline, genre or critical approach to produce an achievable neat package for the hermeneut to interpret is probably more than a distortion; it is a lie. Furthermore, "Ambiguity is not a disease that needs a cure, as, for example, the Logical Positivists assumed; rather, it appears to be the salient feature of human understanding." Before we fiddle around with formal and aesthetic dimensions of the text, says Overold, we must remember that "the text is about some possible world to which it refers."

The inherent interconnectedness of life and of texts necessitates something of a revolution in the way we organize our disciplines and our academic administrative structure. Some European universities, and, in the United States, the University of Chicago have developed a new divisional designation, "The Human Sciences," to draw together the humanities and the social sciences. This is not merely a marriage of convenience; almost all of the critical schools that have emerged in the past three decades have had advocates and practitioners in the humanities and in the social sciences, all of whom are grappling with methodologies that will include rather than exclude all aspects of the buzzing, blooming confusion that is humanity. Structuralism, Semiotics, Cultural Marxism and other theoretical fields of study are not associated with any single one of the conventional disciplines.

To exemplify briefly what he means by the life-oriented hermeneutics, Overold suggests the "issue of sex roles," something that is of immediate and pragmatic concern for college-age people. Starting with Carol Gilligan's In A Different Voice, he suggests "empirically illustrating the gender-based tendency toward different forms of integration on moral matters "... examining" works of literature, painting, philosophy and religion for texts that speak to the core issue," whether defiantly or supportively, thereby providing for thoughtful textual analysis while maintaining the ambiguities and ambivalencies of the issue.

EAR FOR HISTORY

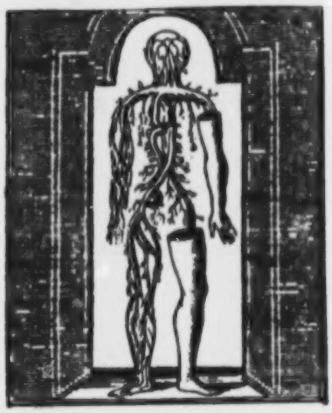
"Music (Horizons)" by Frederic Raimi in SCAN. Council for Liberal Learning of the Association of American Colleges, 1818 R Street N.W. Washington D.C. 20009. $30/year.

Plato would have outlawed most modes of music in his republic. Why? Were they equivalent to punk rock or like Stravinsky's compositions to Stalin's totalitarian government? Unfortunately, we will probably never know, but the question suggests some justification for the current movement in classical music for historical authenticity. The movement is only twenty-years old, although anticipated by composer Paul Hindemith who used Baroque period instruments in lectures in the 1920s.

There are research problems, not so much in the instruments themselves as in the make-up of ensembles and the nature of performances. Recently Joshua Rifkin has set Baroque fans on their ears by insisting that Bach's instrumental and vocal groups were very small, both because such was Bach's intent and because that's all he had available. Striving for authenticity should take into account the performance environment, too. The much smaller groups and softer toned instruments of the past were performed in small resonant rooms; transference of authentic performances into larger concert halls might almost cancel out the authenticity of the audience's experience.

It is doubtful that the experience is replicable: "We may now produce eighteenth-century sounds," writer Raimi, a cellist with a resident quartet at Duke University, "but we cannot reproduce eighteenth-century people, nor the conditions in which they live."

For one thing, today's listener hears authentic old sounds in comparison to the musical changes wrought since various developments in violins and bows greatly increased the volume of sound, both as cause and effect of larger and larger audiences. In other words, our ears, unlike those of previous generations, have the benefit of an aural repertoire of new and old (it was not until Felix Mendelssohn revived Bach's music that audiences or musicians included "oldies but goodies" in performances). Moreover, says Raimi, today we probably would not accept real sounds of the past: electronic recording methods have accustomed our ears to perfection, and the dazzling recordings have become as much the norm as an ideal for modern musicians.



"Understanding Science, Technology, and Engineering: An Essential Element of Cultural Literacy" by Stephen H. Cutliffe in Federation Review, July/August 1985. National Federation of State Humanities Councils, 12 South 6th Street Minneapolis, MN 55402. $1.25.

Simple-minded applications of the term "literacy" to modern learning abound, probably nowhere so simplistically as in "computer literacy" which often translates into typing via television screen. Yet understanding the languages science and technology are essential to cultural literacy today, for these "lie at the heart of networks of relations of interdependence that make contemporary social life more complex than ever before in Western cultural history." But how are we to achieve this literacy for all students, not merely for the science majors?

First, we should refurbish the old distinction between education and instruction. Instruction is an imposition of society's needs upon students. Society says we need engineers to beat Japan again, state funds are allotted to accelerate training in the skills needed for engineering, and presumably society will get what it paid for. But the educational significance of the science-technology literacies "is a function of their illuminating fundamental dimensions of human being in the world.... Not to have an appreciation of mathematics, of science, of engineering is simply not to know human nature, not to know of heroic things that human beings have done and are doing in the world and to the world."

Students who major in science or engineering may or may not develop the kind of literacy of which Cutliffe, an historian and editor of the Science, Technology and Society newsletter speaks, but the liberal arts students who is thrown into pre-major introductory courses is likely to come out illiterate. What should be provided is first, courses that present and examine the interrelationships between society and science and technology. Second are courses that develop understanding of science and engineering concepts, i.e., scientific reasoning, major methodologies and the most important theoretical models.

Engineering is most central to the achievement of this sort of literacy, Cutliffe maintains. Not that engineering is more important, but where "the sciences have always trumpeted their service to Truth, independent of what the implications of that truth might be for society" and technology has become a diffuse term that culminates in marketing of the products of engineering, often without any scientific or mathematical understanding, engineering is rooted in scientific concepts but "doubly rooted in society." Society defines the problems that engineers are to solve, and society tells what it is willing to pay and what it refuses to accept.

Schools and colleges are not the only arenas for developing cultural literacy that integrates mathematics, science, engineering technology and society: Cutliffe mentions museums of history and of science and industry, television programs like NOVA, and mass-circulation magazines like OMNI, Discovery and Scientific American.

1066 AGAIN

"Writing Games in the Bayeux Tapestry" by John Marshall Carter in English Journal, November 1985. National Council of Teachers of English, 1111 Kenyon Road, Urbana IL 61801. $30/year; $4/issue.

"If a picture is worth a thousand words," writes Carter, who teaches at East Carolina University, "a 230-foot by twenty inches picture might produce a lifetime of writing." Such are the dimensions of the famous eleventh-century tapestry depicting the events leading up to the Norman conquest of England and the subsequent events, and Carter makes a good case for his statement. As an introduction to writing games, he presents a series of twenty "Questions that Bayeux Tapestry Lovers Ask" including such items as "What was the purpose of the Tapestry?", "Was the artist a man or a woman?", "What does the tapestry tell us about the medieval view of folklore and mythology?", and "What does the tapestry tell us about kingship?" The writing games are lists of possible research and other topics gathered under some eight disciplinary headings. Here are a few:

> Write an essay about art forms contemporary with the Bayeux Tapestry.
> Create travel posters using the tapestry.
> Choose a number of peasants, give them names, and have them tell stories about events in the tapestry.
> Write an essay on the effects of the Conquest on England and Europe.
> Write an essay on sports and pastimes in the tapestry.
> Write a play in a modern setting in which the Bayeux Tapestry plays a central role.
> Write an itinerary for a trip to see the tapestry.

And so on. Carter provides a short bibliography keyed to some of the topics for teachers and students.

QUICKIES

"Who is an artist or musician whose works can be used successfully in English class?" by various authors in English Journal, November, 1985. NCTE, 1111 Kenyon Road, Urbana IL 61801. $30/year; $4/issue.

Readers of HUMANITIES EDUCATION will recall an insert in our magazine last year including a call for papers for a topical issue of English Journal on "Humanities and the English Teacher". The product of this includes not only the article abstracted above and provocative how-to articles such as "English by Any Name Is Still Humanities" but a score of 300-word responses to the question about pairing of artists or musicians with literary topics. Respondents included teachers in secondary and collegiate settings. (Several are also members of NAHE).

One teacher has for years used Paul Simon's "I am a Rock" with John Donne's "Meditation 17," but when she asked students to supply other parallels, their recommendation of Pink Floyd's "Another Brick in the Wall" was a revelation: "The lyrics speak of pain and isolation which seem much deeper than Paul Simon's broken heart." Another teacher finds the disturbing indefinable haze of Kurtz's haunting cry in Conrad's Heart of Darkness visually embodied in Edvard Munch's painting The Cry. Wagner's works, says another, integrate well with a unit on folklore, myth and legend, as for example with Lohengrin and Parsifal's relationship to Arthurian legends. Another respondent explained how William Hogarth's paintings and engravings can pair up with the satiric and moral writings of Swift and Fielding.

Some suggestions are for formal and structural relationships. The jazz vocal group of Lambert, Hendricks and Ross from a decade or so ago can help to clarify the differences between the prosody of Shakespearean sonnets and the "more rhythmically complex, counterpointed form of Gerard Manley Hoplins' 'sprung rhythm' sonnets." One junior high teacher uses the contemporary wood sculpture of Margaret Wharton as a cognate to poetry: "Wharton's chair art blends well with the study of poetry which allows pupils to manipulate verbal language forms and functions in a manner similar to the artist's restructuring of concrete, visual objects."

TALKING TO THE TREES

Review of Teaching Environmental Literature: Materials, Methods, Resources, edited by Frederick O. Waage, Modern Language Association of America, 1985. Reviewed by Sharon Scholl, Jacksonville University.

If you grade books as I do by the number of pages turned down with marginal comments written for future reference, this one rates a solid "A". It is about that wondrous land somewhere between the literary and the environmental and how to make one's way through it accompanied by a group of students. There is ample theoretical representation from such essays as "American Literary Environmentalism 1864-1920," by Frederick O. Waage, and "American Literary Environmentalism before Darwin," by Bruce Piasecki. However, the bulk of the book is devoted to classroom strategies and materials. There is one section on teaching environmental literature on site in cabins and down trails across the nation. There are three accounts of courses expressly created for regional application or for integration with professional major programs. As if this is not enough, we have the added convenience of a cumulative listing of all the works cited in the book and an additional listing of significant supplementary works. There is a list of bibliographies on environmental topics and addresses of information centers. There is a final listing of periodicals and organizations devoted to environmental concerns. This is not a humanities text in the sense of including materials from the fine arts systematically, nor from history or philosophy. However, for its wide range of literature and instructional designs the book is the mother lode.

An excellent preface essay by Walter H. Clarke, Jr. defines the range of environmental literature and its place in contemporary education. Seen as broadly inclusive, environmental concerns belong more properly to liberal education as a whole than to disciplines per se. They are regarded as one possible avenue to cure American myopia in our international relationships. Environmental literature is, by and large, personal -- the result of a deeply felt encounter between earth and self that balances the predominantly objective, instrumental approaches. Environmental literature is value-laden, encourages imaginative thinking and the connection of learning with living.

Environmental thinking has a long history in America that is concisely reviewed by Piasecki and Waage. Classic texts are mentioned, which reflect on such topics as the place of humans in a natural order, the age and purpose of humanity, and our effect upon the history of the earth. Richard Lillard's essay, "The Nature Book in Action," fairly bristles with the names and titles of famous American nature writers. The problem that one senses immediately is the need for some order in the accumulation of riches. Part two of the book presents five varied arrangements of these environmental materials, each directed toward some instructional goal. Four are carried on in conventional classroom situations.

The five models reveal the strategies of teaching that are practical and replicable. The place of the course in the curriculum, the student learners, the rationale for selecting readings, and the methods of evaluation are well detailed. One course stresses the personal element of the environmental encounter, uses such writers as Annie Dillard and Loren Eiseley, and assigns students to write personal journals. Another course is taught in tandem with a biologist, stresses varied views of humanity and nature (sufferer, defender, etc.), and includes student analysis of many forms of art. One course deals with the science-fiction genre, focuses on environmental problems, and encourages such student projects as films, cartoons, short stories, and musical scores. One seemingly reverts to the dustbins of tradition in adopting the Pastoral as its focus, but, surprisingly, finds representatives of that genre in Tolkien, Mailer, Agee, and Hemingway. The final model takes students who are life-long urbanites on nature explorations often based on the very texts they are reading and asks for their comparative responses in journals.

Part three deals with teaching writing through the study of the environment and nature literature. These courses deal with the basics of writing: point of view, comparison and contrast, argumentation, description. They do it through the encounter between humans and the natural world. It is writing, as Paul T. Bryant expresses it, that "must remain true to the objective facts of nature, but at the same time present the human response to nature" (p. 93). The writing has intellectual substance and often reflects on historic traditions about the world, the Judeo-Christian, Greek, Puritan, as well as the Romantic or strictly scientific. The writing may have a personal and expressly spiritual dimension and be directed through such materials as Georgia O'Keefe's paintings and poems by Hopkins, Frost, Hardy, and Dickinson. There can be writing workshops attached and activities as simple as an outdoor picnic with poetry readings to involve students in the active creation of literary ideas.

Some instructors value the field experience so much that they transfer the classroom to that setting. Three university-based programs using this model are detailed. There is the Yale seminar trip to Mt. Katahdin, which is linked to Thoreau's similar account. There is the trek through the North Woods of Minnesota, linked with Leopold's observations on country life in A Sand County Almanac and the trip to Arizona linked with Krutch's The Voice of the Desert. There is the trip to snow country in Maine's White Mountains that zigzags literarily between Stokes' A Guide to Nature in Winter and London's "To Build a Fire." One scholastic effort is linked with the National Audubon Society's expeditions and with an external degree program.

Finally, there are three courses chronicled that are based upon specific regions of the country and their unique situations and environmental issues. Thomas Tanner focuses upon the case of the Glen Canyon Dam on the Colorado River by using three different film interpretations, the case history, and Edward Abbey's Desert Solitaire. Lawrence Christensen and Larry Vonalt created a course for civil engineering students focussed on the Mississippi River. It is a thorough-going Freshman English course based upon the river theme and featuring paintings by Bingham and Benton, writing by Twain and Faulkner, and descriptions by engineers Eads, Ellet, and Shreve. Walter H. Clark, Jr. teaches in a New England Literature Program composed of two literary and one creative writing courses. The point of instruction is to teach the literature in its environment, specifically Camp Kehonka for a six-week residency.

Teaching Environmental Literature presents a fascinating array of raw materials and well-described models for their use. It is the paragon of what we all hope to find in a book when we first start contemplating a new instructional departure and haven't the foggiest notion of where to begin. Here are materials students can make sense of, and here are ways to present them that have immediate interest and intellectual integrity. All in all, this would be a most useful volume to acquire. (Sharon Scholl)

SKIDMORE COLLECTION

Review of Liberal Studies I Reader: The Human Experience. Source: Joanna S. Zangrando, Liberal Studies Program, Skidmore College, Saratoga Springs, N.Y. 12866. Reviewed by Sharon Scholl, Jacksonville University.

This liberal studies reader is the support document for a team-planned, team-taught interdisciplinary course that investigates the human situation interculturally and across time. Readings are drawn from philosophical sources, from natural and social sciences, history, literature, and the fine arts. Selections are arranged under the rubrics of the learning process, individual and social evolution, and the creation of culture. In sum, they hold together the instructional efforts of the 22 faculty members assigned to the program.

The collection is both imposing and awkward in its blue spiral notebook format. I suspect some student is going to apply for physical education credit just for carrying it around for a semester. It is more than simply a bunch of Xeroxed material, however. Each selection has a helpful introduction to the writer, the topic, and terminology (if any) that might stymie a reader unfamiliar with the field. There are also thought-provoking questions on each article that might be used for either general discussion or specific writing assignments. The excerpts are so diverse in topic, time of origin, and manner or expression that it would take a faculty thoroughly cognizant of the purpose of each segment and the larger design of the course to hold the daily activities together. Try as I may, I can't imagine reorganizing the materials to serve some different purpose; you teach "Liberal Studies I" with them or nothing. This is the weakness, from a commercial publisher's perspective, of some such collections; they are not likely to fit "anycourse U.S.A."

Section One pertains to education and the nature of the mind, containing fourteen selections starting with Dickens' portrait of the Gradgrind school and ending with the Behaviorists' version of mental activity. There is an enormity of time represented between Aristotle's _De Anima_ excerpt and Whorf's article on "Linguistic Relativity." There are some surprise inclusions, for example, "Sources of Ambiguity in the Prints of Maurice C. Escher" (separate purchase), and Suzanne Langer's reflections on dance. Artificial intelligence is represented in Turing's "Computing Machinery and Intelligence" and creative intelligence in Skinner's "On Having a Poem."

Section Two organizes ten items around the theme of developing humanity with a major focus on Becker's _The Birth and Death of Meaning_ (purchased separately). Interests range from theories of cosmic evolution with Carl Sagan to tribal creation myths. Writing styles range from Ornstein and Thompson's analysis, "The Individual Brain," to Thompson's satiric "The Mysterious Fall of Nacirema."

Section Three explores the nature of the self through six selections by Plato, Aristotle, Marx and Engels, Freud, Peirce, and Sartre. _The Flies_ is the most lengthy, treating such issues as personal values and the responsibility of freedom. This whole unit of the course underscores the dynamic relationship between self and society.

A complementary segment to the section on the self is a longer collection of 21 articles on society, its nature and activities. It begins with the reports of major judicial decisions on polygamy, compulsory education, and abortion rights and ranges outward to the role of recreation, work, and the arts. Social discrimination is one focus, partly represented by Mill's "The Subjection of Women," and more lengthily by the Hansberry play, "Les Blancs." There is a Jungian analysis of religious art and inquiry into the male domination of artistic production in Woolf's A Room of One's Own excerpt. Ecological issues surface in Means' "Fighting Words in the Future of the Earth."

Eclectic comes to mind when one searches for some general description of the reader's contents, but not irrational or dull. The typical length of articles is about five pages. The vast majority are discursive or argumentative rather than literary in the imaginative sense. However, the major inclusions, in terms of pages, are the Sartre and Hansberry plays. But with only brief narratives by Angelou and Dickens and several doggerel poems, we have a collection that leans precipitously toward the social sciences. After all, the title of the course the document supports is Liberal Studies, not Humanities. So the reader takes its place as a major instrument in the ongoing efforts of a large number of instructors to provide for students some introduction to the major human issues of this century. (Sharon Scholl)

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MURDER IN THE CLASSROOM

Two Teachers Offer Ideas for Teaching Mysteries

TONI HARPER

CLARICE ROSEEN

More than a few teachers of high school English have been surprised and perhaps a bit dismayed to find popular literature, especially mystery stories, in the newest anthologies of literature. This departure from the usual combination of traditional masterworks and works of adolescent literature is undoubtedly founded upon several rationales, but paramount among them is that these popular fiction genres are what most active adult readers actually read for leisure enjoyment. Even those of us whose chosen field of work is the classics of humanities do not live in an undiluted atmosphere of Great Books, art masterworks and string quartets; to varying degrees we participate in the conventional entertainments of sports, commercial television, comic strips and light reading. But, to borrow a term from literary scholar Leslie Fiedler, school, textbooks and libraries "ghettoize" popular entertainments, leaving young people with the mistaken idea that unless they are reading profound works, they should not read at all. This is a genuine disservice, especially for students who have not had the benefit of growing up in a reading family. For such young people, the schoolroom is the only place in which they are taught the almost magical techniques of converting flat symbols of language into boundless worlds of imagination. Yet, far too often, the techniques are presented as laborious acts of decoding antique language, momentous vocabularies and many-layered patterns of literary symbols. Add to this labor the frequent necessity of learning the alien complexities of historic, philosophic and aesthetic backgrounds; compound it all with "discussing" the mature psyches of foreign and fictional beings, and it is small wonder that many youngsters will not grow into readers who drop into libraries and bookstores for pleasure.

The keenest of pleasures in reading, we humanists would agree, is reading that stirs our minds and our souls into contemplation, self-discovery and further maturity as human beings. However, there is another sort of pleasure that could be argued as being a necessary prerequisite to the nobler end. This is the pleasure of the private escape into other worlds of fancy. To enter the world of the story, to surrender oneself to it, to participate in it is a creative act of imagination that cannot be duplicated in any other narrative medium.

So there is a responsible rationale for including escape fiction in the literary curriculum. Nevertheless there is a real problem in teaching, for many of the critical techniques and teaching strategies for "serious" literature simply will not work for mysteries, westerns and thrillers and fantasies. First of all, they are formula fiction. They do not lend themselves to the literary history approach that celebrates aesthetic revolutions like those of Wordsworth, Whitman, Zola and Joyce. Characterization never ranges far from stereotypes, and the revelation of character is achieved by way of action, rather than through the lengthy soliloquies, conversations and streams of consciousness that we associate with writers like Dostoevsky, James or Woolf. The humanistic conundrums of Who Am I, What Is It to be Human, What Is Reality are rarely explored, and certainly not in the depth that we associate with names like Shakespeare, Kafka or Faulkner. And stylistically, formula fiction does not indulge in the compressed imagery that most great fiction shares with poetry, and so all the classroom lessons that are so necessary and satisfying with Melville, Mann and Ellison will yield little. Even the panoramic historical sweep of Dickens, Twain and Tolstoy is not there to convert art into sociology.

Nevertheless the picture is not so gloomy as we have painted. For one thing, all of the above characteristics are present, but all are subordinated to narrative. There is a literary history, and persons like Poe, Collins, Doyle, Milne, Rinehart, Sayers, Hammett and others are innovators of major stature. As for characterization, mystery fiction has produced characters whose power is such that people believe in Holmes, Lord Peter, Nero Wolfe, Miss Marple and Spenser and travel to their home grounds. The humanistic questions listed above may not be there, but questions of justice, of the nature of evil and good, of responsible action, of the limits of morality are inherent. The style of writing is almost invariably economical and brisk (virtues well worth imitating), but particularly in the hands of people like Rex Stout, Edmund Crispin, Ngaio Marsh and Michael Innes, it is packed with sophisticated literary and historical allusions. As for being social documents, many of us know London by way of Doyle, New York by way Westlake, Australia by way of Upfield, and processes of universities from Sayers, Crispin and Innes, and police and legal procedures from Earl Stanley Gardner and countless others. There are also mystery writers who are meticulous historians. Umberto Ecco, whose Name of the Rose is at once a medieval Holmes-Watson story and a tour-de-force of semiotics, is one of the most sophisticated, but more strictly within the formula-story genre are Peter Lovesey's "Sergeant Cribb" stories and Ellis Peter's series set in the eleventh-century Shrewsbury. Even Dame Agatha did an historical mystery, set in ancient Egypt, which she knew well from many archaeological expeditions.

Thus, the rationale is clear for using these works, and general connections with the Great Traditions are there, but how can these be converted to classroom practices?

What follows are two sets of outlines and resources for teaching mysteries. Both were prepared as an outcome of the 1985 "English Mysteries in a Landscape" course at the University of Birmingham, England. (See HumaNews for announcement of the 1986 summer program). The first, prepared by Clarice Roseen of Ordean Junior High School in Duluth, Minnesota, is a unit built around Sir Arthur Conan Doyle's The Hound of the Baskervilles. It is essentially a literary approach, using an arsenal of innovative and traditional techniques for developing skills and concepts that are transferable to many other genres. The second, by Toni Harper of New Lexington (Ohio) High School, includes a wider variety of popular literary types, with some emphasis on the Brother Caedfel medieval mysteries of Ellis Peters (pseudonym of Edith Pargeter).

Both writers begin with the literary materials anthologized for English classes at junior high (Roseen) and senior high (Harper) age levels, but both expand resources and activities widely into drama, film, radio, museum exhibits, games (board, video, computer), historical and literary research, analytical and creative writing, crafts projects and performances. The rich array of ideas and materials should afford plenty for humanities teachers to draw upon in any context, but the writers remind readers that their purposes were not to prepare comprehensive bibliographies, but usable resources that are relevant to the courses and age levels that they teach. (F.S.)

SHERLOCK HOLMES UNIT
BY CLARICE ROSEEN

Suggested Schedule: 3 weeks

Day 1: Motivation and explanation of genre Read a mystery story. Do not identify it as such. Ask students what kind of story it is. Have them explain how they knew it was a mystery. List what they consider the elements of a mystery to be. Establish whether or not they enjoy reading mysteries, and if those who do can tell why. If time permits, establish some standards for evaluating a mystery story. What makes a mystery good? What makes a mystery bad? Assign the outside reading of Arthur Conan Doyles' Hound of the Baskervilles over the next two weeks; provide schedule of check quizzes for Ch. 1-5, 6-11, and 12-15.

Day 2: Providing context - A brief introduction to the origins of the detective mystery Have students list as many fictional detectives as they are familiar with from books, films, and t.v. Discuss distinguishing characteristics: specialties, assistants, role of police, physical qualities, recurring villains (if any), style of operation, etc. Introduce and read

Poe's "Murders in the Rue Morgue". (Voice version, 11/5/85).

Day 3: Instructional goals: Teach/review elements of fiction Establish and discuss elements of setting, character, and plot in "Murders in the Rue Morgue". Compare and contrast Poe's detective to modern counterparts.

Day 4: Motivational strategy Provide pairs of small groups of students with "mini-mysteries" to solve. Discuss what kind of thinking students had to do in order to solve the crime. Discuss the importance of paying attention to small details in solving the crimes. Have students suggest detectives who are particularly adept at such solutions. Assign optional "Process of Elimination" activity sheets and puzzles. Discuss "logic problems" and procedure for solving them.

Day 5: Instructional goals: Practice creative thinking and cooperative effort Give a list of details to each small group and assign them to create an "instant mystery" incorporating all the details in their list. After each group has presented its mystery, introduce "The Adventure of the Speckled Band" (Scope Play Series) by presenting the following details to the class in the form of actual objects or pictures: baboon, cheetah, gypsy, poker, bell rope, undertaker or coroner. Discuss the meaning and/or function of each and have students suggest how they might figure in a mystery.

Day 6: Instructional goals: Interpretive reading and critical thinking Read "Adventures of the Speckled Band" up to Holmes' explanation of the solution to the mystery. Discuss clues mentioned by Watson which seemed important to Holmes and compile a list on the board. Interpret the possible meanings of the details and determine which are most relevant/irrelevant to the case. Develop a theory about the crime and then read Holmes' explanation.

Day 7: Instructional goals: Recalling details and understanding plot structure/ sequence of events Using a floor plan to show arrangement of the bedrooms, have students show the location of the following on the night of Dr. Roylott's death: Dr. Roylott's bed, Julia's bed, the safe, the bell rope, the air vent, the saucer of milk, the leash. Establish the whereabouts of the characters at the beginning of the evening; then trace through the events of the evening on the floor plan emphasizing the placement of important objects. Following this, students should be able to reconstruct the evening's events by arranging sentence strips, each containing one of the events, in the proper order.

Day 8: Providing context for understanding the character of Sherlock Holmes Based on reading of "Speckled Band", briefly discuss Sherlock Holmes' methods as a detective. Using Ousby's comments from Bloodhounds of Heaven, present an outline of the development of Holmes' character from an historical perspective. If possible, supplement this with slides from the Sidney Paget illustration of Holmes which appeared in Strand magazine.

Day 9: Instructional goals: Understanding character and point of view Introduce story and vocabulary and review Part I of Hound of the Baskervilles. (Chapters 1-5) Establish and discuss the details which characterize the personalities and relationship of Holmes and Watson. Discuss point of view. What are the results or effects of having Watson tell the story? Discuss the character of Sir Henry and how it is communicated.

Day 10: Instructional goal: Building observation skills Do "shell" game. Have students carefully observe the details of a shell that is in every general way identical to the other students'. After studying it, pick out and describe the details that make it individual and different. See if you can retrieve it when mixed with several others like it. Choose an object which belongs to a friend or family member. Observe it closely and list all the details you've noticed. Based on your list of details, make a few inferences about the person to whom it belongs. Write a paragraph in which you support your inferences about the person with details observed about the object. Introduce vocabulary and assign review of Part II of "Hound". (Chapters 6-11)

Day 11: Instructional goal: Understanding setting Discuss how the very appearance of the moor helps establish an atmosphere of dread and what the specific dangers of the moor are. Have students create a mental image of these settings, and then show slides and illustrations of Dartmoor and "Baskerville Hall." As an optional project, encourage students to develop a model or pictorial map of Baskerville Hall and its environs using details supplied in the story; suggest they add to the map as further details become known. Assign vocabulary and review of Part III (Ch 12-15).

Day 12: Instructional goal: Understanding the elements of a "classic" mystery story Present and discuss the extent to which Hound of the Baskervilles fits the following standards for a classic mystery story:

A. The story must not contain any supernatural happenings or anything that could not be explained by rational means.

B. The criminal must be a fairly prominent figure in the story.

C. The criminal must have a personal motive - one understandable to the reader.

D. The crime must not result from accident, nor may the death be a suicide.

E. The reader must share in the detective's discoveries - either "seeing" the evidence as it is discovered or being told of its significance as soon as that is established.

Discussion should reveal that despite minor discrepancies, Hound of the Baskervilles is an excellent example of the genre.

Day 13: Instructional goal: Understanding structure: the plotting of "Hound of the Baskervilles" The main conflict in a mystery story is always the skill of the detective vs. the skill of the criminal. The climax or turning point in this conflict is the moment when one or the other triumphs; the criminal does or does not escape detection. The theme or meaning of the outcome of this conflict depends on the characters of the detective and the criminal--the values (means and ends) each represents. Given this fairly standard exegesis, the skill of the writer is challenged to present the sequence of events in a way that captures and maintains the interest of the reader. In Hound of the Baskervilles Conan Doyle demonstrates his skill at ingenious and economical plotting.

Discuss the following various forms of writing Doyle uses as devices to advance the plot and the purposes each serves:

A. Watson's narrative/memoir/biographical account of Holmes (i.e. acting as Holmes' Boswell) as the main frame for the story.

B. An old manuscript detailing the legend of the hound.

C. A newspaper story about the death of Sir Charles

D. Watson's reports in the form of letters to Holmes

E. Extracts from Watson's diary

Day 14: Instructional goal: Understanding genre Read and discuss excerpts from John Ball's article, "Murder at Large". Ask what students believe to be the reasons for the popularity of the genre; then read the concluding paragraphs of Ball's article. Establish to what extent students agree with him.

Day 15: Instructional goal: Evaluation Administer a test on interpretation of new material. Use R. K. Munkittrick's "The Sign of the '400'" (Arrangements in Literature, page 565).

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ADDITIONAL RESOURCES

A PBS series of Sherlock Holmes mysteries planned for the winter of 1985-86.

Lectures and an art show on Sherlock Holmes presented by the University of Minnesota and sponsored by the Board of Education, Duluth, in April, 1985.

A play based on the script of the film, Young Sherlock Holmes, which was printed in Scholastic Scope, Nov. 29, 1985.

A play based on Hound of the Baskervilles which appears in Read, Jan. 18, 1985. (This might be used in place of the original with less developed readers).

Videotapes of Hound of the Baskervilles and Silver Blaze available from the Public Library.

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LITERARY SUB-GENRES: POPULAR FICTION UNIT
BY TONI HARPER

I. Introduction: Three of the sub-genres of popular fiction will be examined. In class, students will read short stories for each-- Mystery-Detective, Westerns, Fantasy. Then students will choose books from one sub-genre to read out of class and on which to do a series of activities.

II. Goals of the Unit

A. To develop an appreciation for and a knowledge of three sub-genres of popular literature-- mystery-detective stories, westerns and fantasy.

B. To gain an insight into some of the techniques used by writers to unfold the plot of the story.
C. To develop an appreciation for a variety of character types and geographic locations offered in literature.
D. To become aware of how the historical and geographical settings contribute to the "reality" of fiction.

E. To understand that the writer's task involves more than simple composition, that it includes research skills as well as imagination.

F. To understand that short stories and books are not just things teachers make students read in class or for reports, and that many short stories in anthologies originated in popular literature like magazines.

III. Content Outline for each of the sub-genres (Mystery-Detective; Westerns; Fantasy)

A. Characteristics of the sub-genre
B. Historical Background
C. Short stories
  1. Elements of fiction (plot, character, setting, theme, point of view)
  2. inference
  3. stereotypes
  4. foreshadowing
D. Books (possible book report titles)

IV. Learning Objectives

A. To be able to determine and define the characteristics of each of the three sub-genres.

B. To be able to apply the elements of fiction - plot, character, setting, theme, and point of view - to each work studied.

C. To understand and be able to draw inferences from written material.

D. To recognize the author's clues to the importance of certain details and to remember these for the significance they will later develop.

E. To identify the historical and geographical settings of fiction.

F. To understand and be able to identify stereotypical characters.

G. To identify the steps a writer takes to create and have published a work of fiction.

V. Strategies To Be Employed For Learning

A. Students will READ:

1. "The Gift of Cocise" by Louis L'Amour
2. "The Man Who Shot Liberty Valance" by Dorothy Johnson
3. "Early Marriage" by Conrad Richter
4. "Camford Cottage" by Michael Gilbert
5. "The Man Who Knew How" by Dorothy Sayers
6. "Village Murders" by Agatha Christie
7. "The Speckled Band" by Arthur Conan Doyle
8. "The Magic Shop" by H.G. Wells
9. "The Rule of Names" by Ursula LeGuin

B. Students could READ:

1. Any novel by Louis L'Armour or Zane Grey

2. From a selection by Agatha Christie, Dorothy Sayers, or Ellis Peters or Hound of the Baskervilles by Arthur Conan Doyle
3. from a selection by H.G. Wells, Madeline L'Engle, or Ursula LeGuin.

C. Students can LOOK AT:

1. Filmstrip-cassette series: Elements of Fiction
2. How the West Was Won - video-cassette version of the movie
3. Hondo - videocassette version of the movie
4. The Hanging Tree - videocassette version of the movie
5. Evil Under the Sun - videocassette version of the movie
6. Death on the Nile - videocassette version of the movie
7. Murder on the Orient Express - videocassette version of the movie
8. Hound of the Baskervilles - videocassette version of the movie
9. Mystery television series - Sherlock Holmes (PBS)
   a. "Scandal in Bohemia"
   b. "The Dancing Men"
   c. "Adventure of the Speckled Band"
   d. "Adventure of the Naval Treaty"
   e. "The Solitary Cyclist"
   f. "The Crooked Man"
   g. "The Blue Carbuncle"

D. Students might PRODUCE:

1. Dioramas of scenes from books
2. Puppets of the characters
3. Costumes
4. Murder weapons or significant clues
5. Videocassette tape of a scene from a short story or novel
6. A music video of their own invention whose theme is the same as one of the works studied

E. Students may WRITE:

1. Alternate endings of stories
2. Guesses of endings after reading only part of the novel/story
3. Stories in their favorite sub-genre
4. Paragraphs that imitate the styles of featured authors
5. Papers that compare the characteristics of the sub-genres
6. Papers comparing the styles of the authors
7. Papers on the importance of foreshadowing to the plot
8. Lists of clues and "red herrings"
9. Letters to authors requesting information

F. Students may RESEARCH:

1. Historical backgrounds of novels
2. Biographical information of authors
3. The writer's craft - steps to writing a short story or novel
4. Geographical background of the story

G. Students could PLAY:

1. Clue - a game by Parker Brothers
2. Who Killed Roger Ellington - a Jamie Swise mystery game
3. Murder by Proxy - a Jamie Swise murder game

H. Students could SOLVE:

1. Snooper Troops (Case 1 & 2)- a computer mystery by Spinnaker
2. Murder on the Zinderneuf - a computer mystery by Electronic Arts
3. "Final Curtain" - Games magazine, 1-86
4. "The Soldier and the Silver" - Games anthology
5. "Murder at the Manor" - Games, 10-85
6. "Murder on the Montreal Express" - Games, 3-85
7. "Homecoming" - a photocrime in Games, 2-85

VI. Methodology

A. Large group instruction - to work through the short stories in the book

B. Small group instruction - learning centers dealing with historical backgrounds

C. Individual instruction - consultation as needed during the book report stage

D. Independent study - book report

E. Small group study and research - students working on the same book or author could work together. There could also be groups working on the same games.

VII. Evaluation Procedures

A. During the study of short stories, objective quizzes on each story would be given, and an essay test administered which would offer a choice of several topics related to the stories.

B. The book report phase employs Bloom's Taxonomy to guide students to activities which require different levels of thinking. Students have choices at each level of the taxonomy. The emphasis here is on the top three levels of the taxonomy, with creativity being encouraged.

Creative Activities - All Books

1. Design a T-shirt that would advertise your book. You may want to use one side of the shirt or both. Use color, please.

2. On (date-the last day of the unit or when projects are due), dress as your favorite character. 25 extra points if I can guess who you are!

3. Create a tongue-twister using ideas from the book you read.

4. Design a book jacket for your book. Cover a cereal box with your design. Your book jacket should include a synopsis of the plot (don't tell the ending!), a series of short comments from critics (use your classmates), and a short biography of the author in addition to an attractive design and lettering. Look at book jackets in the media center and the library uptown for ideas.

5. Create a series of items that together will help the class identify your book. For example, a sprig of dried herbs, a monk's costume, a stained glass window, and a horse for any of the Ellis Peters series. You should have at least four items. One of them could be a picture, but the rest should be three-dimensional.

6. Use information about plot, setting, character, etc., to create a crossword puzzle about the book. Relate the shape of the puzzle to the story. For example, the shape of a dog for "Hound of the Baskervilles."

7. Make up a classified ad for one of the characters in your book. It may be "Help Wanted," "Lost & Found," "For Sale'" or "Personal." Put the title of the story, the author, and the place of the ad on the back of your paper. Letter your ad nicely on colored paper, large enough to see from at least ten feet away.

8. Write a diary that a main character might have written. There should be at least seven entries, two paragraphs each.

9. Use letters of a character's name to create a "poetic" description of him/her. C=Crafty, A=Alert, D=Devious, F=Foxy, A=Aware, E=Energetic, L=Liberal.

10. Design and stitch a square for a quilt. Depict your favorite characters or scenes. Your square should be at least 12" by 12".

Creative and Research Activities for Ellis Peter's Mystery Series

1. Brother Cadfael was an herbalist. Name some plants he used and tell the purpose for which he used each. What treatments or medicines are used today for treating those ills? EXTRA: Make a model of what his garden might have looked like.

2. Draw up a schedule for a typical (non-detective) day in the life of Brother Cadfael. How does today's monk's schedule differ? EXTRA: Make drawings to illustrate the differences.

3. Name the people (jobs) of a monastery. Give a job description for each. Is each job obsolete today, or do we still have a need for people with those skills? Has the occupation undergone a name change? EXTRA: Use clay figures to show several different monks performing their duties.

4. Look at the map of Shrewsbury in the front of your book. Why is the castle in an excellent location to defend itself against attackers? Research methods of warfare of the time. What kinds of weapons were used? What would the townspeople do if the town were under attack? EXTRA: Make models of the castle, town, and abbey. Put them on a board to show the location of each in relation to the other.

5. Research social class in the medieval town. What roles did each class play? Was it possible to move from one class to another? EXTRA: Draw or make costumes typical of each social class.

6. What jobs did women have in everyday life? Write a typical day's schedule for Aline Beringar. EXTRA: Cook and present to the class a food that might have been served by her.

7. Make a model or drawing of a living room, dining room, bedroom, or kitchen in a medieval castle or in an abbey. Compare this room to a modern one with respect to furniture, wallcoverings, decoration, floor covering, etc.

8. Do some research on transportation and communication in medieval times. Explain incidents in the book in relation to what you found. Then compare with modern times. EXTRA: Draw or model scenes from the book illustrating transportation and communication.

9. Reference is made to a dispute between King Stephen and Empress Maud over who should rule England. Was this dispute real, or was it an imaginary incident? Was England a part of Great Britain at the time? Shrewsbury is near Wales. Tell why this was politically important. Write a report on the politics of the era. Extra: Make an illustrated chart to show how Maud and/or Stephen were related to each other--and how they're related to the present British monarch.

10. Report on the justice system -- "law" officers, "courts," and methods & degrees of punishment. Why could it be said, "We've come a long way, baby!" EXTRA: Make models of devices that were used to force prisoners to tell the truth.

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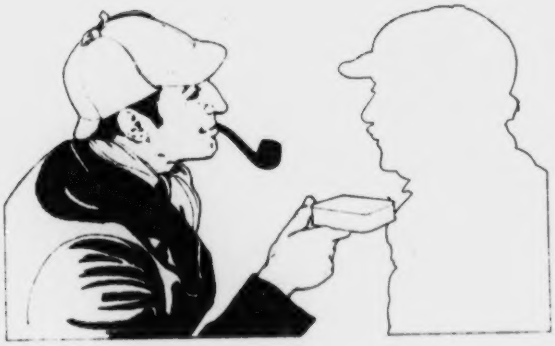

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COPYRIGHT ISSUES IN THE HUMANITIES

BY FRANCIS M. NEVINS

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V: WHO OWNS WHAT ACADEMICS CREATE?

THE PROBLEM:

In the last issue of HUMANITIES EDUCATION, Attorney Francis Nevins discussed the rights of a teacher to make photographic copies of museum art works for use in a video tape that might be available for cable TV airing. A subsequent question was raised by Nevins himself at the end: who has rights of ownership to the tape that the teacher prepared? Do teachers or their employing institutions own the publications prepared as part of the job?

PROFESSOR NEVINS' REPLY:

Academics quickly get used to the fact that one of the requirements of the job is publishing contributions to the field in which they teach. It's relatively rare for a professor to wonder who owns the rights in his or her scholarly output, since most such work, at least in humanities, is published by non-profit entities which pay little or nothing for submissions. But suppose you are Professor Samuelson, the author of a best-selling college text on economics? More realistically, suppose that a book of yours, published by a university press, brings in modest royalties which augment to a small extent your meager academic salary? In neither case would you welcome a claim by the school which employs you that it, not you, owns the rights in your work and hence the money it has generated. And yet such a claim is by no means outrageous as a matter of law.

Section 201(a) of the Copyright Act tells us that "Copyright in a work protected under this title vests initially in the author or authors of the work." If this were the only relevant provision of the law, the matter would be settled. Unfortunately, the very next paragraph, Section 201(b), creates a contrary rule for "works made for hire."

> "In the case of a work made for hire, the employer or other person for whom the work was prepared is considered the author for purposes of this title, and, unless the parties have expressly agreed otherwise in a written instrument signed by them, owns all of the rights compromised in the copyright."

The next question of course is: What does the Act mean by "work made for hire"? Section 101, which defines dozens of words and phrases used in the copyright law, divides works made for hire into two categories. The second, which does not concern us here, has to do with works especially ordered or commissioned from independent contractors. The first, which concerns us very much, includes within the category of work made for hire "a work prepared by an employee within the scope of his or her employment...."

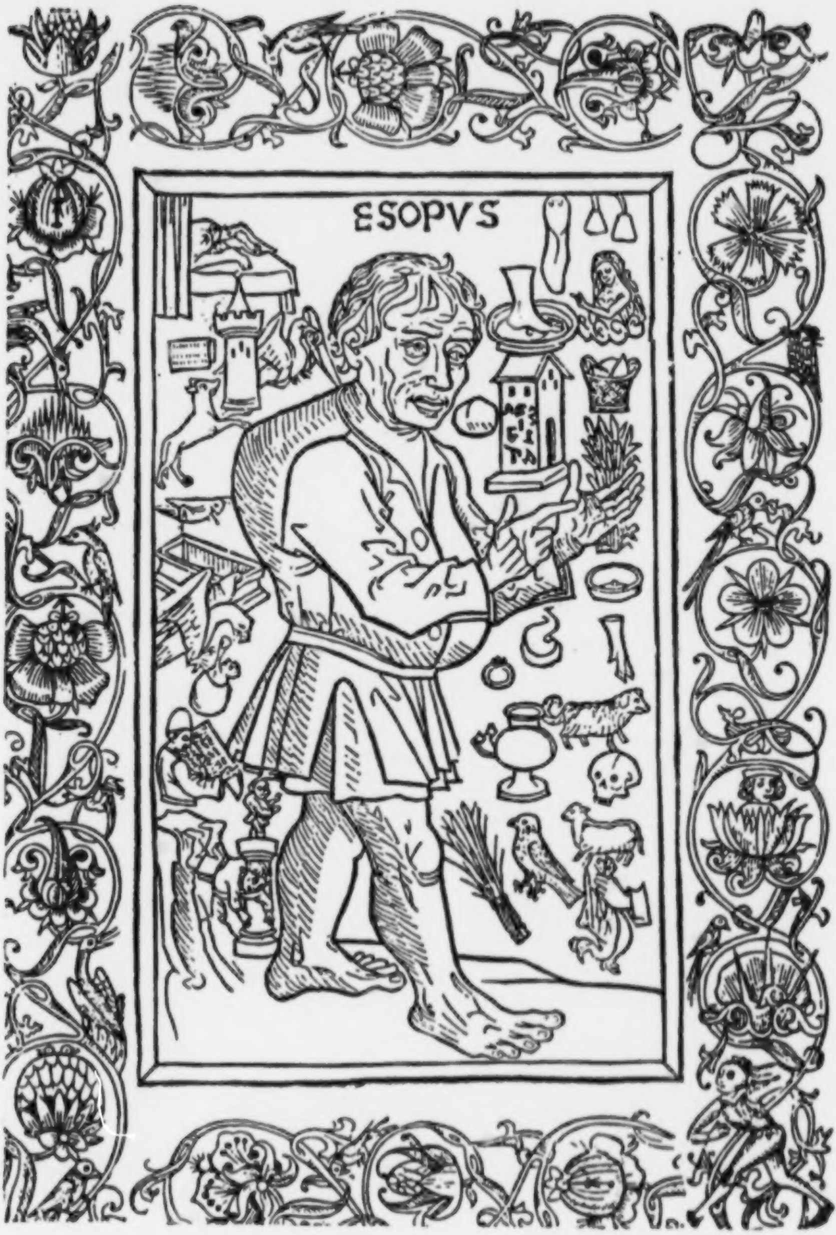
We are now faced with two new questions. Is a professor an "employee" of the institution paying his or her salary? Does a professor's scholarly output fall "within the scope of his or her employment"? The most thoughtful recent article on this issue argues that the answer to both questions is "Yes." In "An Academic's Copyright: Publish and Perish" (Journal of the Copyright Society of the U.S.A., October 1984), Professor Leonard D. DuBoff points out that, although the term "employee" is not defined in the Copyright Act, three criteria for determining the existence of an employer-employee relationship have evolved in other areas of the law. The most important of these, he says, is "whether the alleged employer has the right to direct and supervise the manner in which the individual performs." The second is whether or not there is "an express contract for hire" between the parties, and the third is "the nature and the amount of the compensation...received by an individual for his work." DuBoff concludes that under these common-law guidelines it "appears likely that most professors are employees...."

An employer-employee relationship, however, does not convert into works made for hire all the works of the employee but only those works "prepared by the employee within the scope of his or her employment." DuBoff identifies three criteria which courts have developed to resolve this issue: (1) "whether the work was produced at the employer's place of business," (2) "whether a work is completed within normal work hours" and (3) "whether the work is produced at the instance and expense of the employer." Only the third, he argues, is truly relevant to the academic situation. "Because universities generally consider writing and publishing to be part of a professor's job," he concludes, "copyrightable works produced by a professor within his field of expertise thus probably fall within the scope of the professor's employment."

DuBoff does not claim that Congress intended all academic work to be owned by the universities rather than the professors, but he does maintain that this unintended result flows inevitably from the language of the work-for-hire provision Congress enacted. The only system-wide solution, he says, is a revision of the Copyright Act, and in his article he suggests two amendments, either of which would reverse the present rule. Within a particular college or university, of course, there is an easier solution. Some academic institutions, perhaps a majority, have language in their faculty manuals which would seem to preclude them from claiming copyright in their professors' works. For example, the St. Louis University Faculty Manual (1982) provides: "Members of the University faculty or staff shall have full and free disposal of all their books, articles, and other publications, except in those individual cases in which their University duties have been notably curtailed specifically to allow for such writing." If the university's employment contract incorporates by reference the terms of the school's faculty manual, the situation seems to fall with the Section 201(b) exception covering cases where "the parties have expressly agreed otherwise in a written instrument signed by them...." Those who are concerned with this issue should check their faculty manuals for language similar to the provision from the St. Louis University manual quoted above. To the extent it exists, the problem has vanished for professors at that institution. To the extent it doesn't, steps should be taken to get the school to adopt it.

Of course, even if DuBoff's position is correct, a university that is legally free to claim ownership of its faculty's scholarly work will probably decline to do so for pragmatic reasons. Most works of scholarship are of little or no economic value. Any school that did claim ownership of a blockbuster would almost certainly lose the professor who wrote it. All sorts of institutional squabbles would arise whenever a work was written over a period of time when the author was on the faculty of more than one school. It's no wonder that few if any universities have so far asserted such a claim.

But if they were to do so, I am far less certain than Professor DuBoff that their claims would be upheld in court. It seems to me that a strong argument the other way can be based on the criterion of whether or not the alleged employer has the right to direct and supervise the manner in which the work is done. After all, in the standard instance of a creative work made for hire, at any given moment the employee is assigned by the employer to a specific task. The studio tells the contract screenplay writer to do an adaptation of the latest bestseller, or the advertising agency tells the copywriter to come up with a new toothpaste jingle. This is not the situation in academia. The professor is expected to write but isn't assigned to any specific project, and his or her scholarly writing is rarely if ever supervised by the university in any meaningful sense. I believe that an argument along this line would have at least a reasonable chance of prevailing if the issue ever went into litigation. I suspect, however, that if properly approached, most schools that haven't already done so will adopt language in their faculty manual that will make it clear that their faculty own the rights in scholarly work. Academic institutions have very little to gain economically from resisting and, from a public relations perspective, a great deal to lose.


ESOPUS

BEST TRANSLATIONS:
ROLAND & OEDIPUS

BURTON RAFFEL

LE CHANSON DE ROLAND

Unlike some of the other contributors to "Best Translations in the Humanities," I am unwilling to surrender to the inhumane compromise of rendering poetry as prose. Nonetheless, Twelfth-century French poetry presents the translator with some peculiarly difficult problems. (I am keenly aware of them, at the moment, having just finished a draft version of Chrêtien de Troyes' Yvain.) These are poems meant to be read aloud, for one thing, and poems written in rhyme-rich tongue. Poetry is meant to be read off the page, today, and English is distinctly not a rhyme-rich tongue.

But metre and rhythm are even more serious problems. Whether the translator has to deal with the octosyllabic lines of Chrêtien, or the decasyllabic lines of Le Chanson de Roland, "in this sort of verse the principal instrument is rhythm." I am quoting Patricia Terry, the best translator of the poem, and of course she is right. A narrative poem, meant to be sounded aloud, and reinforced by a rich rhyming tradition, is necessarily dependent on rhythm -- but English rhythm is not at all like French rhythm. Re-creation is to some extent possible, but never in literal terms. I myself employed a three-stress line, as the closest thing in English to Old French octsyllabics. Charles Harrison, another translator of Roland, does not explicitly state his choice, but plainly he uses the traditional heroic metre, the iambic pentameter line, without rhyme, known as blank verse.

> Charles the king, our mighty emperor,
> has been in Spain for all of seven years,
> has won that haughty land down to the sea.
> There is no castle still opposing him,
> nor town or wall remaining to be crushed,
> except the mountain city, Saragossa.

Marsilla holds it; he does not love God,
but serves Mohammed and invokes Apollo.
No matter what he does, his ruin will come. AOI.

This is basically competent work -- but exceedingly dulled by the fatally wrong metrical choice. Iambic pentameter is a literary metre. It works gorgeously in Milton's Paradise Lost, or Wordsworth's Prelude. Given the opportunity to have it spoken aloud, Shakespeare makes brilliant use of it in his plays. But the translator of Roland has to aim at a different solution, for his narrative poem will not be spoken, but read silently. And the original Old French itself dictates a different decision, for its movement, too, is not what in the twentieth century we would call "literary."

Carles li reis, nostre emperere magnes
set anz tuz pleins ad estet en Espaigne:
tresqu'en la mer cunquist la tere altaigne;
n'i ad castel ki devant lui remaigne,
mur ne citet n'i est remés a fraindre,
fors Saraguce, ki est en une muntaigne. ...

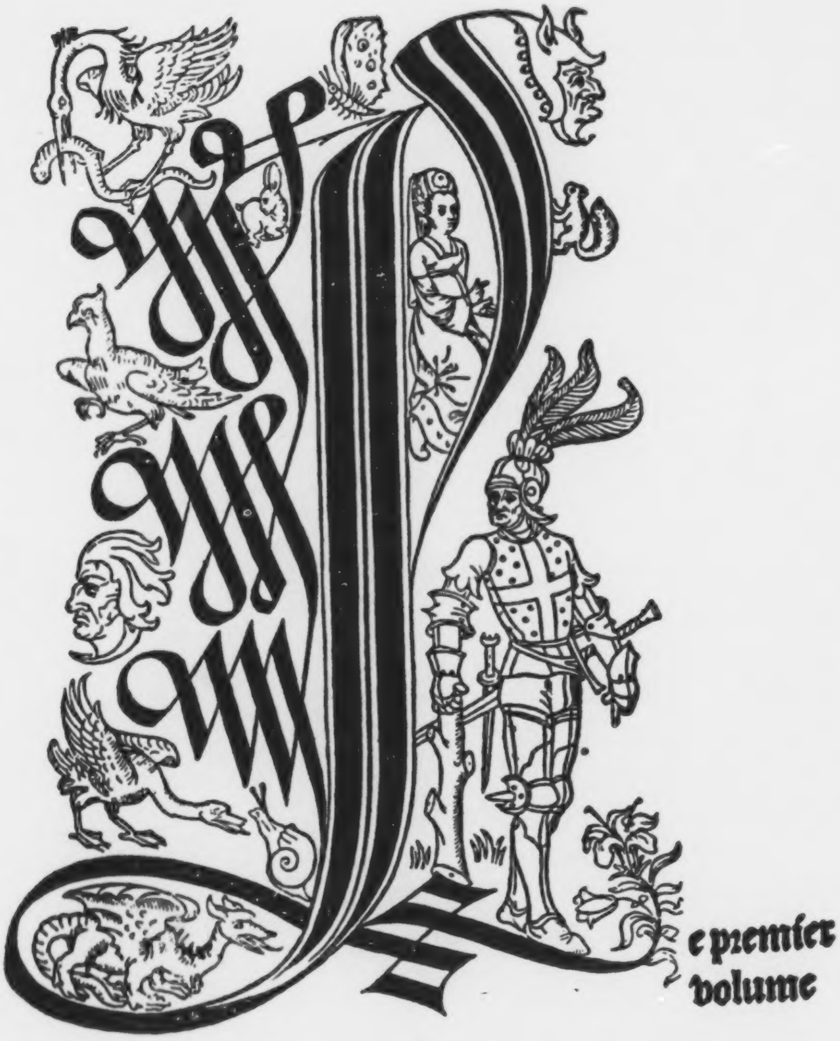
Any reasonably well-tuned ear should hear how the caesura in each line comes at the listener proudly, in a steady succession of careful suspensions. It is the placement of the caesura, indeed, that marks out the distinctive marching swing of Roland's music. And Patricia Terry has listened, and has heard it, and has to a large extent re-created it in stirring modern English:

The mighty Charles,   our emperor and king,
Seven long years   has been at war in Spain;
That lofty land   lies conquered to the sea.
No fortress now   is standing in his way,
No walls, no towns   remain for him to break,
Except for Saragossa,   high on its hill,
Ruled by Marsile,   who has no love for God;
He serves Apolla,   and to Mohammed prays --
But he will come,   and soon, to evil days! AOI

The successes of this translation are of course not limited to a strong, apt martial rhythm, sustaining all 4,002 lines of Roland. Even in this first laisse (or strophe) we can see the delicate rhyming of the final two lines, which evoke more than the casual reader might think of the original's flavor. We can see, too, that Terry knows how English uses more alliteration than does French, and that she understands the dangers of literary embroidery -- for no medieval poet would prefer Harrison's "There is no castle still opposing him" to Terry's "No fortress now is standing in his way." Says the Old French, "n'i ad castel ki devant lui remaige." It is plain and straightforward, and that is how Terry gives it to us.

Her version, in a Bobbs-Merrill paperback, is without question the one our students should use, the one they will prefer and learn more from.

Burton Raffel, English Department
University of Denver
Denver CO 80208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c/o PHILOSOPHY & HUMANITIES, UMD, DULUTH, MN 55812

JEREMIAH REEDY

SOPHOCLE'S OEDIPUS REX:

A Comparative Review of Translations

Research and reflection on translating the classics have led me to formulate the following general principles which I shall use in evaluating the various versions of Oedipus Rex (O.R. hereafter) that have come to my attention.

1. A translation should read like an original work; there should be no "translatorese" (John Ciardi), no "aura of exhumation" (Dudley Fitts).
2. The best translation is in the language the author of the original work would have used had he/she been writing in the translator's language and lifetime.
3. The translation should produce an effect on the reader or listener comparable to that of the original work. In the case of classics, since we have no way of determining what effect they had upon ancient audiences, this principle must be amended to read "the translation should produce an effect upon the reader or listener comparable to that which the original has on the translator and other competent scholars."
4. Translating represents an attempt "to accomplish an impossible task" (Wilhelm Humboldt). All attempts to translate literary masterpieces are doomed to failure; nevertheless translating is an absolutely necessary activity.
5. "All translation is a kind of illusion...those translations are always best in which the illusion is most complete..." (T.F. Higham)
6. Every translation is an interpretation.

Using these as guidelines and relying on experience, taste, intuition and common sense, I have examined translations of Sophocles' O.R. in an attempt to discover what is probably the best translation for use in humanities courses on the secondary school and college level. I have sought the best translation for reading and study not the best for performance, and I have rated them the way Michelin rates restaurants, five stars to no stars. (Anyone seeking an acting version of O. R. might consult Norma Bailey's 1976 U. of Wisconsin-Madison dissertation in which she compares the translations of Yeats, Berkowitz and Brunner, Knox and Burgess -- all of which were done for the stage -- with the 1883 translation of Sir Richard Jebb. Her study is flawed, however, by the fact that she did not consult the original Greek!)

Translations

*****David Grene in Sophocles I (Washington Square Press, 1967) from The Complete Greek Tragedies, edited by Grene and Richmond Lattimore (U. of Chicago, 1954) Grene's unrhymed verses are eminently readable, accurate, faithful to the original and occasionally moving. There is often an echo of the Greek meters. This has become the standard English translation, and it is unlikely to be replaced in the near future. It deserves five stars.

*****Dudley Fitts and Robert Fitzgerald, The Oedipus Cycle (Harcourt, Brace Jovanovich, 1967) A superb rendering by two of our most talented translators. This version, while reasonably faithful to the original text, still rises occasionally to poetic heights; for me Fitts' and Fitzgerald's effort passed the crucial personal test -- I felt drawn along, and I wanted to continue reading.

****Philip Vellacott, Sophocles and Oedipus (U. of Michigan Press, 1971) Vellacott has done what many translators have doubtless been tempted to do faced with the dilemma of fidelity to the original text vs. poetic creativity; he gives us two versions. On the left hand pages is a prose translation "as literal as possible;" on the right a verse translation "which aims at combining the greatest possible fidelity to the text with clarity and immediate impact of meaning, in a style which does not forget that the work is both a play and a poem." The second half of Vellacott's book consists of commentary in which he essays to establish the unusual and intriguing thesis that Oedipus was "aware of his true relationship to Laius and Jocasta ever since the time of his marriage." If Vellacott's verse translation were published separately in a paperback with an introduction and a moderate amount of commentary, it could serve as a good text. Few teachers, however, are likely to select Sophocles and Oedipus for their text unless they plan to spend a semester on this one play. Strongly recommended for background study.

***C. R. Walker, Oedipus the King and Oedipus at Colonus (Anchor Books, 1966) Walker, after majoring in Greek at Yale, spent his career in industry and technology without ever losing his interest in literature. (His other publications include Steel: the Diary of a Furnace Worker; Steeltown; Toward the Automatic Factory; The Man on the Assembly Line; Technology and Civilization and Iphigenia in Aulus!) Walker uses prose and free verse in this version which would be suitable for stage or classroom. He includes Oedipus at Colonus which should be read in conjunction with O.R. so students know that Sophocles didn't consider Oedipus guilty of anything. Walker doesn't give us Antigone which is a shame since students always enjoy it. He deserves three stars.

***Thomas Gould, Oedipus the King, A Translation with Commentary (Prentice-Hall, 1970). Translated as "literally as possible." Each line in English corresponds to a Greek line with the same number. An above-average version with a brilliant commentary. Where it was difficult to find an English equivalent, Gould discusses the problems in the commentary. This is a must reading for every teacher of O.R.

**H. D. F. Kitto, Sophocles, Three Tragedies (Antigone, O. the King, Electra) (Oxford, 1962) Kitto, one of the greatest modern authorities on Greek tragedy, was also a musician; the choral odes were, in fact, translated so they could be sung, and there are musical notations. Kitto thinks that "the modern doctrine that a new translation must be contemporary in style is fallacious in theory and dull in practice." One hesitates to disagree with such a distinguished scholar, but I fear our students would find Kitto's translation a bit too stiff and formal. It was done, of course, nearly twenty-five years ago, and that too makes a difference. Two stars.

Anthony Burgess, Sophocles, Oedipus the King (U of Minn., 1972) Burgess admits that his translation, if it is one, is so only in a "somewhat Pickwickian sense." He thinks that his having Oedipus blind himself onstage is an "unforgivable sin," but it strikes me as a peccadillo compared to other outrages: adding a scene with human sacrifice at the beginning, moving the dramatic date back to prehistoric times making the play a "synoptic gospel of all ancient cultures" and Oedipus a neanderthal! As if that weren't enough, the chorus chants modified Indo-European roots accompanied by Tibetan chants and Pygmy melodies. Burgess expected his version to be the most "astounding Oedipus ever to hit any stage," and he was right. He also expected his work to be "chewed over by captious scholars," and he anticipated "screams from outraged purists." Again he was not disappointed. There may have been some in the audience at the Guthrie who thought this translation/adaptation worked, but I was not one of them. Burgess' mangling of Sophocles' play is not for students of Humanities who want to experience the impact of Greek Tragedy. No stars.

R. C. Jebb, The Oedipus Tyrannus (Cambridge, 1887) Although Jebb was the greatest Sophoclean scholar of his day (and perhaps of all time), his rendition is hopelessly archaic for today's students: "Tell me, then, thou vulnerable man -- since it is thy natural part to speak for these..." No stars.

Handbooks

****J. Sanderson and E. Zimmerman, Oedipus, Myth and Dramatic Form (Houghton Mifflin, 1968) Contains five plays -- Sophocles' (translated by E. F. Watling), Seneca's, Voltaire's Gide's and Cocteau's, plus Aristotle's Poetics and quotations from Freud, R. Lattimore, F. Fergusson et al. The best of the anthologies, Watling's verse rendition compares favorably with Grene's.

***Luci Berkowitz and T. F. Brunner Sophocles' Oedipus Tyrannus This volume consists of their translation (prose and verse) "Passages from Ancient Authors" (Homer, Thucydies, Euripides), "Religion and Psychology" (Freud, Nilson, et al.), "Criticism" (Aristotle, Bowrd, Jebb, Jaeger, Nietzsche, et al.) and a special section entitled "The Problem of

Guilt" (Vellacott, Dodds, Gould, et al.) Useful for the serious student of Sophocles who is Greekless.

***M. Kallich, Andrew MacLeish and G. Schoebahm, Oedipus, Myth and Ritual (Odyssey Press, 1968). Contains Sophocles' Oedipus (Jebb slightly modernized), John Dryden and Nathaniel Lee's, and O.R. plus The Sphinx by Hugo von Hofmannsthal. A section of "Literary Criticism" has The Poetics, and passages from the work of Gilbert Murray, Bowra, Kitto, and others. A section entitled "Modern Anthropological and Psychological Interpretations" includes the views of Freud, Frazer, Jung, Lord Pagean, and others. For the serious student of comparative lit.

**Cook, Albert, Oedipus Rex, A Mirror for Greek Drama (Waveland Press, 1963) Following articles on the Greek theater and Graves' version of the myth we have Cook's translation of Sophocles play. This is followed predictably by The Poetics and quotations from such critics as Samuel Johnson, Voltaire, Schiller, Jebb, Else, Arrowsmith and others. Cook's translation strikes me as stilted, though others may find it pleasing and to their taste.

Lévi-Strauss has pointed out in his article "The Structural Study of Myth" that "Poetry is a kind of speech which cannot be translated except at the cost of serious distortions; whereas the mythical value of myth remains preserved, even through the worst translation." With myth "the formula traduttore, tradittore reaches its lowest truth-value." Translators of Greek tragedy thus have a unique opportunity and a unique challenge; unless they do violence to the story their versions are bound to work. Likewise the teacher of humanities can hardly fail with O.R. in the syllabus.

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HUMANITIES EDUCATION
HumaNews

Official Newsletter of the National Association for Humanities Education

EDITOR'S NOTE: Members-subscribers are invited to submit personal newsbriefs about their activities, publications, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts interdisciplinary education. Such announcements should be submitted at least three months in advance of events or deadlines to ensure properly timed publicity.

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NOTICE OF EXECUTIVE COMMITTEE MEETING

The NAHE Executive Committee met at New York University on February 22 and 23. If there is some issue you think should be addressed, or if you have ideas for improving our organization and our publications, do not hesitate to call or write to any of the members listed on the previous page. Here are a few of the items we considered:

1985 annual report
Interpretation of 1985 Survey (see story below)
Membership campaign strategies
Membership fees
Review of By-Laws; governance procedures
Development of state, regional and metropolitan chapters
National conferences

A report of the meeting will be published in the next HumaNews.

REPORT OF THE 1985 SURVEY OF NAHE MEMBERS

The questionnaire (reproduced on the following page) yielded a 22% response from members of the Association. Executive Committee member Gary D. D'Lamater, who tallied responses, stated in his report that we should be "very pleased." He reports the following findings:

. Nearly all members want to receive HE quarterly

. Nearly all are willing to pay $16; 71% will pay $20, no way to know impact of $20 on 29% negatives

. 77% prefer a conference during the academic year; Little concern for specific month, October and March most often listed.

. 61% want weekend meetings, 39% prefer weekdays.
High school teachers have problems getting away on weekdays. A third of the respondents who prefer weekends are doubtful attendees; removing these from consideration makes a 50%/50% split

. 67% prefer meeting on a college campus; 22% downtown

. 50% of respondents want do-it-yourself conference; some of these voted twice to account for 47% wanting memorable activities

. 59% prefer independent convention.
Many of the 41% preferring combined are high school English teachers or art museum persons.
Some support for independence conditional on attracting enough people.

A QUARTERLY H.E. - WITH ART SLIDES?

We think that we can increase the frequency of publication of HUMANITIES EDUCATION to four issues per year instead of the current three issues for a modest rise in membership fee to $16.00 from the current $12.00.

However, we also have plans in the works for making the fourth issue into a special thematic package including several 35mm color slides selected by an art museum with strategies for incorporating these into various learning environments. To do this, we would have to increase the subscription rate to as much as $20.00 for four issues (including the special issue).

Would you like to receive HE quarterly? Yes_____ No_____
Are you willing to pay $16.00 for a quarterly HE? Yes_____ No_____
Are you willing to pay $20.00 for a quarterly HE
if it includes one "media pack" per year? Yes _____ No_____

AN N.A.H.E. NATIONAL CONVENTION?

TIME

As to time of meeting, it should be recognized that there is no good time. But one can choose between the academic year (September - June) or the summer. The advantage to the adademic year is greatest for college people, who usually can get away and make a bid for funds, and for museum people who are out of the tourist season. The advantage of the summer is for teachers who have limited professional development days and for anyone who wants to combine a convention and a vacation.

____________I prefer meeting during the adacemic year.

____________I prefer the summer.

____________is the month I prefer.

____________I prefer a weekend meeting.

____________I prefer meeting during the week.

PLACE

For place of meeting, our choices reduce to either campus or commercial. The advantage to campuses is that room rates are significantly lower. Most campuses have helpful conference administrators and fair to good food services; some are close to culture and retail districts. The advantage of commercial (hotel or convention center) is that they are in central urban locations for adjunct activities. Prices are high, but competitive, and accommodations generally are more comfortable. A third alternative is the rural or suburban resort conference center whose main advantages are a pleasant unhurried atmosphere and usually excellent inside food service.

____________I prefer to meet on a college or university campus.

____________I prefer meeting in a downtown convention location.

____________I prefer a conference resort setting.

FORMAT

As to format, we can aim for a spare, self-reliant conference of member presentations and discussions, or a cultural extravaganza of keynoters, concerts and tours. The advantage of self-reliance is economy and participation; the advantage of the extravaganza is intellectual and aesthetic stimulation.

____________I prefer a do-it-yourself conference of members only.

____________I prefer a conference with memorable outside activities.

____________I think the conference should be limited to 75 - 100 participants.

JOINT CONVENTIONS

We can meet independently or in association with some other group, such as the National Council of Teachers of English (NCTE), the Association for Integrative Studies (AIS), the Popular Culture/American Culture Association (PCA/ACA) or others. The advantage to independence is just that - independence; the advantage to collaboration varies with the group, but generally entails less financial risk and administrative labor. NCTE is very large, covers the gamut of teaching from elementary to graduate, includes many covert humanities teachers, has excellent book exhibits and always meets at Thanksgiving. AIS is small, mainly collegiate, exclusively interdisciplinary, runs stimulating, intimate conferences about teaching and theory usually in October. PCA/ACA is large, primarily but not exclusively made of college "papers" on a wide variety of cultural topics from media to literature to local history and folklore; the style is fairly easygoing and they are interested in teaching, generally meeting in April.

____________I prefer an independent NAHE convention.

____________I prefer a combined convention.
The group I'd recommend as a possible collaborator
is____
(please don't feel restricted to the above-named groups)

YOUR PARTICIPATION

____________It is doubtful that I could attend a convention except in my "back yard".

____________I could only attend if I were "on the program".

____________I would be a willing worker in any capacity to help make a successful convention.

COMMENTS

. 32% doubtful of attendance, 20% need to be on the program, 40% willing workers

At least a third of the respondents added narrative comments which are greatly appreciated. It is clear from these (and not surprisingly) that cost is an important consideration. Several remarked that in their experience, the quality of conference does not seem to bear any particular relationship to factors such as time or place; it has to do with the program itself.

ABOUT MEMBERS

Another award for VASANT MERCHANT: she was among the recipients of the Outstanding Educator Award from Arizona Governor Bruce Babbitt and the Arizona Women's Partnership. In accepting the award, Vasant said:

> "... artists, poets, writers, humanists and educators are the 'unacknowledged and unsung legislators of the world,' as Percy Bysshe Shelley would say, for they 'legislate' through their sensitiveness and originality, their power to create, their ability to develop and improve the life and mind of a society through their ideas and dedication which touch the human core. Their contributions and innovative power are sometimes discerned and embedded in the earth-memory through the intellectual, cultural and spiritual heritage of the race. For they symbolize the antenna of the human race in inspiring, transmitting and influencing the destiny of the future."

"HELP! "The 'out-of-print' syndrome that has afflicted some standard Humanities publications is being met across the country by an equally important 'OK, so we'll do it ourselves' response. The result is an undetermined number of privately produced collections of literature and interpretive writing that may be applicable to more than one institutional situation. Some publications have been the result of grant support to a larger program development effort; some are 'wits-end' solutions to unavailable reading materials. Together such ad hoc publications have the dimension of a small underground movement. I would like to collect as many of these documents as possible and produce reviews and acquisition notes for HUMANITIES EDUCATION. If you are using such materials or know of the existence of any, please do a review of them for us or write to let me know of a source of acquisition." Dr. Sharon Scholl, Jacksonville University, Jacksonville, FL 32211.

Speaking of reviews and reviewers, our book review editor, JAMES MEHL, reports that he has had a gratifying response to his search for volunteers for HUMANITIES EDUCATION book reviews. There is always room for others, so if you are interested, write to Jim for forms and guidelines. Dr. James Mehl, Missouri Western State College, 4525 Downs

Drive, St. Joseph MO 64507-2294.

As BURTON RAFFEL mentions in his "Best Translations" column in this issue, he is adding to his many translations from many languages with a new working of the medieval Yvain. NAHE members who attended the conference in Terre Haute in 1982 may recall a preview-showing of FRED SCHROEDER'S videotape "Interpreting the Humanities Through Museum Exhibits." The American Association for State and Local History has made this available for $75. (VHS). AASLH Education Division, 172 Second Avenue North, Nashville TN 37201. No rentals available.

UPCOMING

Some "Calls for Papers" that may be of interest to NAHE members include: "C.G. Jung and the Humanities--An International Interdisciplinary Conference to Assess Jung's Influence on the Humanities and the Arts." Send proposals to Karin Barnaby, Conference Coordinator, Hofstra University Cultural Center, Hempstead, NY 11550 by April 1. The conference is scheduled for November 24-26, 1986. INTERFACE '86, the Tenth Annual Humanities and Technology Conference, is familiar to many NAHE members from a joint conference several years ago. Papers and presentations that examine the interaction between humanistic concerns and technological development are invited. One-page proposals are due by April 30. Send to INTERFACE '86, Department of English and History, Southern Technical Institute, Marietta, GA 30060. The conference will take place October 23-24, 1986.

Coming up soon are the following conferences and conventions:
Southern Humanities Conference on "The Humanities: Ideology, Accountability and Academic Politics" at Converse College, Spartanburg, SC, February 13-15. For information, write to C. Edward Kaylor, Medical University of South Carolina, 171 Ashley Avenue, Charleston, SC 29425.

Two conferences of the Community College Humanities Association will be held in April: "Community Colleges: Pathways to the Future" will be in Orlando, Florida April 13-16, and "Liberal Education: Gateway to the American Dream" will be in New York City, April 16-18. Contact CCHA, Community College of Philadelphia, 1700 Spring Garden Street, Philadelphia, PA 19130 for further information.

The joint annual meeting of the American Culture/Popular Culture Associations will meet in Atlanta, April 2-5. For information, write to ACA-PCA Convention, Popular Culture Building, BGSU, Bowling Green, OH 43403.

The Fifth Annual Conference on Television Drama will be held at Michigan State University, May 17-21. For information, write to Department of American Thought and Language, MSU, East Lansing, MI

48824-1033.

"English Mysteries in a Landscape" will be offered once again by the University of Minnesota-Duluth on the campus of the University of Birmingham in England, July 14-August 12. The cost is $1700, including tuition, transportation from Minneapolis, dormitory residence, five English breakfasts per week, and all class tours. The instructor is Fred Schroeder. Tours are being planned to suitable moors, villages. stately homes and cities having associations with classic English mysteries. Contact G. Fox, Continuing Education and Extension, UMD, Duluth, MN 55812. A (paid) advertising brochure is enclosed with brief descriptions of all four summer offerings.

CORPORATE CAREERS FOR HUMANITIES GRADUATES is an 18-1/2-minute video-tape, produced by the Higher Education Council of Columbus with a grant from Exxon Education Foundation.

The purpose of this videotape and accompanying discussion booklet is to help students understand the applicability of their undergraduate studies in the humanities to careers after graduation.

The videotape features representatives from business, industry, and government, who advise students on career opportunities and describe the importance of humanities graduates in the workplace.

The accompanying discussion booklet is designed to stimulate interest and classroom discussion on the capabilities and skills which students develop as humanities majors. It also includes career-related information which students can use later: how to establish career interests and goals, identify potential employers, and prepare for the job interview. Cost is $70 for 1/2" tape. Order from HECC,c/o Columbus College of Actual Design, 47 N. Washington Avenue, Columbus, OH 42215-3875.

EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with content that draws upon the human cultural heritage, methods that derive from the humanistic disciplines, and a purpose that is concerned with human values.

What is an "integrated humanities course"? Courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable and useful.

Format? Typed double-space on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. For the present we are unable to print half-tone illustrations or photographs and we are not staffed to redraw charts and diagrams, but camera-ready line work is very welcome. We can use written material of two lengths: one or two pages (300-700 words) for practical tips, sample assignments, commentaries, etc.; and articles of four to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions.

Copyright? With rare exceptions all material will be available to subscribers for personal non-profit educational uses without permission. Republication in any form, whether or not for profit is the exclusive right of the individual author and the editor.

Other editorial policies? Unsolicited material can only be accepted from paid member-subscribers. The editorial staff is not paid and most editorial work is done as a personal overload. Consequently we are obliged to carry on correspondence by inexpensive form letters and cards. All material submitted is subject to minor editing and rewriting, but we ask all contributors to have their work proofread carefully before mailing. We hope that all contributions will be of publishable quality, but there will necessarily be rejections because of space limitations and need for balance in topics, educational settings and current interests.

WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

*THEORY "Piaget and Theories of Integrated Study"

*ADMINISTRATION "Crediting Departments for Team Teaching"

*HISTORY "Nineteenth-Century Multi-Media at Chautauqua"

*RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

*"What you should know about teaching novels in a philosophy course"

*"Pre-teaching history students for an art museum field trip"

*"How to help non-musicians to follow a score"

*"A designer speaks of humanities bulletin boards"

*"Getting adults to role-play in public humanities programs"

*"Understanding Oedipus: An Actor's View"

What we don't want:

*Creative writing by teachers or students (it doesn't relate to our purpose)

*Syllabus outlines (curricula should be explained, not listed)

*"The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)

*"Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)

*"Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

HUMANITIES EDUCATION

ROUTING SLIP

The attached material appeared in HUMANITIES EDUCATION, a publication of the National Association for Humanities Education. If you like what you read, please subscribe. Send a check for $12 to Humanities Education, c/o Department of Philosophy & Humanities, University of Minnesota, Duluth, Duluth, MN 55812

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HUMANITIES EDUCATION

Dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions.

ISSN 0882-5475

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HUMANITIES EDUCATION is published by the National Association for Humanities Education

with editorial offices at the Department of Philosophy & Humanities

University of Minnesota, Duluth, Duluth, MN 55812

The University of Minnesota is an Equal Opportunity Educator and Employer.

VOLUME THREE: NUMBER TWO: MAY, 1986

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Published by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Assistance for the production of HUMANITIES EDUCATION has been provided by the College of Liberal Arts, UMD, Robert Franz, Acting Dean. Subscriptions are $16 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Philosophy and Humanities, UMD, Duluth, MN 55812.

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LESLIE M. THOMPSON

PUTTING HUMPTY DUMPTY TOGETHER AGAIN: INTEGRATING A SPECIALIZED SOCIETY

Experts and specialists wield awesome power in modern, technological society, and their influence will likely increase during the near future. Specialization makes possible great advances in science and technology, but it also creates a mindset and an accompanying bureaucracy and compartmentalization in many ways detrimental to the human spirit. While benefiting from medical and other advances, we must avoid training narrow, fragmented specialists unable to adapt and to cope with complete, multifaceted societal problems. Three Mile Island, growing military budgets, nuclear policy, medical ethics, and other similar problems cogently remind us that modern life and the vitality of the human spirit demand an imagination infused with general knowledge and not one solely dominated by specialized facts.

Soothsayers multiply in times of crisis, and experts in their roles as scientists, advisors, and respected authorities now often assume the elevated role of priests to lead us ordinary folks to the utopia promised by science and technology. Of course, we have long listened to spiritual leaders and gurus, but the twentieth century has witnessed the advent of the specialist as spiritual leader. In the 1930's Howard Scott and others popularized the gospel of technocracy, a state in which political power resides in the hands of technical experts who use their knowledge to gain power and to make policy. According to the technocrats, the complete subordination of society to technical experts would transform America into a land of prosperity. Such blandishments, off course, still allure people seeking simplistic solutions to complex problems.

Specialization creates a powerful new ruling class of administrators, bureaucrats, technicians and experts who retain few of the attributes normally associated with the ruling elite. In fact, the presence and influence of these groups usually go practically unnoticed; but in many instances their authority is absolute. These experts gain power over their clients and over the general public through the mastery of specific information, skills, techniques, and statistics.

In **Intermediate Man** John Lachs points out that "too many matters are too technical or require skills we could never master. In science, in law, in government we are surrounded by experts who devote their lives to studying what we will never know. Physicians and nurses, ministers and psychiatrists jealously guard their secret competence. We could never be experts in all things, and since there are experts in every field, we think it best to defer to their authority" (101). These experts, moreover, make key decisions about energy policy, national defense, atomic power, the economy, and other areas of vital concern. In frustration, many Americans now seek simple solutions to complex problems by turning to repressive censorship, aligning themselves with narrowly focused special-interest groups, or retreating nostalgically to a prior world that never existed. Under these circumstances, many people question whether complex problems can be resolved by citizens lacking the technical skills to understand the various choices or consequences. In fact, society tends to see the ascendancy of experts as an unavoidable condition of modern life. If it is indeed true that laypersons cannot make complex decisions and that such matters must be turned over to an elite, we must then ask ourselves if we are still capable of self-government and of freedom.

Experts, as a matter of fact, already do a great deal of thinking for us. As John Lachs notes in **Intermediate Man**: "When they do our thinking, they have our thoughts for us. But normally, once they make up their minds as to what we shall believe, we at least actually go ahead and believe it; there is then still a residue of activity left in us. The peculiarity in the case of feelings is that frequently when someone feels on our behalf, we think of him as feeling in our stead. Similarly, when someone performs a self-expressive act for us, we often leave the matter at that, feeling no need of further self-expression" (106). Families, for example, defer to certified experts for guidance on sexual matters, childrearing, and ethical dilemmas. Society relies on political technicians who furnish politicians with information and estimates on which to base decisions. The power of experts poignantly manifested itself a few years ago when a tiny group of bitter government technicians pitted themselves against the full force of the government and the law in the air controllers' strike.

Our reliance on experts, however, permeates most areas of modern society. Medical education, training, and practice are almost completely subject-oriented, and not centered on the user or patient; it is almost as if the patient gets in the way of medicine. As a result, physicians focus on analysis rather than on synthesis in viewing the patient, and patients predictably react negatively to being reduced to machines or deposits of disease rather than complex biological and spiritual beings. Medicine, too, has been seduced by the possibility of a science of humans, free from dependence on the traditional metaphorical understandings of the human condition.

In many respects experts benefit society, but the expanding reliance on experts makes each individual more and more dependent on the state, the corporation, and other bureaucracies. In **The Third Wave** Alvin

Toffler points out that industrialism "broke society into thousands of interlocking parts --factories, churches, schools, trade unions, prisons, hospitals, and the like. It broke the line of command between church, state, and individual. It broke knowledge into specialized disciplines. It broke jobs into fragments. It broke families into smaller units. In so doing, it shattered community life and culture" (61). Specialization, of course, has served a vital link in the Industrial Revolution, but in most areas of life specialists replaced people of multiple abilities. Alvin Toffler quotes Henry Ford as observing that only a small percentage of the jobs on his assembly lines required strong, able-bodied, and practically physically perfect men. The remainder of the jobs could be performed by women or older children, or proportionate numbers of the jobs could be filled by legless men, one-legged men, or armless men, and even ten of the jobs in Ford's factories could be filled by blind men. "In short," Toffler asserts, "the specialized job required not a whole person, but only a part. No more vivid evidence that overspecialization can be brutalizing has ever been adduced" (50). As this example and others indicate, the pursuit of specialized knowledge often narrows minds and stunts growth, thus fragmenting people.

Herman Kahn once warned us to beware educated incapacity, the creation of highly specialized professionals unable to deal with problems in the real world. Unfortunately, we have in many respects failed to heed this sage advice. Instead of institutionalizing society's ideals, higher education increasingly reflects society's prevalent interest in economic development. Such an approach enhances mere careerism in which parents and students in lieu of a liberal education demand a highly specialized education leading to a specific job. University administrators and faculty members abet this process by divorcing their courses from moral considerations. In many humanistic disciplines, in fact, an emphasis on methodology now replaces discussions on the great human dilemmas. Frank T. Rhodes, President of Cornell University, asserts, "Most faculty members, including humanists, are not particularly wise, in a large sense, not noticeably more committed, not even demonstratedly more humane than their neighbors. Many devote their lives to areas of high abstraction, decoding texts and deconstructing poems, while the larger issues of the world and humankind's place in it elude them. Of course there are some glorious exceptions. The life of science, art, and literature produces its saints and martyrs, but the number is small" (4).

Narrow departmentalization now plays a prominent role in most modern universities. Disciplinary specialization defines and supports the professional growth of faculty members who gain rewards and recognition through specialization and through national and international professional groups. In many instances such erudite specialization often rapidly isolates disciplines from each other, and now even members of the same university department sometimes have difficulty in understanding each other's individual fields of inquiry. This intense specialization generated power and authority, but this process also demonstrates that technical skill is more important than wisdom.

Humanists have also succumbed to this approach and while espousing esoteric knowledge about Sophocles, Shakespeare, or Frost, these literary specialists give no evidence of having been influenced by their writing. There is, moreover, an alarming gap between the pretensions of those who teach the liberal arts and their contribution. In his 1982 presidential address to the Modern Language Association Professor Wayne Booth deplores the sad state of general education with its hordes of neglected non-majors. "Give us lovers and we will love them," he concludes, "but do not expect us to study courtship. If we had decided to run up a flag on the quad saying that we care not a whit whether our society consists of people who practice critical understanding, so long as we are left free to teach advanced courses, we could not have given a clearer message" (319). A similar warning comes from Professor Philip Curtin in his 1983 presidential address to the American Historical Association. The study of history, he contends, has become "too specialized and parochial." He asserts: "We teach the history of Africa and Asia, but specialists in American history know no more about the history of Africa than their predecessors did in 1940. We have specialists in black history, women's history, and historical demography, but people outside these specialties pay little attention to their work" (1). He further stresses that historians must consider the ways in which the study of history might help citizens and national leaders understand and deal with society's problems. Within the context discussed by professors Booth and Curtin, is it any wonder that students emerge believing it is their task to analyze and explicate the parts rather than appreciate the whole.

Narrow specialties breed technicians often lacking the vision necessary to deal with broad social and ethical issues. Many years ago Sir Richard Livingston astutely observed that technicians understand everything about their job except its ultimate place in the order of the universe. This paraphrased warning speaks eloquently to all people living in modern industrial societies where specialization has become a commonplace response to complexity. Specialization, in fact, often absolves people from the responsibility of learning, much less upholding or practicing, traditional values. Specialization affords the advantages of specific, attainable, self-justifying, self-serving goals. Unfortunately, this justification is often not tested against a more comprehensive set of values.

Fragmented specialization now replaces a more comprehensive and holistic view of life. According to Joseph W. Cox, "Our first response to nearly any question has become the classic question, What do the data tell us? We absolutely cannot make it without our armor --our moral armor-- of quantitative analysis and the ubiquitous printouts which become our standard of proof. The trap we may have set for ourselves is that we have become absolutely terrified of making decisions on other than quantitative grounds" (35).

Specialization has in many ways enhanced our quality of life, but excessive specialization has also created many problems. Consequently, critics have recently mounted a barrage of criticism at the excesses of specialization. Despite these warnings, few people fully appreciate the extent to which technological metaphors have invaded our thought processes. This orientation predisposes us to seek technical solutions to human problems when, to the contrary, we must steadfastly deny technocrats the right to define human questions. George Keller asserts that "in education we have territorial fighters. We have more experts in small areas but more fragmentation and anarchic bickering. The trick is to move educated people into more integrative thinking, to see more connections and consequences, to realize the ties between present decisions and future quality, between their little area of work and the whole organization of which they are a part. . . . The hallmark of specialized experts is their sense of doubt and gloom. The mark of integrated thinkers is their sense of possibilities and action" (88-89).

Alvin Toffler and many other writers and critics see a pervasive new change in our attitude toward experts. Many people, these commentators feel, are seeking to integrate the various facets of their life as an antidote to over-specialization and reductionism. Reductionism, according to Paul Davies, seeks to uncover simple elements within complex structures, while holism directs attention to the complexity as a whole. People espousing holism want to take responsibility for their own physical, psychological, and spiritual well-being, using specialists only as more knowledgeable peer helpers. This approach attempts to integrate specialized training into the larger context of society and to give greater leeway to the human imagination and to interdisciplinary approaches.

Society can no longer afford the luxury of vast numbers of specialists confined to the limitations of their own methodologies. Even now advanced research in biology, certain areas of physics, genetics, and many other areas is leaping across departmental, disciplinary, and other boundaries. Such an approach is essential not only as a means of promoting the best scientific inquiry but also as a necessary requirement to allow us to deal meaningfully with current societal problems. Narrow specialists confined to fixed duties and narrow outlooks will not suffice to meet the needs of a global society. Special interest groups are fragmenting modern society, and to counter this trend we need leaders with vision. Since many of these leaders will have begun life as trained specialists, they must move beyond specialization to a holistic view of life and society. This process will be slow and painful, for contrary to the contentions of numerous self-help books, such intellectual and spiritual growth requires time and dedication. The following comment by Frank Rhodes about students applies equally to all persons seeking integrated approaches: "Students need time to take their world apart and put it back together again, discarding, modifying, embellishing, and augmenting as necessary to attain a sense of cohesion" (4).

Society must maintain a broad cultural context within which the recommendations and debates of experts take place. In reality, experts often disagree among themselves. We must ask, therefore, how far we can rely on experts. When the experts disagree, which expert do we trust? How reliable is our scientific and technical knowledge in issues of significant and social importance? To answer these and other questions, we need a social system to manage scientific knowledge and expert disagreements.

All thoughtful people agree that we now need and will continue to need specialized knowledge and experts to deal with complicated technical problems. Specialized knowledge, however, is not enough. We need to broaden the education of experts so that they become more than technicians. We must further seek imaginative but practical solutions to complex problems by combining the special knowledge of experts with sensitive, reflective, liberal education. The welfare of the country must not reside solely in the hands of various kinds of experts.

In **God and the New Physics**, Paul Davies says of his early research on Einstein, Bohr, Schrodinger, and Dirac, "I found that here were not clinical and detached men, but poetic and religious ones who imagined such unfamiliar immensities as to make what I have referred to as the 'paranormal' almost pedestrian by comparison. It is ironical that physics, which has led the way for all other sciences, is now moving towards a more accommodating view of mind, while the life sciences, following the path of last century's physics, are trying to abolish mind altogether" (8).

Wise people now realize the folly of viewing experts as soothsayers leading society to some technological utopia. As Alvin Toffler points out,

> Today I believe we stand on the edge of a new age of synthesis. In all intellectual fields, from the hard sciences to sociology, psychology, and economics--especially economics--we are likely to see a return to large-scale thinking, to general theory, to the putting of the pieces back together again. For it is beginning to dawn on us that our obsessive emphasis on quantified detail without context, on progressively finer and finer measurement of smaller and smaller problems, leaves us knowing more and more about less and less. (130)

Einstein and many other great scientists often achieved a poetic and imaginative vision that dwarfed most other creative endeavors. Faced with compelling experimental evidence, physicists have been moving away from strictly mechanical models of the universe to a view that sees the mind as playing an integral role in all physical events. A growing number of people believe, in fact, that the recent advances in fundamental science more meaningfully reveal the deeper meaning of existence than does traditional religion. Whatever the justice of this claim, the emerging new view of a dynamic, integrated universe offers great hope to fragmented human psyches. I agree with Toffler that we must integrate our thinking and avoid fragmented solutions, lacking in vision and bereft of human wisdom. We need to enlarge our expectations of the human mind and its ability to grapple with complex issues. Specialization must be the tool and not the master of human-kind. Changing mindsets, societal and organizational structure, and widely held norms of behavior will not be easy. In reality, we can challenge expert authority only when we liberate our imagination, expand our sensitivities, flex our moral fibers, engage society's great spiritual and societal dilemmas, and enter into debate on the role of specialized knowledge in an increasingly interdependent world.

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KATHERINE B. PAVLIK

RIDING THE PENDULUM WITH INTEGRITY: WESTERN VALUES FROM THE ANCIENT WORLD

During the 1960's Northern Michigan University had a core curriculum in Liberal Studies. The humanities sequence included courses in composition, the ancient world, the medieval-renaissance world, and the modern world. These last three interdisciplinary courses stressed the influence of Western values on past and present culture. For several years these courses flourished, but then NMU was struck by the trend toward liberalization of the curriculum which swept campuses nationwide at that time. Students demanded "relevance" and freedom to choose their courses. Faculty, many of whom were less than happy with teaching outside their own disciplines, supported change. Slowly, the core curriculum was replaced by the "smorgasbord" approach derided by National Endowment for the Humanities Chair William Bennett in his report of 1984.

By the early 1980's the humanities curriculum at NMU lacked coherence and a firm purpose. Students chose their two humanities courses from a list of over 42 courses, ranging from music, to British literature, to Spanish civilization. Worse, none of these courses attempted to show the evolution of values and the interrelatedness of cultural, artistic, social, and philosophical values throughout Western history. None of the courses, with the exception of History of Western Civilization and Introductory Philosophy treated our heritage from the classical and biblical cultures of the ancient worlds. Most students graduated from NMU without ever encountering Homer, Socrates, Job, or St. Paul.

Not all faculty were happy with the state of the humanities (not all had been displeased with the old core curriculum), and a group of us met and determined that perhaps NEH funds could be obtained to revive the first of the courses on the ancient world from the original humanities curriculum. Our primary goal was modest: we hoped to redesign and bring to life an excellent course which would be of benefit to our students. As we stated in the subsequent grant proposal, we hoped this course would "explore the contributions of the ancient Greeks and the Judeo-Christian heritage to Western Civilization." Beyond that, though, we hoped that our efforts might lead to reform in the Liberal Studies requirements at NMU. Curriculum reform was in the wind and a committee had been formed to study the Liberal Studies requirements and recommend changes.

In the summer of 1983, NEH accepted our proposal for released time funds for a project director (myself) and stipends for faculty working on the proposed course. We also received a budget for educational supplies, such as library books and audio-visual materials, and for advertising the course.

Our planning committee, which consisted of two faculty from English, two from History, and one from Philosophy, began meeting during the fall of 1983 to plan the first semester of the course. We decided to title the class "Western Values: Greeks and Bible" in order to describe the content to students as clearly as possible. One early issue we had to settle was the scope of the course. The original grant proposal had limited it to the Greeks and Judeo-Christian cultures, but now there was some pressure from interested faculty to include the Romans as well. After lengthy discussion, we concluded that since we were primarily interested in cultural, artistic, and philosophical contributions, it would be acceptable to exclude the Romans (they having borrowed so heavily from the Greeks), except in our treatment of early Christianity. A related issue was whether to limit the biblical portion to the Old Testament (the Hebraic heritage) or include some treatment of the New Testament as well. Our decision to include the Christians was based on two factors, one practical and the other pedagogical. (1) Our students are mostly Christians and many would be taking the course to learn more about their own religious heritage. We frankly hoped to attract students by including Christianity; and (2) The ethics of the New Testament, though closely related to the Jewish ethics on which they are based, do represent new developments in Western ethics.

Our decisions concerning which topics and texts to cover were based partly on the earlier humanities course, which some of us had taught years ago. We made many changes, however, and our final syllabus was truly a group effort. The first time through the course we studied the Greeks the first half of the course in a roughly chronological fashion, beginning with Homer and Hesoid and ending with the Hellenistic philosophers. Then, in the second part of the course we switched to the Bible, beginning with Genesis and the more primitive, anthropomorphic concepts of God during the age of the patriarchs, followed by the development of the Law, the Hebrew monarchy, and the contributions of the prophets. We also spent some time on the biblical literature such as **Job** and **Ecclesiastes**. We finished the course with a study of early Christianity, having the students read selected portions of the New Testament.

We decided the format of the course would be one common lecture a week by an instructor speaking on his/her area of expertise (typical topics would be "The Evolution of Greek Philosophy" and "Covenant and

Law"), and three discussion sections led by three professors teaching the course. Each professor would give his/her own exams and quizzes and make paper assignments.

The first time through the course, student reaction was very positive, though we discovered an obvious problem with the organization of the class. Covering the Greeks first and then the Bible made it difficult to make comparisons between the Hellenic and Hebraic contributions, one of the original goals of the course. By the time we were studying the Hebrews-Christians, students had dim recall of important concepts concerning the Greeks. Another, similar problem concerned coordination of the common lectures with the discussion sections. Students found it confusing to hear a lecture on Greek history on Monday and then discuss **Oedipus Rex** on Tuesday.

The first problem was remedied the second time the course was offered by radically rearranging the course material. This reorganization was done at the suggestion of a consultant from St. Olaf's College, Dr. Walter Stromseth, whom we met with in the summer of 1984. St. Olaf's has a humanities program called The Great Conversation, the first course of which is very like ours. Stromseth suggested organizing by topics and moving back and forth from the Greeks to the Bible as the topics changed. We would begin with a comparison of **Oedipus** and **Job**, two approaches to the issues of fate, the gods, and undeserved suffering. We would then look at each culture's early views of God and human beings, using as our texts **The Odyssey** and **Genesis**. Following that would be a consideration of the Greek polis and the Hebrew law (Torah) and monarchy.

This approach seemed more appropriate to the emphasis on values we wanted to achieve, while the chronological approach led to a more traditional historical survey, not what we wanted the course to do at all. We have used this type of organization all subsequent times we have offered the course. Though there are still problems (some students complain about jumping from Greeks to Bible and back again), we feel we can achieve our objective better in this way.

The course has now been offered four consecutive semesters. The NEH grant expired in May 1985 so now we are on our own. It does appear that we have for now achieved our primary goal of establishing this valuable new course in our humanities curriculum at NMU. This winter (1986) we will attempt a new experiment, designed to alleviate the problem of lack of coordination between lectures and discussion sections. The course will not be divided into three sections but will meet in one lecture hall with all three professors. Classes will consist of short lectures, followed by discussion and rebuttal from the other professors and students. The material of the class is divided between the three professors, who will serve as "forepersons" for those particular sections of the course. For example, the English professor will be in charge of **The Odyssey** and the Philosophy professor in charge of the sections on Greek philosophy. They will decide what will happen in class that particular day, whether it be a film, short lecture, guest lecture, quiz, or whatever. The assignments and grading will be handled by the team working together. It will be interesting to see if three strong willed Full Professors can work in harmony!

All four semesters the course has been offered student reaction has been extremely positive, with criticisms, as stated above, centering on problems of administration rather than content. Students cite the relevance of the material to their own developing values and perceptions of their culture. Many cite the class as the best they have had yet in college and state it should be required because it exposes students to material central to an understanding of Western civilization. The biblical section of the course probably receives more praise than the Greek, students saying that they have finally come to understand the spiritual and cultural values of Western Civilization derived from the Bible. From time to time there have been complaints from fundamentalists about our approach to the scriptures, but these complaints have not been serious, most such students saying the course actually strengthened or clarified their faith.

Two complaints students had in the early days of the course involved lack of perceived "relevance" and a too heavy stress on history. Some students felt the class emphasized too heavily the historical/political developments of the ancient cultures and neglected the values. Also, in some cases they failed to see the relation between the values of these people and twentieth century society. The first problem has been remedied by our topical organization. And, the second, we have found, must be dealt with very directly in class discussion. It might be obvious to us how the controversies aroused by the Sophists relate to present day quarrels between "secular humanists" and the Moral Majority, but it is not at all obvious to our students.

Though student reaction to this course has been highly positive right from the start, our biggest problem has been enrollment. We have never had more than 60 students a semester sign up for the course, despite spaces for 100+. It seems that once we can get students to enroll, we give them a positive experience, but it is difficult to lure them in. We believe this is due to a number of factors: (1) We are competing against many well established, popular courses, including several which have a reputation for being "easy." There is only so big a humanities "pie" to be divided at NMU, and therefore we are getting a small piece; (2) Students are not aware of what "Western Values" are, though they know what "History" or "Music" is; thus we have a problem of recognition; (3) Since credit hour production is important to departmental prosperity at NMU, it is in the self-interest of faculty to advise students to take their courses for humanities credit, rather than interdisciplinary humanities courses.

We have used our advertising budget to attract students in a number of ways: articles in the student newspaper, posters blanketing the campus during advising week, flyers to advisors, letters to students with high grade point averages, and each summer a letter promoting the course in the packet for every entering freshman. Still, enrollments remain modest. If we continue to offer the course, we will have to maintain or slowly increase enrollment. Low enrollment endangers the participation of faculty because NMU's Philosophy Department is a three person endeavor, and philosophers are needed in more heavily enrolled departmental courses. It is difficult to convince administrators to pay for three full Professors to teach 60 students! Still, all faculty involved are convinced the class makes a significant and sorely needed contribution to the study of the humanities for our students. We intend to persevere.

Has our project influenced change in the humanities requirements at NMU? Here we must say that our influence seems to be negligible. During the time the project has been in place, a faculty committee examined all the Liberal Studies requirements at the University and made recommendation for sweeping changes, including a required history or philosophy course for all students and a required literature course, as well as a required course in the fine arts. Our course would have been an option under this plan. Unfortunately, this proposal received strong opposition in the Academic Senate from professionally oriented departments, and in consequence the Senate finally passed a much weaker version of reform. Nevertheless, students will be required to take one more humanities course and this will undoubtedly help our course in the future.

We think our experience can be instructive for other institutions planning interdisciplinary courses. First, courses like ours seem to thrive best within the context of a required core curriculum. Unfortunately, at NMU many faculty still have bad memories of the required core curriculum of the 1960's. Further, to expect career-oriented students to voluntarily elect rigorous and demanding humanities courses when other well established and popular courses are available is perhaps unrealistic. In order to thrive, a course like ours needs strong university-wide support for the liberal arts, difficult to obtain at a university like NMU with a divergent faculty whose goals for students' educations sometimes work at cross purposes.

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DENNIS ALAN MANN

THE HOUSE OF MEMORY:

AN ARCHITECT RESPONDS TO "THE HOUSE OF LIFE"

In the September 1985 issue of **Humanities Education** Fred Schroeder's "The House of Life: Planning a Classroom for Interdisciplinary Humanities" describes the characteristics of the three classrooms that he remembered from his previous teaching experience, rooms that had "worked" for him. He then generalized from those three experiences and developed design criteria to be incorporated into his ideal classroom. He expected this ideal classroom to (1) combine warmth, humanness and flexibility, (2) be verbally intimate without being too small and (3) provide the rich performance and presentation capabilities using the variety of modern media available today. In addition, Professor Schroeder expected this ideal classroom to "produce a sense of community" and "promote free thought and conversation." Although I do not wish to be critical of his criteria, this last choice of words is unfortunate. It is **teachers** who promote a sense of community and promote free thought and conversation, **not rooms.** Free thought and a strong sense of community can take place in the most sterile of spaces and the most wonderfully conceived spaces cannot deter a tyrant from censoring thought and destroying community. Spaces can reinforce humane policies and programs, they cannot promote them. But more to his main points.

Following the development of general design criteria Schroeder provides the reader with a series of sketches and notes specifying the design requirements of this classroom. In a sense, these sketches represent what is "wrong" with Schroeder's recommendations, for they imply a **prescription** for good classroom design. Memorable design does not result from prescription, though, it results from **process.**

I suppose at some time or other every thoughtful and concerned teacher, frustrated by less than adequate working conditions, designs a "dream" classroom. Like designing a dream house, it is a valuable exercise. Everyone should have dreams. Dreams are more than pie-in-the-sky wishes. They are a rather fuzzy form of goal setting. Success is often measured by the ability to set goals and then achieve them. And classrooms are not merely spaces for disseminating knowledge but places where the seeds of dreams can be planted. Furthermore, the teacher is one of the primary participants in a space which is formative to a student's intellectual and social development. So the exercise of an experienced and perceptive teacher describing a space which would meet all of his or her needs for humanities teaching is not at all empty exercise or a simple release of pent-up frustrations.

To realize his ideas Professor Schroeder recommended making use of the "multi-purpose" rooms that exist in many modern schools built during the burst of school construction in the late 1950's and 1960's, construction brought on by the Post WW II baby boom. Multi-purpose rooms as it turned out were **no**-purpose rooms. They were least common denominator rooms which were incapable of supporting any function adequately. His "House of Life" would be a room with a purpose and be constructed within the room of no-purpose.

I applaud Professor Schroeder's effort to improve the condition of our physical environment. I wonder, though, whether his recommendations do not miss a number of very important aspects of what I believe to be implicit in the name of his spaces, "The House of Life". Those aspects are:

1. That we are all, in some way or other, responsible for **constructing** the environments that we **inhabit**;
2. That the process of constructing these environments is a **social, economic and political process** that requires goal setting, negotiation and eventually consensus;
3. That these environments do not happen all at once but **unfold over time**;
4. That this unfolding of an environment is a record of what is **valuable** to the group that has constructed it;
5. That when an environment is vacated it continues to exist in the mind as the physical shell for the **memories** of the events that occurred during the time it was inhabited;
6. And that a conscious **study** of the above five aspects make up an important part of humanities education.

I shall briefly discuss each of the six aspects.

At some time in everyone's life, we participate in the construction of the environment in which we live. At the grandest scale, human beings have changed the face of the earth, transforming raw resources into products for human use, covering the surface of the earth with cities, transportation networks, farms and factories and dumping their water wherever the fewest or least powerful people object. At the smallest scale we transform a single space, a room, by the artifacts that we bring to it. Even the urban homeless build temporary shelters with found materials or carry their shelters with them, instantly changing a doorway, an alley niche or a park bench into a one night shelter; all pulled from a single bag. Mircea Eliade in **The Sacred and the Profane** has suggested that when any human builds, it is a matter of undertaking "the creation of the world that one has chosen to inhabit." And Martin Heidegger in "Building Dwelling Thinking" (in **Poetry Language Thought**) has written that building is really **dwelling**, and dwelling is the manner in which mortals are on earth. This concept could be translated into "I dwell therefore I am."

All environments are, to some degree or other, constructed **on purpose**. Although most people may not be fully aware of why they construct what they do (to the same extent that an architect might be), both Eliade and Heidegger associate building with creation (in the sense of creating one's self) and being. Accepting this hypothesis is critical to my first point: we are all responsible for constructing the environments that we **inhabit**. Even though most of the spaces that we occupy have been built for us, they are empty shells until we make them over to suit our own specific needs. Actively taking part in this make-over is an important step in the socialization process. It teaches us more about who we are as individuals and who we are as a society.

Most environments, except personal spaces, are shared environments. We all live together in a variety of communities which are social constructions. These communities, whether they represent the unity and wholeness of the tribe or the complex priorities and values of modern social institutions, require a form of implicit or explicit agreement on the part of those who construct them. When a new environment is constructed, everyone who has a stake in its use ought to be consulted. This process of consultation is a microcosm of how society works. That is, we either intentionally participate in decisions which affect our lives, or we allow others to make those decisions for us.

By consciously examining this process we can observe struggles for power, the emergence of leadership, attitudes towards or against democratic decision-making, techniques of negotiation and eventually either consensus or capitulation. Those people involved in the process come to represent different points of view. In the case of the design of a classroom some people might be concerned with how the space functions from the standpoint of the teacher, others might be concerned with how easily the space can be maintained or with the security of valuable equipment and still others might want the classroom to impress outsiders with the quality of work that is going on inside. Of course, all points of view are valid.

If the process of decision-making, construction and then modification vis-a-vis the classroom is monitored and recorded over the academic year, a complete **social, economic and political process** will become visible. Then this process can intentionally be studied and, from time to time, discussed. The actions which have been observed and discussed can be compared to the social, economic and political theories which are fundamental to humanities education.

Yet no living environment is constructed all at once and remains forever unchanged. Only a House of the Dead --a mausoleum-- remains unchanged. Just as the original process of deciding what to build (or what functions should receive higher priority than others) reveals important **assumptions** about what is needed, the process of observing **changes over time** will not only be a critique of those original assumptions (theories measured against practice), but also will demonstrate changing priorities based on the actual use of the space. In some cases decisions made early in the year might need to be refined or fine-tuned. In other cases parts of the classroom might need to be radically modified or completely redone. Given a period of one academic year, most classrooms undergo many changes. When students occupy a classroom which they perceive to be already finished or which they feel powerless to change, then the classroom cannot become a record of the life of learning that occurred there. It is merely an historical artifact, a record of some past life untouched by its present inhabitants. Learning to pay attention to change and to study the environment as a record of change is a means of learning to read the environment as an important measure of the values of its users.

Archaeology is the scientific study of the life and culture of ancient people by studying the artifacts that they leave behind. Because of the human cost and effort required to build, architecture is one of the major artifacts studied. It is a built record of what a culture **valued**. Likewise, a simple classroom is a record of the values of the school administration, the curricular philosophy, the teacher's individual goals and objectives and the student's expectations. The space itself is imprinted with signs and symbols of academic values, by accepted exemplars of excellence and by artifacts of everyday use. Even the arrangement of the room itself can favor the value of discussion and participation or defer to the authority and power of the teacher. As anthropologist Edward T. Hall has pointed out, space speaks a hidden language. Yet we live in a world which emphasizes the verbal over the visual. We depend on words, written or spoken, to give direction. Since we no longer need to read the environment in order to survive, we have lost the ability to visually discriminate. But the unspoken, silent visual environment also contains important information. A classroom of students is, in some ways, a microcosm of culture and humanities education revolves around culture. Therefore the classroom itself should be studied as a measure of the values of that culture in miniature.

Physical environments not only exist in their corporeal form but they also exist in **mnemonic form**. Remembering is associated with the places that the significant events in one's life took place. Just as learning is a cumulative activity, the collection of memory places increases over a lifetime. It could be hypothesized that there is a dynamic and lasting relationship between events of significance and significant places. Even though the classroom space might be dismantled at the end of a school year and returned to a neutral state, the room as a space with a particular character will have been etched into the memories of those who participated in its making-over-time. The memory of the process of the making-of-the-space over time and the space as artifact have been cemented together by a pedagogy which promoted human interaction, consensus and the responsibility for place-making as a servant of human needs.

The systematic study of the gradual construction of a space, the human dynamics that occur during its use and the situation of the artifacts that identify the values of its users are all central to humanities education. If the classroom itself is structured with the primary items necessary to support humanities education and if an attitude that encourages the modification of the environment is fostered, then even the limitations that are bound to exist will not be detrimental to the goals of the educational process. It is the process of studying the above six factors that is crucial to the alternative to Professor Schroeder's "House of Life."

I offer no easy solutions to the anonymous space, those centrally scheduled classrooms in which both students and teachers come and go on a fifty-minute cycle. Classrooms which become enriched and animated by their users will remain with us for the rest of our lives. Although the effort to produce such places will cause us to rethink the way we use our educational facilities, perhaps the educational benefits will be worth the cost.

Dennis Alan Mann
Professor of Architecture
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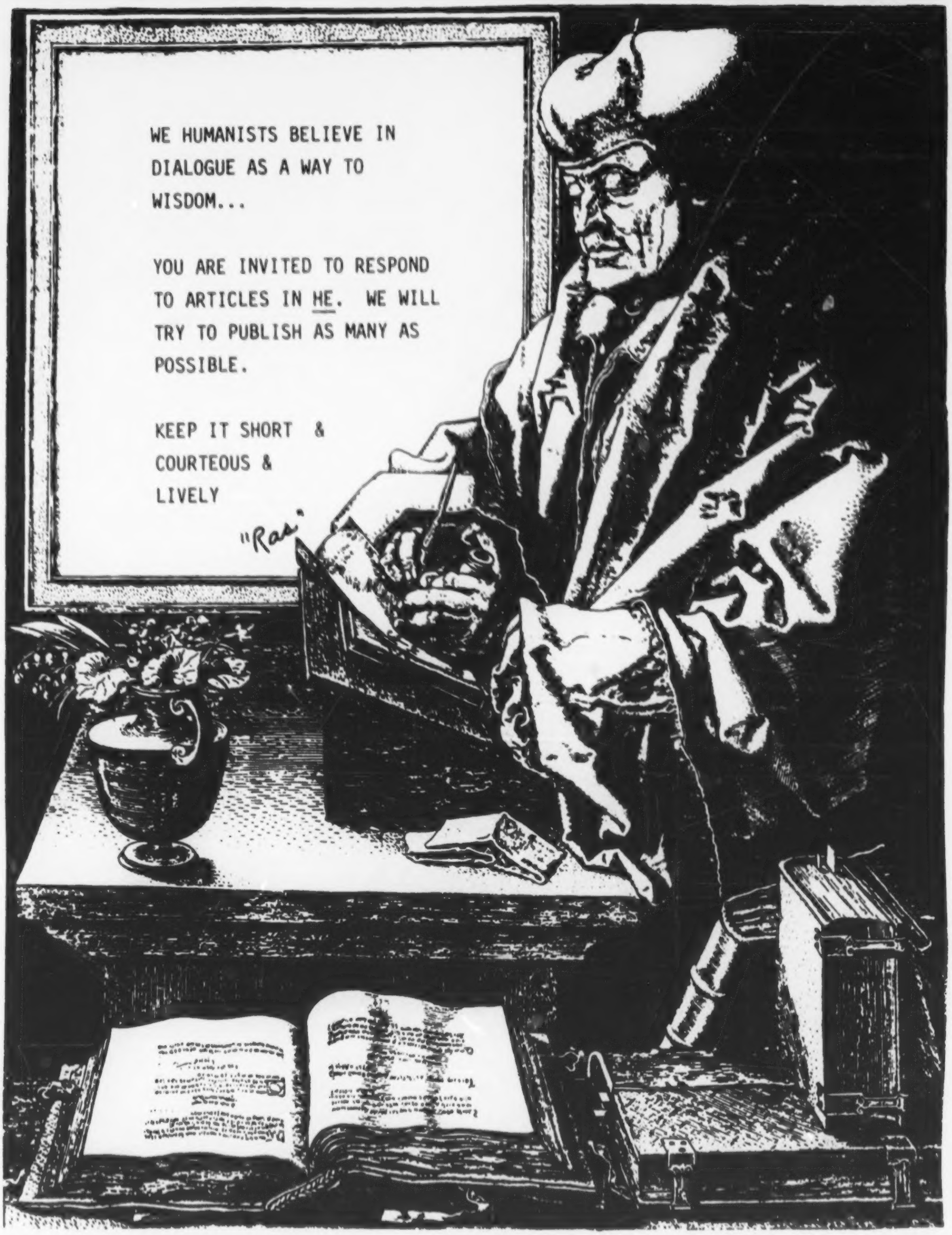
SUGGESTED READING

Alexander, Christopher, **The Timeless Way of Building**
Bachelard, Gaston, **The Poetics of Space**
Eliade, Mircea, **The Sacred and the Profane: The Nature of Religion**
Hall, Edward T., **The Silent Language & The Hidden Dimension**
Heidegger, Martin, **Poetry, Language, Thought** (Chapter entitled "Building Dwelling Thinking")
Norberg-Schulz, Christian, **Genius Loci: Towards a Phenomenology of Architecture**
Whitehead, Alfred North, **Aims of Education**



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COPYRIGHT ISSUES IN THE HUMANITIES

BY FRANCIS M. NEVINS

ST. LOUIS UNIVERSITY
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VI: THE RIGHT OF PUBLIC DISPLAY AND ITS LIMITATIONS

On January 1, 1978, when the present Copyright Act went into effect, it gifted most copyright owners with a new right that had never been mentioned in previous legislation and that created a host of fresh legal problems, including a few for schools at every level. Beginning on that day, Section 106(5) of the Act gave the owner of copyright in any sort of copyrightable work except sound recordings "the exclusive right....to display the copyrighted work publicly."

Before we can understand the impact of this provision on academia, we must look at the dimensions of the newly created right. Both of its key terms, "display" and "publicly," are defined in Section 101 of the statute.

> "To 'display' a work means to show a copy of it, either directly or by means of a film, slide, television image, or any other device or process or, in he case of a motion picture or other audio-visual work, to show individual images nonsequentially."
>
> "To ... display a work 'publicly' means---
>
> (1) to ... display it at a place open to the public or any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances is gathered; or
>
> (2) to transmit or otherwise communicate a ... display of the work to any place specified by clause (1) or to the public, by means of any device or process, whether the members of the public capable of receiving the ... display receive it in the same place or in separate places and at the same time or at different times."

These definitions make it clear that, at first glance anyway, the right of public display is an extremely broad one. Section 106 seems to make it illegal to "show a copy of" almost any copyrighted work in the public areas of any school building, such as classrooms, corridors, auditoriums, and administrative offices, without the copyright owners' permission. If the only relevant portions of the Act were the ones I've already quoted, it would be illegal for a teacher to display a slide of a copyrighted art work in an art appreciation class, or even to cut a copyrighted cartoon out of a magazine or newspaper and post it on the message board outside his or her office, without getting permission from the copyright owner. It would be illegal for a drama department to use a copy of a copyrighted book or magazine or painting or sculpture as a prop on a stage set without the copyright owner's permission. A school couldn't purchase copyrighted art works and use them to make its public areas more attractive without obtaining permission from the copyright owners. In short, all sorts of routine activities within an academic institution would suddenly become unlawful if the above quoted sections of the Copyright Act were the only relevant parts of the statute.

Fortunately, they aren't. The general strategy of the Act is to define basic rights in extremely broad terms in Section 106, and then to cut down the scope of those rights by means of twenty closely printed pages of qualifications. These qualifications, which are found in Sections 107 through 118, take three forms. First and most frequently employed is the **exemption**. Even if at first glance an activity comes within the broad scope of a Section 106 right, there may very well be a provision in the next twelve sections that declares the activity exempt from all copyright liability. Two of these exemptions have the effect of cutting back drastically on the right of public display.

The first of these is in Section 109(c), which was designed to prevent most if not all possible display-right suits against the owner of a legitimate copy of a copyrighted work. "Notwithstanding the provisions of section 106(5), the owner of a particular copy lawfully made under this title, or any person authorized by such owner, is entitled, without the authority of the copyright owner, to display that copy publicly, either directly or by the projection of no more than one image at a time, to viewers present at the place where the copy is located." Of course, if you buy a copy of a copyrighted work and display it in your home, it's not a **public** display and you don't have to invoke Section 109(c). But if you want to display that copy in a public place, like a museum or art gallery, you may allow such a display without the permission of the copyright owner of the work. This is the standard instance of how Section 109(c) operates. But its language also clearly covers most of the hypotheticals I posed earlier in this article. If I buy a copy of a newspaper or magazine, then I am the owner of the particular copy of the cartoon in that issue which struck my fancy, and Garry Trudeau can't sue me for infringing his public display right if I post my copy of the Doonesbury strip on my message board. If a school purchases copies of copyrighted artworks, it may hang or place them in reception areas, corridors or anywhere else in the building without worrying about display-right suits by the artists. The drama department can safely use a copy of a copyrighted work as a stage prop as long as the use is authorized by the owner of a lawfully made copy. (Notice, however, that Section 109(c) doesn't exempt the use of a copy of a copyrighted work as a prop in a movie, because the viewers of the movie are not "present where the copy is located.") So let's all give thanks for Section 109(c), which protects schools and their faculty and staff from what might otherwise be a plague of nuisance litigation.

There remain a few factual situations to which the section does not apply. For example, the teacher's use of a slide in art appreciation class would not be covered if the slide was not a lawfully made copy of the artwork. But this case falls within another exemption. Section 110(1) of the Act provides that the "display of a work by instructors or pupils in the course of face-to-face teaching activities of a nonprofit educational institution, in a classroom or similar place devoted to instruction," does not violate the right of public display. This exemption does not require ownership of a lawfully made copy, as Section 109(c) does, and it would seem to apply, at least as far as the right of display is concerned, even if the teacher's slide was not authorized by the copyright owner. Readers of my earlier articles in this series may recall that Section 110(1) also exempts the public **performance** of copyrighted works in the classroom setting, an aspect of the law discussed in my articles in the September 1984 and May 1985 articles for this journal.

The second of the three forms of limitation on the rights of a copyright owner is the **compulsory license**. Where a compulsory license covers an activity, the activity is not totally free from liability as is the case with an exemption, but it's the law, not the process of bargaining with the copyright owner, that sets the terms. For example, under Section 118(d)(1) of the Act, public broadcasting entities enjoy a compulsory license to display copies of published pictorial, graphic or sculptural works over the air without having to seek permission from the copyright owners. They must pay something for exercising this right, but the amount and the terms are fixed by a Federal administrative body, the Copyright Royalty Tribunal.

Finally, the third form of limitation on a copyright owner's rights is the well-known doctrine of Fair Use, which is found in Section 107 of the Act, and which I've discussed at length in the January 1985 issue of this journal in connection with the photocopying issue. Fair use criteria also limit the right of public display, and if there are any display situations in academia which don't come within the exemptions described above, they may very well be defensible on the ground of fair use.

WE'RE GOING QUARTERLY

...in response to the 1985 survey of members HUMANITIES EDUCATION will be issued quarterly. Membership will now be $16 per annum. Current members should see page two for a special renewal offer.

Our next issue on RITES & RITUALS will include articles on rites of passage in folklore and literature, the religious rites of ancient Greece, sports as ritual in the ancient and modern worlds... and the issue will include a set of 35mm color slides of ritual objects from a major art museum along with ideas for interpreting them in a classroom.

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Have you considered spreading the word about the National Association for Humanities Education? New members are most welcome!

E. Rieber f.
APT

NANCY E. WALLENBERG

ADVANCED PLACEMENT HUMANITIES IN HIGH SCHOOL

The high school seniors in my Advanced Placement Seminar are bright, college bound, and, generally, aspiring engineers or systems analysts. On a success scale from one to ten, students usually rate money a Nine; conditioned by their upwardly mobile parents, high-technology society, and worrisome economy, these computer-literate preppies are products of a materialistic, synthetic food and fiber culture. Or at least they seem so. Nevertheless, since the students have already had college-preparatory courses in British literature, American literature, and writing, I have the delightful opportunity to go "Forward from Basics."

"Forward from the Basics" is a humanities course designed to expand the students' frame of reference, to explore cultural ideas, values, and ethics, to encourage emotional and intellectual responses, and to refine their analytical writing skills. Although students demonstrate increased thoughtfulness and gain a better perspective of themselves within our environment, the primary goal is to transmit the enduring truths of the past.

The course begins with humans confronting their relationships with their God(s) and the intrusion of **hubris**. Although students recognize allusions to Greek mythology, they are singularly unfamiliar with biblical references to the Old Testament! An introduction to Genesis and Exodus affords some background as well as an initial opportunity for discussion, disagreement, and an awareness of the discrepancies between preconceived ideas and analysis and those between translations. To examine the cause of human misery, humankind's ability to endure it, and the degree to which people can control it, the class compares **Job** and MacLeish's play **J.B.**, analyzes **Oedipus Rex**, and moves on to Dante's **Inferno**. The comparison of the characters Job and J.B. brings the issue to today-nuclear proliferation, the space shuttle tragedy, personal misfortunes. Students tend to admire the reaction of Oedipus more than that of J.B. in facing forces beyond the self.

Aristotle's theory of tragedy from the **Poetics**, Plato's "Analogy of the Cave" from **The Republic**, and the dramas of Sophocles allow students an exposure to a cultural ideal reflected in philosophy, science, art, architecture, and drama. Students analyze the fine line between pride and principle in **Antigone** as well as in 20th century issues. A session of the Socratic method is not only fun but enlightening; it invites the mind to question assumptions and bridges the gap between philosophy and science. Architecture, in particular, exemplifies the expression of an age. The parthenon, erected for inaccessible gods, reflects both its teleological society and the attitude that "man is the measure of all things." The Gothic cathedral, erected to the glory of God, reflects both its Christian society and the attitude that human reason is ever limited. Students read **Everyman** and then essay a parody of Dante with their conception of 20th century evils; guides such as Wordsworth, Thoreau, Faulkner, even Remington Steele lead sinners through circles of realization.

The movement from anonymity in art created for an Egyptian queen or for the medieval church to the signed works of the Renaissance accentuates the growth toward humanism and individualism. If controlling the world is impossible, at least one can try to be an individual; we explore the extraordinary beings who descend into their hearts of darkness and discover themselves, their relationship to nature, their roles in humanity, and, primarily, their lack of extraordinariness. **Doctor Faustus** investigates the tension between desire and responsibility; Edmund and Edgar in **King Lear** the tension between ambition and stoicism; Raskolnikov in **Crime and Punishment** the tension between intellectual pride and Christian ethics; and **Fathers and Sons** the tension between tradition and nihilism.

Analytical thinking involves not only seeing a work in its cultural and historical context but also perceiving patterns in literature, such as tragedy, and structure in human relationships. Both **King Lear** and **Fathers and Sons** invite role reversal. Although students do not appreciate one of my favorite lines --"How sharper than a serpent's tooth it is/ To have a thankless child!"-- as I do, their understanding encourages re-examination of their own roles. Recognition of the commonality of philosophical movements, artistic expression, and human behavior within an historical epoch raises the question whether the 1980's are primarily in a reactionary or liberal swing. Student reaction is interesting; they initially opt for eclecticism and only gradually realize our essential subjectivity within a cultural framework. The character of Raskolnikov and the philosophies of Hegel and Nietzsche both fascinate and concern students; they too are victims of their own intellectual insularity.

Heart of Darkness and **Apocalypse Now** explore human capacity for idealism as well as for regression and confront students with the necessity for self-awareness as their best chance for moral survival. Does power corrupt as Lord Acton held? Is there a reason to lie? Is humanity inherently evil? Is an educated person more likely to commit evil than an uneducated one? How can one make a responsible decision in situations where right and wrong are not clearly defined? These questions are perturbing for students, culminating in a list of goods and evils, such as stoicism and expression of emotion, rigid discipline and hedonism, loving and aggressive actions. After contributing about twenty pairs, students select three values they consider most sacred and three they consider most abominable. The disparity in priorities is remarkable. If these students from a common background can disagree, how much more confused they realize, must values be world wide.

If the extraordinary person ends in isolation, then we must examine our roles in society. **A Doll's House** examines the difference between appearance and reality; **Saint Joan** demonstrates the near impossibility of individualism; and **Major Barbara** investigates the value of socialism. The philosophies of Kierkegaard and Hedegger as well as "Metamorphosis" and **No Exit** introduce existentialism; the reaction is normally that people need self-actualization within a community, both freedom and responsibility.

High school students do not want to exist on an ice floe. I end with excerpts from **Don Quijote de La Mancha** and the film; like maturity, realism with its varied perceptions can be overrated. Students conclude the semester with their attempt at a philosophy paper, generally behaviors and philosophies they admire; of course, responses vary, and I am always aware that students are not the robots they seem, that the humanities can lift us to an awareness of our past and present, and that I am equally as uplifted as my students.

If teaching literature involves encountering different people and situations, encourages reflection and evaluation, then literature cannot be separated from moral values. The goal is to help students examine assumptions, respond perceptively to others, see how they are part of what has gone before as well as individuals, determine transient issues from enduring ones, and live more humanely and intelligently.

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Our next issue is on RITES & RITUALS

Don't let your membership lapse.

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BURTON RAFFEL

BEST TRANSLATIONS

TRANSLATING PROSE: SARTRE

It is sometimes hard for the non-translator, whether or not she or he can read the original being translated, to realize how powerfully and necessarily different from its original any decent translation must be. It is not simply syntax, though that too must change, nor it is simply lexicon or phonology, though those too suffer inevitable transformations. But it is literary tone, even technical point of view, that necessarily and always are shifted about. There is no value judgment involved: this is what happens because, **tout court**, it has to happen.

Let me use one of the most famous of twentieth-century French novels as an illustrative text. Sartre's **La Nausée** opens:

> Le mieux serait d'écrire les événements au jour le jour. Tenir un journal pour y voir clair. Ne pas laisser échapper les nuances, les petits faits, même s'ils n'ont l'air de rien, et surtout les classer. It faut dire comment je vois cette table, la rue, les gens, mon paquet de tabac, puisque c'est **cela** qui a changé. It faut déterminer exactement l'étendue et la nature de ce changement.

Fittingly, for the book is nothing if not clinical in tone, this first paragraph is rigidly objective. **Il faut dire**: It is necessary to say. **Il faut déterminer**: It is necessary to determine. **Le mieux serait**: It would be best to (or: The best thing would be). **Tenir un journal**: Keep a diary. And so on.

Some of this survives, in Lloyd Alexander's fine translation, but some does not.

> The best thing would be to write down events from day to day. Keep a diary to see clearly -- let none of the nuances or small happenings escape even though they might seem to mean nothing. And above all, classify them. I must tell how I see this table, this street, the people, my pacquet of tobacco, since **those** are the things which have changed. I must determine the exact extent and nature of this change.

The impersonal has been transmuted, in part, into the personal. **Il faut dire** has become "I must tell," and **il faut déterminer** has become "I must determine." And these shifts are linked to an equally important syntactic change, just before them. Sartre ends his third sentence with the clause,

et surtout les classer. Alexander has, quite legitimately, broken this off and refashioned it into a separate sentence: "And above all, classify them." Why has he done this? Plainly, the translator's sense of the book, and what is required to make it work properly in its new linguistic and cultural-literary environment, has obliged him to create a distinctly different emphasis. The narrator's compulsion for classification is not given the same strong emphasis in Sartre. For Alexander, and in his view for English literature (which is after all the domain into which he is trying to take a book written for the very different literature of France), the emphasis must be heightened -- and the shift from impersonal third-person to more intimate first-person must then, logically, accompany the shift in emphasis.

I cannot quarrel with his decision; his translation works extremely well. But changes like this occur all through the book's English version. They are inevitable, and they help to explain why it is equally inevitable that a translation is not only not the original from which it comes, but also why it becomes, to some absolutely obligatory extent, no longer the original writer's book, sole and entire, but also to some degree the translator's book. If the translator has conveyed life to his new creation, it is to a degree necessarily his/her life, and not that of the original author. Mr. Alexander is a distinguished writer, but he is not Sartre, and there is no criticism of either man even implied in that statement. It is sheer ineluctable fact.

There is nothing to deplore about any of this: as I say, there is in my judgment no value judgment involved. Only those who think that translation is a process of mechanical transmutation -- only those who think that so-called "literal" translation actually occurs, or ever could occur -- could possibly see a value judgment arising. Sartre has used, in the final sentence of this paragraph, the adverb **exactement**. Alexander, shifting matters about, has made the adverb into an adjective, "exact." Literally, this is impossible. One should match the original point for point, straight down the line. But that is quite simply nonsense. And if the readers of translation have not known it, translators have had to know it, vividly and in great (and sometime painful) detail, for a very long time.

--Burton Raffel

JOHN LOW
KAREN OLSON

VIETNAM IN THE CLASSROOM: FACT, FICTION & TRUTH

In 1983 Americans marked the 10th Anniversary of the withdrawal of the U.S. troops from Vietnam. With lingering uncertainty about the virtues of that war, we erected a monument to the men and women who died in Southeast Asia and acknowledged the war as history with television documentaries and book-length monographs. As the animosities between supporters and protesters have subsided, however, the fading memory of our agony in Southeast Asia leaves us vulnerable to repeating past mistakes. In the fifties and early sixties American colleges and universities shied away from courses about communist insurgencies because of the repressive influence of McCarthyism. Vietnam was studiously eliminated from classroom investigation, forcing students to take the issue to the streets. There is doubt that left wing insurgencies will continue to erupt in Third World countries well into the next century. Can we as educators and citizens learn from Vietnam some of what we need to know to make thoughtful and informed foreign policy decisions about Latin America, or Africa or the Philippines? Can we, at the same time that we are being unflinchingly critical about our role in Vietnam, take sufficient national responsibility for that war to effectively reintegrate Vietnam veterans into our society? Can we recognize their acts of heroism and courage at the same time that we acknowledge their difficulties as the often confused victims of a war we lost and, perhaps, should not have fought.

Our own efforts to develop a course about the Vietnam war at Dundalk Community College in Baltimore Maryland, proved successful and encouraging and might provide a useful model to others. "Reading and Writing About Vietnam" evolved out of the personal and professional commitments of two colleagues, John Low from the English Department and Karen Olson from the History Department. Our success in conducting this course was due to three crucial factors: We gave very careful thought to the purposes of the course and were clear about what we hoped to accomplish. We actively recruited students who were diverse in their backgrounds and eager to examine difficult issues. And we established an instructional process that allowed all participants in the course to express the strong feelings they had about Vietnam but also enabled them to move beyond those feelings and examine the issues in a rigorous and dispassionate way. Let us be more specific about the organization of the course.

Goals and Purposes: Both instructors had been active opponents of the U.S. involvement in Vietnam in the 1960's. We had also encountered many Vietnam veterans in our decade of community college teaching. We felt passion about Vietnam and that turned out to be an asset because we taught the course as an issue that is alive and troublesome, rather than as past history, finished and complete.

We determined that our goals for "Reading and Writing About Vietnam" would be multidimensional:

1. As the title indicates, we saw the course as an exploration of a very complex topic, rather than a definitive statement on some limited aspect of the war.
2. We decided to take an interdisciplinary approach, to look at the war from many different angles, using history, literature, film, journalism, and personal accounts.
3. We wanted to work on two levels simultaneously, to study the international political dimensions of Vietnam but also to listen to the personal voices of G.I.s for a stater and to peasants from the Mekong Delta. We hoped to make some connection between personal experiences and their political implications.
4. We hoped the course would allow veterans and other students to sort out feelings, but we didn't want (and couldn't have managed) a therapy group.
5. We wanted a rigorous examination of the most significant issues raised by the Vietnam war: What is the nature of the Cold War? What do we know about the characteristics of communist insurgencies in Vietnam and elsewhere? What assumptions and decisions catapulted the U.S. into a major, undeclared war in Southeast Asia? What were the effects of that war on U.S. foreign policy, on the men and women who fought there, and on the Vietnamese nation?

Recruitment: "Reading and Writing About Vietnam" was widely publicized and open to any interested students. It was clear, however, that accomplishing our goals would require recruiting thoughtful students who had a variety of perspectives on war. Going through rosters from previous semesters, we sent individual letters to 50 students --male and female, black and white, young and not-so-young-- describing the course and its goals and urging them to enroll.

The class we ended up with was diverse, serious, and, on occasion, profoundly challenging. Our fifteen students included three Vietnamese veterans with sharply contrasting experiences of the war and its consequences. Rick had been badly wounded and was attending a community college as part of a rehabilitation plan. The violence he experienced in Vietnam was not unlike the recurring violence that erupted in his large Hispanic family. He was and is struggling to get training and a job despite enormous medical problems and a history of drug abuse. At the time of the dedication of the Vietnam memorial his letter to the editor, published in **The Washington Post**, ended on this note: "Not in all cases, but in many, the courageous soldier of yesterday is the broken man of today. This recognition is long overdue and for some a little too late."

John went to Vietnam from a patriotic working-class community, and returned to become a militant activist in Vietnam Veterans Against the War. He went on to get a bachelor's degree in history and a professional job in industry. He had read about our course in the newspaper and seized the opportunity to re-examine his own quixotic history as a soldier and a protestor. He wrote poetry about Vietnam throughout the semester and was frustrated by the less sensitive, know-nothing attitudes of some other vets.

George was assigned to Vietnam after the U.S. had officially stopped sending troops there. He was full of **Catch-22** stories, and when a badly crippled former officer addressed our class, George vented all of his enlisted man's anger, showing no deference to the wheelchair. George was the most expressive of the three veterans; he shared the internal process of re-examination most forthrightly, and rewarded us at the end of the semester by announcing, "I served in Vietnam for a year and I never knew until I took this course what that war was all about."

The middle-aged wife of a psychiatrist brought to the course her perspective as a private citizen who had supported the war effort in its early stages. As much as the Vietnam veterans in the class wanted to know why they had fought in Southeast Asia, Catherine wanted to know how the American democratic process made it possible for us to get so deeply embroiled. She also attempted to unravel the tension between her own generally patriotic sensibilities and her determination, by the late 1960s, that none of her children would go to Vietnam.

We were pretty close to a cross-section once you add a black steelworker, a quality control analyst from McCormick Spice, and some younger students who had no experience of Vietnam in their backgrounds. Having gathered together such an interesting group of students we made efforts to establish an atmosphere that would enable us to trust one another emotionally and intellectually.

Journal-writing was our most effective tool in establishing trust and thoughtfulness. We asked students to keep a journal, and to make several entries each week in response to reading assignments, films, comments by other students, and the questions that were raised in their own minds. At the same time we made it clear that we were keeping parallel journals. In class, all of us wrote in our journals at the beginning of discussions or at any point when we felt a need to stop and reflect or clarify the confusion we had stirred up for each other. We paused frequently during the semester to read aloud from the journals.

The instructors generated discussion questions and topics that were designed to summarize information, express personal feelings, clarify positions, or identify alternatives. For example, when we got bogged down in a debate about whether or not the U.S. could have won in Vietnam, we asked everyone to write in his or her journal for ten minutes in response to the following question: "How much would you have been willing to spend to win the war in Vietnam? State your answer specifically in terms of the amount of money, the number of American lives, and the number of Vietnamese lives." This journal-writing exercise forced each of us to go beyond our rhetoric and make a precise individual commitment.

On another occasion, when we ran into apparent contradictory evaluations of our various source materials, we worked out a very useful process for determining reliability. First we agreed on a definition of reliable, and then each of us rank-ordered our eight sources, beginning with the most reliable and ending with the least reliable. Given the diversity of the class, the lists were significantly different, and a comparison led to an enlightening discussion of whom do you trust and why.

Often after a writing session, we simply asked if anyone wanted to read his or her entry; occasionally we went around the room and each read part of what he or she had written. We all listened to readers without commenting or judging, and this established a pattern. Thoughtful opinions could be extended without fear of disapproval, and disagreement wasn't threatening because we had a mechanism for presenting discordant statements without attacking one another.

There are very fine materials available on the Vietnam war (more now than when we taught the course), and we chose for our course a sampling that gave students a solid background in the historical developments surrounding the war as well as an introduction to some of the best literary, philosophical and political writing about Vietnam. We used films to explore the propaganda postures of hawks and doves, and brought in speakers who were active in current Vietnam-related issues. Following are the specific materials we used:

-- **America's Longest War: The United States and Vietnam, 1950-1975**, by George C. Herring, was our basic historical text.

-- Philip Caputo's memoir, **A Rumor of War**, provided an example of the excellent and polemical journalism that came out of the war.

-- **Going After Cacciato**, by Tim O'Brien, represented one of the many outstanding novels that have been published by Vietnam veterans.

-- **The Wounded Generation: America After Vietnam**, edited by A. D. Horne, provided several essays by Vietnam veterans about the political issues that the war raised for them.

-- Our films included **The Sixties**, a ten-minute montage of images from the 1960s; **Why We Are in Vietnam**, the Pentagon movie justifying U.S. involvement in Vietnam; **Hearts and Minds**, the classic anti-war film; **The Anderson Platoon**, a documentary about a black unit in Vietnam; and **Coming Home**, an example of the presentation of Vietnam war themes in the popular culture by opponents of the war.

-- Speakers who came into our class included a former officer who applauded our efforts in Vietnam, and a former anti-war activist who deplored them; a counsellor from a veterans' center who discussed problems of Vietnam veterans; and two members of the Christopher Foundation who described a recent trip to Vietnam and the efforts of the Vietnamese to recover from the war. In addition, several students brought in information and petitions about the M I A issue and presented them to the class.

Our final assignment was a 5-10 page research paper on some specific aspect of the war, which for many of our students was an opportunity to make their own definitive statements about the significance and consequences of the war in Southeast Asia.

At the conclusion of "Reading and Writing About Vietnam" students and instructors alike knew that we had looked that war full in the face. Intellectually we were satisfied that our exploration of the issues had been both wide and deep. As human beings we had listened carefully to experiences and points-of-view alien to our own. And as citizens we were certain that we would be among those who would take responsibility for thoughtful judgment the next time our country went to war.

HUMANITIES EDUCATION
ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

CRITICIZING CRITICAL THINKING

"Critical Thinking and Trivial Pursuit" by John McPeck in **Teaching Philosophy** 8:4 October, 1985. Philosophy Documentation Center, Bowling Green University, Bowling Green, OH 45221 $16/yr, $5 single issue.

Anyone connected with the 'critical thinking movement' needs to engage in some sober reflection, if not critical thinking, about the criticisms McPeck makes about the attempt to teach general courses in critical thinking and informal logic.

He attacks the presuppositions of such courses based on three common sense assumptions about thinking: 1) Thinking is always about some particular subject matter, therefore attempts to teach thinking in general are absurd; 2) Effective thinking in one subject area is not transferable to another; the differences in reasoning among areas are much greater than the similarities; 3) To say that someone is a critical thinker **means** not just that the person has a propensity to ask questions, but that the person has the relevant knowledge and understanding in a field which makes productive questioning possible. In sum, McPeck argues that improving reasoning and understanding in particular subject areas will bring about an improvement in critical thinking abilities, whereas those in the critical thinking movement have reversed the causal ordering and mistakenly believe that teaching critical thinking **simpliciter** will improve reasoning across the disciplines.

Before we try to teach it, test for it, or require courses in it we need to know whether critical thinking is a general ability or whether it is a matter of having specific skills. A great deal of literature as well as a number of tests, including The Watson Glaser Critical Thinking Appraisal, assume critical thinking to be a general ability which is context-free and which can be broken down into definable sub-abilities. However, given that the sub-abilities include such things as the ability to recognize stated and unstated assumptions, the ability to formulate hypotheses, and the ability to draw conclusions and judge inferences it becomes clear that critical thinking means the same thing as general intelligence. From this it follows that we should be skeptical of claims that courses can improve critical thinking given that general intelligence (I.Q.) is resistant to improvement. McPeck is equally critical of the Informal Logic Approach which asserts that there is a small set of specific skills that can be learned and applied to any area of critical thought. Interestingly, teachers of informal logic course often point to improvements in Watson Glaser test scores as evidence of the benefits of informal logic courses; however, since it turns out that the courses are tantamount to direct training or "coaching" for the tests the results are trivial. What is needed is evidence that learning textbook-skills is transferable to non-test and non-textbook problems, but this seems to be sadly lacking. Moreover, McPeck questions whether learning the specific skills are either a necessary or sufficient condition for being a critical thinker. There are many people who display critical thinking and have never been directly taught critical skills. More importantly, learning the so-called specific skills is not sufficient since it turns out, according to McPeck, that they are not singular specific abilities or skills at all. For instance, the ability to select the right information to solve a problem is like the ability to win at games. The wide diversity of "problems" and types of information which are encountered make it highly unlikely that there are any true abilities and certainly no specific skills involved. In short there are many types of understanding which are needed to solve the immense variety of problems, and the specific skills taught in informal logic form only a very small subset of reasoning abilities. More knowledge and understanding of the aspects of particular problems and the context within which they occur is much more likely to lead to solutions than an abstract bunch of supposedly context free logical skills.

McPeck believes that there is an oversimplified view of knowledge and facts, which he calls the "trivial pursuit" theory of knowledge, which is the central (and mistaken) presupposition of the critical thinking movement. Knowledge is not a matter of gathering unambiguous uninterpreted facts in answer to simple trivial questions. Gathering information requires a complex background of assessment, interpretation and judgment which varies depending on the type of problem, and the critical component of critical thinking is parasitic on the complex processes involved in the knowledge component. There are no short cuts to critical thinking; it must be learned hand in hand within the various disciplines and within the various forms of human discourse. A broad liberal education is still most likely to provide the sorts of knowledge and understanding which are of most value since these disciplines are rooted in the human condition and are most likely to give the insights needed to solve the problems facing humanity.

It is important that learning in the liberal arts not be merely a matter of absorbing information; the sorts of questions, the methodology, and the processes of reasoning used should be an essential component of liberal arts courses. Instead of more general courses in critical thinking there need to be more materials for teachers in the specific disciplines on the epistemological and logical features peculiar to the discipline. Such 'philosophy of' materials are increasingly available; McPeck recommends an article by Israel Sheffler entitled "Philosophies-of and the Curriculum" in **Educational Judgments** edited by James Doyle [RKP, London, 1973] as a start.

Postscript: McPeck's book, **Critical Thinking and Education** [Martin Robertson Ltd., Oxford, 1981] as well as a number of other articles and books in recent developments in critical thinking and informal logic are reviewed in an excellent article in **American Philosophical Quarterly** by Ralph H. Johnson and J. Anthony Blair entitled "Informal Logic: The Past Five Years 1978-1983," July, 1985, pp. 181-196.

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GOOD OLD DAYS?

"Conflict and Community at Old Sturbridge Village and Conner Prairie" by Andrew Baker, Warren Leon and John Patterson in **History News** 41:3 (March 1986). AASLH, 172 Second Avenue North, Nashville TN 37201. $4/issue.

"Living history" museums are more vulnerable to attack from both the public and the academy than any other type of museum. Because of their attempt to re-enact the lives of communities of long ago, their task is overwhelming in its comprehensiveness. Authentic buildings, authentic furnishings, authentic costumes, authentic tools and work processes, authentic foods, animals, plants, dialects--all are problems of researching and reviving, and each invites the criticisms of outside specialists, professional and amateur alike.

Even more challenging is the task of re-enacting human social dynamics, and until recently, living history museums have restricted interpretations to the vocational activities of individual persons--in short, work and production of hand manufactures in homes, family farms and village shops. Many aspects of human life are thereby ignored, especially those of the dynamic interrelationships among members of the community, which include both cooperation and conflict.

Old Sturbridge Village in Massachusetts now incorporates a variety of such issues. As a New England town, it has an ideal tradition as well as a fund of resources in the Town Meeting, where public issues were thoroughly thrashed out by members of the community from all walks of life. One issue of the 1830s that OSV re-enacts is temperance. Should the selectmen stop licensing retailers of ardent spirits? Should they continue to use public monies to supply alcohol for road-maintenance workers and for residents of the poor farm? Citizens who argue pro and con include ministers, workers who regard tavern leisure as wholesome and essential recreation, progressive farmers and manufacturers who have seen production go up with restricted liquor supplies. Museum visitors are asked to join in the vote, but responding as if they were 1830s citizens.

Town meetings (and every four years, re-enactment of the 1840 presidential election) are not the only arenas for community interaction. Minding Alexis de Tocqueville's observation of Americans' penchant for voluntary associations, the OSV staff has created the "Sturbridge Charitable Society." The monthly meetings in various houses reproduce the structure of nineteenth century women's societies, complete with constitution and officers, and the ladies work together to provide clothing and textiles for the sick and destitute. Last year, though, the role-players began to introduce controversy into the "thimble club." Careful research, scripting and professional direction "introduced the formidable presence of Abigail Kelley, an important abolitionist speaker and organizer active in the New England countryside in the late 1830s." Her exhortations sharply divide the society, and, incidentally, challenge the abilities of historical role-players who may be asked to espouse views that offend their real 1986 feelings!

The Connor Prairie program resulted from a self-study that showed that their presentation of 1836 Indiana life was not merely unauthentically harmonious: "The past we presented was boring." The rewriting included a number of conflicts in values. Newcomers take over the local inn, but the husband dies and the wife continues to operate the inn, despite the disapproval of some local people. A 67-year-old-veteran has applied for a pension, but in the meantime, as a pauper, the contract for his support is sold to the lowest bidder. Both welfare systems and the condition of old people are discussed.

The most recent addition to Connor Prairie's interpretation is a funeral. Because they couldn't afford to waste one of the residents (all of whom are carefully researched and needed for interpretation of the living), the staff introduced a traveling salesman who succumbed to influenza. The funeral attracted over six hundred visitors on a Sunday in September. Visitors were forewarned in case they preferred not to confront death history. Public reaction was favorable, thoughtful, and sometimes emotional; several visitors wept at the graveside. Other topics in recent interpretations include religion (a camp meeting), temperance, and a black view of slavery, still undergoing preparation. However, "none of us can portray the past exactly; the source materials have not survived, and no one would pay to walk through raw sewerage on Main Street."

INFUSING VALUES

"An Experimental Method for Infusing STS into Secondary School Curricula" by Richard F. Brinckerhoff in **Bulletin of Science, Technology and Society** 5:2 (1985). Pergamon Press Journals Division, Elmsford NY 10523. $85/year.

"DISEASE, abortion, wars, murder, famine, accidents and pollution REDUCE the world's population; its INCREASE is promoted by motherhood, medicine, public health, peace, law and order, scientific agriculture, accident prevention and clean air. Therefore, the population explosion is desirable." Statements of this sort, written on the blackboard, represent one method of infusing the science curriculum with STS (Science, Technology and Society). Infusion is necessary, says Brinckerhoff, a science teacher at Phillips Exeter Academy, because not only is there usually no room in the curriculum for an additional course in science-technology values, but the conventional science courses in the secondary schools adhere to a strict schedule of topics and learning experiences that brook no interruptions. The strategy that Brinckerhoff and others who are concerned about the potentially dangerous posture of "value-free" science have developed is a large-- a very large-- collection of very short items that can be tossed out to students with or without comment or expenditure of classtime.

The controversial statement on the blackboard is left without comment for one or two weeks under the assumption that students will read it, think about it casually or critically, and when the teacher is ready to use it as a text for discussion, they will be more or less prepared. Class discussion is only one option; the teacher may want to ask students to post their written responses to the statement on the bulletin board. Several other methods of infusion are suggested, but Brinckerhoff points out that teachers should remember that what is important is not the amount of classtime devoted to the issues but "the year-round **consistency** of the shower of reminders of all the enormous variety and relevance of societal issues." Where does one find such a multitude of issues? Everywhere: newspapers, scientific journals, popular magazines, radio call-in shows, advertising. Advertising, incidentally, is the source of Brinckerhoff's faith in this method. Ad executives know well that short, pungent and frequent statements are more effective in getting a message out than long, discursive, rare treatises.

And it does work: "...it is striking that students constantly refer to these STS questions on their own in class, on their way out the door, and in conversation in subsequent weeks."

IDENTITY CRISIS

"Art Museums in Academe" by Terry Zeller in **The Museologist** 49:171 (Summer/Fall 1985)

There are over 200 campus art museums or galleries in the United States, but precisely what they are or what they should be is an open question. Too often they are "step-children" in the academic world, having no faculty, no students, no curriculum, no alumni, no tuition, no booster clubs, fans, school spirit or gate receipts. Few college administrators have any sense of what a museum should do, and the faculty powers that run academic affairs by way of committees and departments bypass the museum as being outside the real business of a university: churning out graduates, research grants, publications and promotions. And when the museum is connected to an academic department, it usually becomes a "weak sister" of either Art History or Studio Arts. In the former case, the museum becomes a 3-D supplement to a textbook of historical cliches; in the latter, it becomes an exhibit hall for the faculty and a few anointed students.

In styles of exhibitions, campus museums seem to follow the leads of "big-city role models," although given their smaller collections, less comprehensive scope-- usually spotty--, and few if any "star" attractions, the effect is one of mimicry rather than successful imitation of the great public museums. Other factors add to the confusion of definition for the campus museum's role. Land-grant universities indicate the need for an active outreach program, while campuses that are located at distances from metropolitan centers must operate as the public museums for their locales.

Such are the problems; are there any answers? Yes, says Zeller who is a Deputy Director at the Rochester (NY) Museum and Science Center. First, the campus museum should capitalize on some of its limitations in serving its primary audience, the campus community. "Stressing only the masters does not provide students with a realistic and balanced picture of the history of art....The campus museum should provide art history students with the opportunity to practice their critical/connoisseurship skills." Second, the university museum should play a major part in training museum professionals. Third, it should play an equally active role in teacher training, not only for art teachers, but for humanities teachers at all levels. Related to this is Zeller's fourth recommendation, to enhance college-level humanities courses by encouraging interdisciplinary connections. "By taking an interdisciplinary, humanistic approach, the campus art museum can combine the visual, literary and performing arts in ways that could .... promote visual literacy and counter the boorishness of higher education." Zeller's last recommendation is to exploit the opportunity to take risks, experimenting with "innovative exhibition techniques, nontraditional methods of labeling and didactics, interdisciplinary thematic approaches to exhibitions, and a variety of evaluation strategies." Unlike public museums that are obligated to attract and serve hordes of visitors, appease trustees, and generate gate income, the campus museum can afford to be adventurous, and it often has an untapped pool of experts near at hand. One caveat, however. In the current state of economics in higher education, the campus museum cannot depend upon the academy for funding, particularly if it adheres to the "suicidal" narrow missions and exclusive constituencies of art historians and resident studio artists.

3-RING CENTERS

"The Evolution of a Body of Knowledge" by Julie Thompson Klein in **Knowledge: Creation, Diffusion, Utilization**, Vol. 7, No. 2, December 1985. Sage Publication, 275 South Beverly Drive, Beverly Hills CA 90212. $25/year.

How old is interdisciplinarity? As old as humanity, some might say, since everything is interrelated. But if we speak of consciously planned attempts to bridge the specialties toward the solution of complex problems, the story is not at all venerable. Teams were developed in the 1940s to deal with agricultural experiment stations and land grant universities. The Manhattan Project to develop the atomic bomb was another early example of interdisciplinary problem-focussed research, abbreviated IDR by Klein, who is an interdisciplinary theorist and teacher at Wayne State University.

Theory is what is generally missing from these teams. The problem or problems at hand are the reasons for being, and from this we derive the organization, administration and methodology of each IDR. This pragmatism is reflected in the literature of IDR, which tends to be made up of "case studies, anecdotal wisdom, and small empirical studies characterized by statistical description of limited samples." Published material shows little knowledge or interest in other interdisciplinary research by team members. Klein's article draws upon a wide array of studies as an attempt toward generalizing about the dynamics of interdisciplinary research. Nearly all her information derives from technological, scientific and social services, yet relevance to humanities research and teaching is clear.

The key element of IDR are team efforts centered on a problem or problems. Both elements run counter to the structures and traditions of research universities, which are discipline-based. A discipline has a language in common. A discipline has an administrative structure that frustrates cooperative research. A discipline has a linear tradition of topics suitable for study, and it has evaluation and reward systems tied to individual achievements within the departmental/disciplinary organization. Ideally, universities should adapt their organization to the needs of interdisciplinary researchers, but Klein reports mixed success at best.

Structurally, the most successful form seems to be the **Center**, which "creates an interdisciplinary environment for dealing with complex problems" along with a degree of visibility that an informal team could not attain. However, a Center requires money, and as a quasi-departmental entity, its team-members are likely to maintain allegiance only while the money lasts. Moreover, an interdisciplinary Center seems to be a delicate plant, requiring an unusual combination of leadership talents for success.

Language and communication are absolutely central. Klein finds that the planning stage -- "sometimes perceived as a 'wallowing' stage because of the length of start-up time" -- is essential. Oddly, when there is a preponderance of multidisciplinarians, successful research and continuity are not quite so likely as with widely disparate disciplinary teams. The reason seems to be hasty assumption of commonalities: leaders and team-members assume that they understand the problems which have brought them together and they assume that when team-members talk, they are sharing the same language. Inexperienced team-members, on the other hand, are wary and uncertain and will spend more time hashing out problems of definition, language and basic premises. A good leader is necessary, and the descriptive terms from the literature show how unusual the leader must be: **ringmaster, bridge scientist, ombudsman, specialist/generalist, polymath** and **dynamo.** Klein presents a hypothetical job description for an ideal IDR leader. The last requirement is "enormous energy."

FOOT-TAPPING

"Motion and E-Motion in Music" by Olga McDonald Meidner in **British Journal of Aesthetics** 25:4 (Autumn 1985) Oxford University Press, Oxford OX26PD England. $50/year.

Music arouses emotions in humans; many of us have wept as the result of a musical experience. Sometimes this can be explained by personal associations as when a piece of music arouses memories that are emotionally charged. With vocal music, emotions may be explained by the poetry, as in "The Vacant Chair," "Sentimental Journey," "Eleanor Rigby" or a thousand other songs, hymns and arias. Nevertheless, there are songs without words, piano sonatas, unnamed string quartets that are acknowledged by many as "sad" or "joyful" irrespective of language and private memories. How does this happen?

Meidner's attempt to answer this conundrum was prompted by a paper written by the President of the British Society of Aesthetics advising philosophers to give up as hopeless the whole set of problems about expressiveness in the arts. In actual practice, this is what has been happening over the past half century. Psychologists have intimidated aestheticians, Meidner says, and there's been nothing newer and better than Carroll Pratt's 1931 **The Meaning of Music.** From this work, she accepts the thesis that "music is motion and that motion and e-motion are inextricably connected."

Drawing on a passage from William Golding's novel of prehistoric humanity **The Inheritors,** Meidner argues that **empathy** is not only basic to human beings, but that the empathic "losing oneself" in a work of art is essentially kinesthetic. That is, we **feel** in our muscles phenomena that are outside ourselves in an imitative mode. (Some people empathize with a person who is slipping on a floor; others empathize in their jaws with a scissors cutting through resistant material, etc.). Unsophisticated listeners to strongly rhythmic music invariably participate with overt motions. While this is internalized and subtler for other listeners to other music, "listeners sitting perfectly still may be enjoying a highly civilized participatory response...." Movement, she says, is the link among the empathic perception of the arts acting, mime, dancing, sculpture and music.

But what moves and where? The sounds, of course. They move through "space" -- pitch space, up and down, and time space, "horizontally." Both are elements of the melodic line, something that not only moves, but that we experience by **gestalt** rather than as individual notes and spaces. Much like emotion. The technical language of western music underscores the interrelatedness of motion and emotion: **vivace, nobilmente, graziso,** etc. Meidner concludes "If we find that music is most apt to suggest human emotional behavior, that is chiefly because even if not performing we ourselves participate; but also partly because we want our music to fill that role."

BETTER JOB NEWS

"Why Hire Humanities Graduates?" by Robert W. Goddard in **Personnel Journal** (February, 1986). A.C. Croft Inc., Box 2440, Costa Mesa CA 92628. $26/year.

Personnel managers are the gatekeepers for jobs in business and industry, and, as an article in HUMANITIES EDUCATION has demonstrated, they tend to clone themselves and other technical specialists. Moreover, they appear to do this in direct opposition to the stated views of top executives who frequently tout the superiority of liberal arts education over business administration, technological studies and narrow personnel training.

A number of recent reports decidedly support the idea that liberal arts graduates are effective workers in non-academic business. A few findings will suffice here. Specialists, it is found, "function very well in early years of employment," but their narrowness handicaps them for advancement. Although liberal arts majors do not have a corner on all desirable characteristics for management, they are especially strong in four "education-related predictors of academic performance and life outcomes": Self-definition, achievement motivation, maturity of adaptation and leadership patterns. An At&T study showed that over a 27-year period, nearly half of their employees who were humanities and social science graduates reach "mid to higher levels of management" as opposed to only a quarter of engineering graduates and fewer than one-third of business graduates. In administrative skills, they are equal to business graduates, but well ahead of engineers.

Which sounds all very well, but how can personnel managers change their anti-liberal arts prejudices? There are seven changes that will help, says Goddard, who is Director of Publications for Liberty Mutual Life Insurance Company of Boston. First, pay less attention to specific majors and more to a "solid record of academic and extra curricular achievement." High honors scores grades do not seem to have a long-lasting effect. Second, personnel should review job descriptions, which are often so specific and narrow, that employees are unable to adapt to change. Further "more than half the people who go to college end up in careers they hadn't...trained for." Third, broaden the recruitment base; there are many more good schools than recruiters conventionally aim for. The fourth change is related: target recruitment at high-scholarship schools. Goddard recommends The **Gourman Report: A Rating of Undergraduate Programs** for a quick read on quality.

The last three changes have to do with the liberal arts development of personnel on the job. "Encourage technical people to broaden their knowledge base," "Upgrade in-house management education" to include psychology, philosophy, ethics, society and business. Finally, enroll executives in "special liberal arts and humanities programs" (such as have been reported in previous issues of HUMANITIES EDUCATION).

TEEPEES & SHOTGUNS

"In the Vernacular: Classifying American Folk and Popular Architecture" by Thomas C. Hubka in **The Forum: Bulletin of the Committee on Preservation** VII:2, December 1985. Society of Architectural Historians, 1700 Walnut Street, Philadelphia PA 19103.

Originally, "vernacular" referred to the language as it is spoken by The People, as distinguished from the languages of scholars, lawyers, diplomacy and the court. In architectural terms, the vernacular includes homes and buildings ranging from home-made **folk** structures (usually a separate sub-category) to mass-designed stores, gas stations, and motels. For most newcomers to the field, it is safe to assume that almost every house, apartment or mobile home you have lived in was vernacular -- as were the garages, barns and chicken coops you have known.

Until recent years, the only interests in vernacular architecture was evinced by rather maverick students of folklife and cultural geography, pioneers in material popular culture, and some historical societies stuck with an undistinguished piece of real estate.

Matters have changed dramatically: now preservationists, social historians, and architectural historians have moved from elitist restrictions of what constitutes "true" architecture to almost madcap comprehensiveness. Having every building in the world now a candidate for serious attention is not the end of the problem. There has also been a burgeoning of critical and evaluative approaches to understanding the gamut of dwellings from tepees to shotguns, I's, duplexes and split-levels. "But," says architect Hubka, "this kind of spirited interdisciplinary growth has caused a subtle problem: How to accommodate the new theoretical interpretations while still maintaining a unified, historically comprehensive vision of the whole" (structure and history)? Most of the conventional criteria of architectural historians don't apply. Not only do we lack "great architects" whose biographies might be illustrated in these anonymous buildings, but we lack clear-cut "influences" from seminal works, and even the old reliable Styles-- Baroque, Greek Revival, International etc. -- are usually so muddled, modified and minimized that classification seems hopeless.

Not to worry, says Hubka, who recommends two sets of classification. The first is a set of five criteria that includes not only the buildings **per se** but their places in social and environmental history. These criteria are **spatial organization, architectural style, structural system, social usage,** and **context.** The important fact, Hubka states, is not that his are original ideas, but that all five should be employed with every building under study.

This seems straightforward, but it is complicated by two "persistent myths" about American architecture. First is "The Myth of Adequate Data." The actual fact is that there is too much classification based upon inadequate data, "the ubiquitous windshield survey employed in many geography, landscape and American studies programs." Detailed measurements, architectural drawings and other data are necessary and should relate to the specific building and not to some inferred type. Which introduces the second barrier to accurate classification, "The Myth of Purity and Statis." Traditionally trained architectural historians "frequently enter vernacular studies with a bias toward the study of buildings which are pure, unaltered and readily identified according to particular stylistic category or form type." This is a bias that can distort interpretation, because most vernacular buildings have a far more organic life history.

One more problem should be addressed. Traditionally, architectural historians look for unique subjects. This, Hubka says, won't do. "Keeping in mind the persistent myths I have just outlined, I recommend the need for a populist classification," in other words, the significance of vernacular structures is in direct proportion to their number. This time, "less" is not "more."

OUT OF THE DARK

Renaissances Before the Renaissance: Cultural Revivals of Late Antiquity and the Middle Ages, ed. by Warren Treadgold. Stanford, California: Stanford University Press, 1984. 238 pp. $28.50. Reviewed by James V. Mehl.

For those of us who must define and interpret such concepts as "Classicism," the "Dark Ages," and "Renaissance" for students in humanities classes, this volume should prove useful. Originally presented as papers for a Stanford University seminar in 1981, the seven essays in this collection constitute, according to the editor, "the first book to provide a comprehensive survey" of the renaissances or cultural revivals which occurred in the Latin West and the Greek East prior to the Italian Renaissance. Each of the renaissances is treated by a distinguished scholar: the Second Sophistic (B.P. Reardon), the Fourth-Century Latin Revival (Alan Cameron), the Carolinian Renaissance (John J. Contreni), the Macedonian Renaissance (Warren Treadgold), the Anglo-Saxon Monastic Revival (George Hardin Brown), the Twelfth-Century Renaissance (Stephen C. Ferruolo), and the Palaeologan Renaissance (Ihor Sevcenko). Treadgold also contributes a lengthy introduction in order to establish the context for the specialized essays, as well as a conclusion of major points which may be derived from the studies. Selected and annotated bibliographies accompany each essay, and there is an index.

In the introduction, Treadgold attempts to set the perimeters of the inquiry by defining a renaissance as "any revival of knowledge of Greek and Latin literature after a 'dark age,' which can be defined as a setback to such knowledge" (p. 2). He excludes from the definition any consideration of vernacular literature, art, or theology. The editor maintains that such revivals of Greek and Latin classical culture occurred in nearly parallel chronology, beginning with the Second Sophistic in the second century A.D. and the Latin renaissance in the fourth century. These were followed by periods of darkness, with revivals coming again under Charlemagne in the West and under the Macedonian emperors in the Byzantine East. The final medieval revivals were the Twelfth-Century Renaissance in Europe and the more limited Greek renaissance under the last Byzantine dynasty. The authors of the individual studies stray a great deal, however, from the definitional boundaries fixed by the editor. The authors of the Greek revivals, for example, include much evidence from art history. Ferruolo challenges Treadgold's narrow view of renaissance as strictly a literary revival by siding with more recent scholars (Southern and Chenu) who interpret the Twelfth-Century Renaissance as essentially a cultural-religious reform movement. And Sevcenko prefers to call the Palaeologan Renaissance simply a revival.

These inconsistencies of definition and interpretation not only suggest serious differences of opinion among specialists in the field, but also raise such issues for the attention of humanities instructors. What exactly is a "renaissance" and a "dark age"? Is it appropriate to define a renaissance only as a revival of classical literature without also considering art, philosophy, and all the other ingredients of a cultural movement? How do Humanism and Scholasticism relate to these renaissances? And the issues extend beyond the scope of the book. What is a proper approach to the Renaissance of the fourteenth and fifteenth centuries and to the various classical revivals of the modern period? A careful reading of this volume should clarify and encourage reflection on these important questions of cultural interpretation. Some further reading of Erwin Panofsky's **Renaissance and Renaissances in Western Art** (paperback ed. New York, 1969; Stockholm, 1960), Jean Seznec's **The Survival of the Ancient Gods** (New York, 1961), and Wallace K. Ferguson's **The Renaissance in Historical Thought** (Cambridge, Mass., 1948) should bring additional insights.

James V. Mehl
Missouri Western State College

HUMANITIES EDUCATION

HumaNews

Official Newsletter of the National Association for Humanities Education

EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publications, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts interdisciplinary education. Such announcements should be submitted at least three months in advance of events or deadlines to ensure properly timed publicity.

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FOR NEWCOMERS

THE NATIONAL ASSOCIATION FOR HUMANITIES EDUCATION: A POCKET HISTORY FOR NEW MEMBERS

NAHE originated in 1968 as a product of a series of programs sponsored by the New York State Department of Education. The organization grew rapidly and from the outset has had a membership that encompasses the spectrum of American education, including college professors of humanities and fine arts, secondary and elementary school teachers and professional education instructors, consultants and administrators. While espousing no dogma or theoretical school, NAHE and its members have adhered firmly to a core of great works of human thought and expression, to the integration of these around major themes of human values and issues, and to a continuous quest to relate the arts and humanities to contemporary issues and to our students.

During the decade of the 1970s the organization was extremely active, publishing guidelines for teacher preparation in interdisciplinary humanities and related arts in response to the revolution in curricula that spawned so many elective courses nationwide. NAHE also published for a decade HUMANITIES JOURNAL and the newsletter HumaNews, and it sponsored major biennial conventions. As with many professional educational organizations, the hard times of recent years forced NAHE to cut back on conventions and redefine publication programs.

When the National Association for Humanities Education revamped itself in 1983, it reasserted the decade-old mission to serve and promote "the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions." NAHE also proposed to publish a journal that was "too useful to throw away." That is an ambitious goal for an organization (the only one now or ever) dedicated to interdisciplinary humanities teaching in all settings: colleges, secondary schools, museums, and public programs. This is the reason we have chosen the innovative looseleaf format: members can easily preserve their "own" magazine and send other articles on to friends.

Membership in NAHE continues to grow steadily. More than half the members are professors in liberal arts colleges and universities, but we have been seeing a significant increase among museum educators, secondary school teachers and community college instructors. We like this variety and enjoy the challenge of trying to achieve a balanced offering in the magazine.

On the following pages, you will learn the latest news about our organization.

MINUTES

Meeting of the Executive Committee of the National Association for Humanities Education, Babst Library, New York University.
February 22-23, 1986

Present: Gary D'Lamater, Robert Frazier, Sharon Scholl, Fred Schroeder, David Stringer, Inez Wolins

1. Fred Schroeder presented the 1985 annual report of activities, finances, membership. The Association is solvent, having a bank balance of approximately $2400. After two full years' experience of publication and a year of staggered renewals, the average cost of publication and membership services indicates that we could go to quarterly publication.

   Despite a predictable pattern of non-renewals, and only two modest membership campaigns, we showed a 21% increase in membership. (Down from 400% in 1984!). Schroeder pointed out that the bulk of renewals will come up in March, and that both renewals and a drive for new members are important.

   Membership demography: 20% of members are in Minnesota and California. The Midwest (including Missouri and Minnesota) represents one-third of the membership. The five states that do not have members are Alaska, Mississippi, Montana, Rhode Island and Vermont. We have not made a precise count of member affiliations, but approximately two-thirds are in universities, colleges and community colleges, with the remainder distributed more or less evenly among secondary schools, museums and state humanities councils.

2. Much of the Saturday session was devoted to brainstorming ideas for increasing membership. Schroeder said that he would purchase a new mailing list of about 2000 labels. The 1984 experience with direct mailing of fliers indicates a 4% return is likely. The Committee agreed that we should try to involve members in promotional campaigns. The 1985 survey form showed a number of members who would "be willing to help in any way to make a convention a success." The Committee will try to develop a packet of promotional materials and strategies to send to some of these members, who might be designated as "state representatives." Gary D'Lamater agreed to prepare a new promotional brochure.

3. Inez Wolins reported on her unsuccessful attempts to win foundation interest in underwriting a special issue and coordinated publicity campaign. Foundations were uniformly skeptical of underwriting a publication or organization, but they showed interest in funding specific projects. She will pursue this further. Fred Schroeder reported that a pilot project for advertising inserts was a failure; Wolins proposed another method that has been successful with a media-in-museums publication. David Stringer suggested corporate funding for issues that are tied closely to utilizing

commercial materials, e.g., media packets, films, computers, etc.

4. Sharon Scholl proposed the general question "What is our direction and are we all going in the same direction?" The Committee reaffirmed our commitment to serving humanities educators in all institutional and non-institutional settings. Schroeder said that keeping a balance among these interests in the magazine is a challenge, but that the Abstracts and Reviews section and the "Upcoming" announcements in HumaNews help greatly, as well as the looseleaf format that permits members to select relevant material to save.

   The Committee endorsed the current magazine format as economical and effective. A few college members have expressed a desire for a bound, printed format that is more impressive in promotion-tenure files; the Committee agreed that we are in the business of service to teachers rather than college committees.

5. Fred Schroeder reported on his plans for Humanities Education, primarily to become indexed in Education Index. Libraries do not ordinarily subscribe to un-indexed periodicals, and library subscriptions are extremely valuable as a solid income base. The 1985 survey indicated almost unanimous desire for a quarterly magazine and willingness to pay a higher fee for this service. He stated that we will do this after we have a somewhat larger membership and a comfortable backing of articles.

   We definitely need a good HumaNews editor. A one-page HumaNews could be mailed out five or six times each year, thereby keeping NAHE more regularly in the members' minds, having relevant upcoming events announced more frequently, and making the editing of a quarterly magazine less burdensome.

   Schroeder also suggested having special issues of Humanities Education developed by guest editors. David Stringer volunteered as guest editor for an issue devoted to "technology in the humanities."

6. The NAHE Constitution and By-Laws were reviewed briefly. They need revision to bring them more in line with recent changes in practice. This was tabled for later consideration by a subcommittee.

7. The question of state/regional chapters was discussed. Very few associations are successful in maintaining state chapters nationwide. The Committee endorsed the idea of encouraging members to develop state, metropolitan or regional associations, or any other combinations that make sense to members.

8. Most of the above concerns relate directly to the need for a national conference/convention. We noted that the peculiarities of our Association and our membership (interdisciplinary and varied institutional bases) will generally make NAHE an organization of "secondary allegiance." Most members, therefore, would not be able to make possible regular attendance at a NAHE annual convention

(the 1985 survey underscored this problem).

The second day of meeting was devoted entirely to exploration of the best strategy for a conference. The following general decisions were made:

a. We will have biennial conferences, encouraging state and regional conferences in off-years.
b. We will not attempt to establish a fixed calendar for NAHE conferences, but select times best suited to conference sites.
c. We will aim for conferences with restricted numbers of participants rather than tying success to large turnouts.
d. Conferences should maximize individual participation and include stimulating special events, such as concerts, tours, theatre, etc.
e. Conferences should not separate participants by discipline or institutional affiliation (e.g. college, secondary, museum, literature, arts, etc.)
f. Conference sites should be easily accessible.

Desirable sites were discussed, especially Minneapolis/St. Paul, Washington, D.C., St. Louis, Indianapolis, Louisville, Phoenix, Boston.

9. NAHE will have a 1987 Conference in the Twin Cities. The University of Minnesota Department of Conferences will assist in planning. We will limit participation to approximately 75. The Executive Committee will serve as Conference Committee, enlisting wide participation of members in developing a dynamic, fruitful program. The tentative thematic title is "the humanities--a national dialogue." Inez Wolins will try to raise funds to bring the Conference Committee together in the Twin Cities in Fall of 1986.

10. Fred Schroeder commended members of the Executive Committee (including Vasant Merchant and Bryan Lindsay who were unable to attend the New York meeting) for invaluable assistance with the magazine and membership promotion. He thanked those present for their willingness to spend time and money on this meeting, and all thanked Inez Wolins for arranging the meeting.

UPCOMING

Excellence in Teacher Education through the Liberal Arts is a conference to be held at Muhlenberg College; May 20-21, 1986. Major speakers include: Theodore R. Sizer, professor of Education, Brown University; Maxine Greene, William F. Russell, Teachers College, Columbia University; Hugh Petrie, Dean, Faculty of Education Studies, SUNY Buffalo; Edward J. Meade, Jr., Chief Program Officer, The Ford Foundation. For reservations or information, contact: Department of Education, Muhlenberg College, Allentown, PA 18104, tel. 215/433-3191.

There's a May 31 deadline for papers on **Humanities and Medicine.**

For possible presentation at a conference of the Association for Faculty in the Medical Humanities, to be held in October in New Orleans, Contact: Robert Nelson, U-587, University of California, San Francisco, Cal. 94143; (415) 66402150. And just a day later for proposals for the Eighth Annual Conference of the Association for Integrative Studies on **"The Contexts of Interdisciplinary Studies: Pedagogy, Politics, and Research."** Guidelines: One or two page abstracts of proposed papers, panels, workshop/demonstrations by **June 1, 1986**. Topics: Strategies for effective interdisciplinary instruction; issues in interdisciplinary research; models of collaboration and analyses of curricular design; interdisciplinary general education; problem-focused research in applied areas; the social political contexts of interdisciplinarity. **Conference dates November 15-17. Proposal Submissions and Conference Information:** Dr. Beth A. Casey, Director, Center for Academic Options, Bowling Green State University, Bowling Green, Ohio 43403; (419) 372-8202.

May 31 to June 1 are also the dates for **"The Future Shape of Teacher Education: The Independent Liberal Arts Colleges' Perspective,"** national forum, Marycrest College and Association of Independent Liberal Arts Colleges for Teacher Education, Holiday Inn, Davenport, Iowa. Contact: Michelle Schiffgens, Department of Education, Marycrest College, Davenport, Iowa 52804; (319) 326-9241. Always sumptuous and high priced is the June 8-12 **Annual meeting, American Association of Museums**, New York Hilton Hotel, New York. Contact: Marifred Cilella, AAM, Suite 428, 1055 Thomas Jefferson Street, Washington 20007; (202) 338-5300. June 9-11, it's **Teaching Ethics: Incorporating Values into Professional and Liberal Studies**, conference, Alverno College, Milwaukee. Contact: Alverno Institute, Alverno College, 3401 South 39th Street, Milwaukee 53215; (414) 647-3966. For another kind of philosophy, try the June 11-13 **"Social Philosophy and the U.S. Constitution"** International Social Philosophy Conference, Charlotte, N.C. Contact: David M. Spark, Department of Political Science, Georgia Southern College, Statesboro, Ga. 30460-8101.

Non-Traditional and Interdisciplinary Programs, national conference, June 30 - July 2 at George Mason University, Arlington, Va. Contact: Sally J. Reithlingshoefer, Division of Continuing Education, George Mason University, Fairfax, Va. 22030; (703) 323-2342.

A call for Papers on Humanities and Aging has a July 1 deadline. The conference, **For The Aging: Equity And Quality Of Life** will be on October 16-18, 1986. Particularly welcome are subjects involving the disciplines of history; music & art history; folklore; philosophy; classics; political science; literature; law & equity; economics; humanistic approaches to anthropology, psychology, sociology, and social policy; older adult education in the humanities. Publication of selected presentations is anticipated. Deadline for submission of abstracts is July 1, 1986. **For further information write:** Dr. Patricia Morrow, Aging Program Specialist, Lincoln University, Jefferson City, Missouri 65101.

In July (13-18) there will be an **"Institute for Music in General Studies,"** College Music Society, University of Colorado, Boulder, Colo. Contact: CMS, 1444 15th Street, Boulder, Colo. 80302; (303) 449-1611. The first week in August, it's **"When Worlds Collide: Cinema Looks at Television and Video,"** annual conference, University Film and Video

Association, Ohio University, Athens, Ohio. Contact: David O. Thomas, Department of Film, Ohio University, Athens, Ohio 45701; (614) 594-6373 or Timothy J. Lyons, College of Fine and Performing Arts, Youngstown State University, Youngstown, Ohio 44555; (216) 742-3625. And figure this one out: **"International Nanny Conference,"** Scripps College, Claremont, Cal. Contact: International Nanny Conference, Suite 591, 976 West Foothill Boulevard. Claremont, Cal. 91711. Don't miss it, or there'll be no sweets tonight. The conference is August 21-24.

Taking us to the Fall, when you are invited to attend the **National Association for Core Curriculum's** 34th annual conference. October 9-11, 1986 (Thursday-Saturday) at Kent, Ohio. Featuring: experiences in a variety of environments schools, universities, National Recreation Area, Theatre, Amish area. Key-note speaker Dr. Bob Samples, of Boulder, Colorado, author **The Metaphoric Mind**, etc. There will be school visits in the Akron, Ohio, area; all-day core curriculum concept sessions outdoors, at the Cuyahoga Valley National Recreation Area (speakers-Mr. Ron Thomas, of the park staff, Chief of Interpretation and Visitor Services; Dr. Herb Broda, Assistant Superintendent, Wayne County, Ohio, Public Schools); and the annual meeting (speakers - Dr. Gary Weedman, 1986 President, N.A.C.C. Academic Dean, Lincoln Christian College, Illinois; Dr. Wayne Jennings, Director of Staff Development, St. Paul Public Schools). For more information and registration blank, write to: Dr. Gordon F. Vars, N.A.C.C. Executive Secretary-Treasurer, 404-E White Hall, Kent State University, Kent, Ohio 44240, phone (216) 672-2792.

COULD WE BE LOOKING FOR YOU?

IF YOU CAN JUGGLE
A FEW TASKS
YOU
MAY BE
JUST THE RIGHT
PERSON
TO
BE EDITOR OF
HUMAnEWS
(we would like
to issue our
NAHE newsletter
as a separate
publication:
Interested?
Write to
Fred Schroeder
.)

EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with content that draws upon the human cultural heritage, methods that derive from the humanistic disciplines, and a purpose that is concerned with human values.

What is an "integrated humanities course"? Courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable and useful.

Format? Typed double-space on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. For the present we are unable to print half-tone illustrations or photographs and we are not staffed to redraw charts and diagrams, but camera-ready line work is very welcome. We can use written material of two lengths: one or two pages (300-700 words) for practical tips, sample assignments, commentaries, etc.; and articles of four to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions.

Copyright? With rare exceptions all material will be available to subscribers for personal non-profit educational uses without permission. Republication in any form, whether or not for profit is the exclusive right of the individual author and the editor.

Other editorial policies? Unsolicited material can only be accepted from paid member-subscribers. The editorial staff is not paid and most editorial work is done as a personal overload. Consequently we are obliged to carry on correspondence by inexpensive form letters and cards. All material submitted is subject to minor editing and rewriting, but we ask all contributors to have their work proofread carefully before mailing. We hope that all contributions will be of publishable quality, but there will necessarily be rejections because of space limitations and need for balance in topics, educational settings and current interests.

WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

*THEORY "Piaget and Theories of Integrated Study"

*ADMINISTRATION "Crediting Departments for Team Teaching"

*HISTORY "Nineteenth-Century Multi-Media at Chautauqua"

*RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

*"What you should know about teaching novels in a philosophy course"

*"Pre-teaching history students for an art museum field trip"

*"How to help non-musicians to follow a score"

*"A designer speaks of humanities bulletin boards"

*"Getting adults to role-play in public humanities programs"

*"Understanding Oedipus: An Actor's View"

What we don't want:

*Creative writing by teachers or students (it doesn't relate to our purpose)

*Syllabus outlines (curricula should be explained, not listed)

*"The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)

*"Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)

*"Humanistic counselling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

HUMANITIES EDUCATION

ROUTING SLIP

The attached material appeared in HUMANITIES EDUCATION, a publication of the National Association for Humanities Education. If you like what you read, please subscribe. Send a check for $12 to Humanities Education, c/o Department of Philosophy & Humanities, University of Minnesota, Duluth, Duluth, MN 55812

MEMBERSHIP APPLICATION

FOR SPECIAL RENEWAL RATE UNTIL JULY 1, 1986 – SEE PAGE 2

I hereby apply for membership in the National Association for Humanities Education. ( ) Renewal ←

Type of membership: ( ) Annual – ~~$12~~ $16.00 [illegible] ( )Life – $200

Name ______________________ Phone (A/C) ______________________

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HUMANITIES EDUCATION

Dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions.

ISSN 0882-5475

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HUMANITIES EDUCATION is published by the National Association for Humanities Education

with editorial offices at the Department of Philosophy & Humanities

University of Minnesota, Duluth, Duluth, MN 55812

The University of Minnesota is an Equal Opportunity Educator and Employer.

VOLUME THREE: NUMBER THREE: SEPTEMBER, 1986

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Published by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Assistance for the production of HUMANITIES EDUCATION has been provided by the College of Liberal Arts, UMD, Judith Gillespie, Dean. Subscriptions are $16 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Philosophy and Humanities, UMD, Duluth, MN 55812.

AN IMPORTANT MESSAGE FOR SUBSCRIBER-MEMBERS

Due to the length of this special issue, the HumaNews newsletter of NAHE is postponed. Beginning with Volume IV, **HUMANITIES EDUCATION** will be published **quarterly** rather than three times annually. All new subscriptions and renewals will be at the **$16 quarterly** rate. When renewing, please be sure to include your **expiration code** from the mailing label or **enclose the label**.

CONTRIBUTOR INFORMATION

Contributors should consult the Editorial Policies sheet carefully. As will be seen, HE is wide-ranging, quite permissive and has no "party line" in respect to definitions of **humanities, interdisciplinary** and **education**, but the wide boundaries are nonetheless firm. Please do not submit articles over ten pages long unless you are planning to revise.

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RITES, RITUALS & HUMANITIES EDUCATION: A PREFACE TO THIS SPECIAL ISSUE OF HUMANITIES EDUCATION

When we first planned the format of **HUMANITIES EDUCATION** it occurred to us that along with other benefits of looseleaf publication, it would be easy to include relevant non-print material with the magazine. Two years ago we approached the Educational Department of the Minneapolis Institute of Art about the possible inclusion of slides of works from their collection. We discussed several thematic ideas, among them "landscape" and "self-portraits" but when Tad Park mentioned that "ritual objects" had been found by the museum staff to be especially productive of humanities connections for groups of all ages, we felt certain of our first thematic emphasis. The five slides and Tad Park's informative comments on each form the core of this special issue.

As work proceeded, we discovered that almost the entire issue would be on Rites & Rituals, including book reviews, journal abstracts and the regular feature of "Best Translations." However, there are no ideological or critical links among the contributions other than the belief that rites and rituals are profoundly important to human beings, no less today than in the past. Indeed, there is something of a division among our authors on the nature of that importance. Several maintain that our modern culture is woefully impoverished by the lack of meaningful ritual, not merely because we have become alienated from the aesthetic meanings of old objects, literatures and ceremonies, but because we have lost touch with the community of humans, natural objects and infinite spirit that is the ultimate end of ritual acts that strive to remind, refresh and reaffirm the place of the individual human in the cosmic scheme. Not everyone views this loss with alarm, though, for it may be that what we regret is only the loss of antique rites, ignoring the fact that our society abounds in rituals, transformed into appropriate forms for a mass, national and international individualistic world. We may long for the unified views of the early Greeks, the medieval Roman Catholics, or the traditional cultures of the Bakongo, Lakota and Shoshoni, but we cannot adopt their rites. We must make our own.

Nevertheless, antique rites can inform and enrich our culture, our lives, our needs and aspirations. As teachers, we must help our charges to comprehend the rituals of remote and bygone societies. In one way or another, this is a matter of translation, which Lois Bragg examines as it relates to a dead language of a society whose artificial and documentary residue is sadly limited: the challenge is to bring Old English art back to life in New English words. John Dutra explores a religion that has not been practiced for centuries and that had many of its rites hidden in its day; the Dionysiac mysteries become more accessible through one of Euripides' plays and through comparison with Christianity. Some rituals are still alive in often startling transformations. George O'Brien places sport into a long historic perspective and unfolds deeper significance than many might anticipate. Willard Moore examines continuities in folk celebrations that are alive and well in the modern American midwest. A strong subtheme throughout this issue has to do with a special kind of rite that is particularly important to school-age people: these are the "Rites of Passage" marking important transitions in individual lives. David Smith contrasts the coming-of-age rites of passage of Australian males with the protracted series of rites in modern American schooling. Ken Turino and Ruth Hohl describe a year-long program in which high-school students developed a museum exhibit on nineteenth-century adolescent rites of passage, while Francis Henninger categorizes the many ambiguities of rites of passage in literature. Roberta Markman takes us into the undiscovered country of the unconscious in fairy tales, providing insights for students to approach more complex literature. Review essays introduce one to Robert Bellah's influential **Habits of the Heart**, to Ronald Grimes' recent examinations of the state of ritual studies, to Susan L. Cole's ideas on the interrelationships among tragedy and death rites, along with summarized forays into the meanings of sacred numbers and ritual objects of Christianity.

The theme of Rites & Rituals is not likely to become the primary thrust for anyone's school or college course in humanities, yet serious contemplation of the articles, essays and artifacts that follow cannot but invigorate our thinking about humanities and about human values.

Possibly the reason for this is that rites make the unknowable tangible and the uncontrollable comprehensible. Thus, while on the one hand rituals carry and embody vital associations with physical settings, material objects and sharply defined sensations of sight, sound, tastes and smells, on the other hand, the meanings of rituals are sixth-sensory abstractions, spiritual metamorphoses, and human identification with the divinity.

Fred E. H. Schroeder, Editor

John A. Dutra

Christianity and the Cult of Dionysus

Mythology is an important component in humanities education. Within our Western tradition, Greek mythology occupies a fundamental position and every age from the Hellenistic to the present has adapted and utilized Greek mythology, each in its own way. Greek mythology endures because it contains enduring principles.

Teaching Greek mythology can be an exciting and rewarding experience for many reasons, including the opportunities such a course provides for making cross-cultural comparisons. Nevertheless, there are aspects of such a course which tend to present challenges and difficulties when it comes to maintaining the interest, enthusiasm, and learning experience of students. Students usually are interested in myths about human heroes because they are able to relate with relative ease to characters who while heroic are at least human. When it comes to the Greek divinities, however, problems arise. There are a number of reasons for this, not the least of which is the difficulty many students have when they attempt to understand the Greek deities and the religious and social concepts associated with them in the same facile way in which they claim to be able to relate to the human heroes. This is especially true concerning the mainstream orthodox Olympian religions of the Greeks. The cults associated with the Olympian divinities appear to be unexciting and even mundane. It can be difficult for a student to identify a meaningful religious experience in the myths surrounding the Olympian deities. The Olympians do not seize the imagination and attention of many teachers and students, and some say that connections between the Olympian religion and contemporary religions can be drawn only with effort. Indeed, teaching units on the Greek divinities is regarded by a fair number of instructors as a task rather than a pleasure. However valid that may be, there is at least one area where the distance between the Greek religions and one popular contemporary religion can be narrowed. The contemporary religion is Christianity and the Greek religions are those known as the Mystery Religions. Indeed, because Christianity is a mystery religion, it lends itself readily to comparison. Christianity, a religion alive in our society, known to most students, and practiced by many can be a vehicle by which students become familiar with the "dead" mystery religions.

This article, therefore, will attempt to suggest some connections between Christianity and one of the Greek mystery religions, the cult of Dionysus, and do so in the context of bridging the gap between the student's relative knowledge of Christianity and the usually total ignorance of the Greek mystery religions. The article will interweave the formal aspects of the cult of Dionysus and an ancient Greek tragedy, **The Bacchae**, in which Dionysus and his cult play a central role. As this is done, suggestions will be made, some implicit and some explicit, about cross-cultural connections, the linkage between the religion of Dionysus and the religion of Christ. Many assumptions will be made about the reader's knowledge of Christianity and there will be no attempt to present in a formal way a survey of Christian beliefs and practices because, as stated above, this basic knowledge is assumed on the part of the student; should this be a hazardous assumption to make, the challenge to the teacher will increase. The reader may not agree with some of my suggestions and that is fine. In those instances the purpose of humanities education will have been served: to provide an opportunity for constructive dialogue. Indeed, many of my suggestions have been stated in the form of questions to emphasize that there are few dogmatic answers to the issues raised. Finally, it should become apparent that a unit on Dionysus and Christianity can be a valuable part of a humanities course.

The religion of Dionysus provides a powerful subject because it contains so many elements which students consider outrageous, abhorrent, incomprehensible, even crazy, and yet these same elements have parallels of one kind or another in Christianity. It is possible to capitalize on student interest in these mad elements of the Dionysiac mysteries, interest inculcated by a natural curiosity about what is strange, different, and taboo, and then to suggest that these are mysteries which Christianity itself cannot dismiss as meaningless nonsense, though from the Christian perspective they appear quite repugnant. In doing this it cannot be suggested too strongly that the instructor be sensitive to and respectful of the values of the students. It may be forbidden territory which the instructor is entering. Proceed with caution.

Perhaps the most well-known aspect of the Dionysiac rites are the so-called orgies. Descriptions of these orgies are found in various pieces of classical literature, but the most complete description appears in the tragedy of Euripides (485-406 BC) entitled **The Bacchae**. **The Bacchae** in many ways is a powerful play, as is the god Dionysus, and teachers should consider making it required reading in a mythology or humanities course. It can easily be the focus of the study of Dionysus. Indeed, I do not think that Dionysus can be approached without taking **The Bacchae** into account. Of course, the very word "orgy" is an attention getter, even in an 8 a.m. Monday morning class. Few will know that in Greek the word simply means "secret rites" or "mysteries" of some kind. For most the immediate reaction will be to identify orgy with excessive drinking and/or excessive sex. It is here where **The Bacchae** is essential. In this important and rather complete account of a Dionysiac orgy, wine and sex are conspicuously absent although both may have played some role in the cult of Dionysus. To be sure, madness abounds but not in the context of wine or sex. This is a different kind of madness, a madness which cannot be dismissed easily as the ravings of drunken, sex-craved perverts. What, after all, could that kind of madness have to do with Christianity? No, this is the madness of absolute devotion to a being who demands unconditional commitment. This is a madness less easily dismissed.

At this point a few words about **The Bacchae** are necessary. The action of **The Bacchae** revolves around Dionysus and his worship. A stranger arrives at the Greek city of Thebes and demands that the cult of Dionysus be received into the city and that the god be worshipped by all with the strange rites to which he is accustomed. The stranger is Dionysus in human disguise. Pentheus, the king, refuses to submit to the strange, wild rites though urged to do so by representatives of the political and religious establishments. King Pentheus will use his political and military authority to control this stranger. But the stranger cannot be controlled. We must realize that Pentheus is no evil person. He is trying to preserve the order of his society against this strange interloper. It is bad enough that the women of the city have already gone off to the hilltop to worship Dionysus. Pentheus represents us, straight-thinking members of the establishment, playing the game according to the accepted rules. As the drama continues, Pentheus realizes that he cannot control this powerful stranger, and finally agrees to dress in the clothes of a worshipper of Dionysus, the clothes of a woman, and to go out to the hilltop, not as a genuine devotee of Dionysus but to fulfill his desire to witness what he is sure will be wanton orgies. And soon, near the end of the play, Pentheus is killed, sacrificed in a Dionysiac orgy, an offering to the god.

Just what are the essential elements of a Dionysiac orgy? It usually takes place at night, often out on a hilltop. The worshippers of Dionysus are more frequently women than men, though both sexes worship the god. The devotees are led by a male priest, who is youthful and feminine in appearance. The worshippers, dressed in fawnskins, carry the ivy-covered thyrsus (staff), have ivy wreaths on them, carry snakes entwined about them. They dance wildly to the accompaniment of the tympanum, the hide drum, and the shrill reed flute and shout and cry as they dance. Their figures are dimly illuminated by the fire of torches, the smoke from which casts an eerie aura on these strange proceedings. So enraptured do the worshippers become that they pull apart living animals, especially goats, feast on the flesh uncooked, and take upon themselves the god so completely that they call themselves by the very name of the god, "Bacchae." As stated above, this description, based on **The Bacchae**, is devoid of the drinking of wine, and sexual interest or action is absent from the worshippers. Only king Pentheus, the representative of the establishment and of saner religion, now playing the role of a voyeur, hopes to see perverted sexual rites; he is disappointed. As Dionysus says in the play, the god is not a corrupter of chaste women.

The Bacchae, then, presents us with a rather complete account of a Dionysiac orgy although the play was written at a time when the earlier more barbaric aspects of the cult had been eliminated or transformed. We know, for example, from other non-Euripidean accounts that children were torn apart and eaten instead of goats. Indeed, this rather gruesome practice would commemorate Dionysus' own dismemberment. At the time of his birth, the Olympian goddess, Hera, hated Dionysus because her husband, Zeus, had fathered him by another goddess. Hera, therefore, persuaded the Titans to pull apart the new born Dionysus and consume his flesh. Zeus destroyed the Titans for doing this and from their ashes, containing the remains of Dionysus, arose the human race.

Zeus, however, saved the heart of Dionysus, impregnated a human woman, Semele, and Dionysus is born again, a son of god and of woman, a god who has arisen from the dead. Even in the play, however, Pentheus is killed by his mother and his body dismembered by her and the other women of Thebes. Thus, the tamer **Bacchae** account of a Dionysiac orgy is replete with madness. How, then, do we explain this madness?

There are different answers, of course, but it is essential that this madness be set in its social and historical context. The Olympian religion was the religion of the establishment and in it was to be found the official view of the hierarchy of being within the universe. It was a statement of the natural order of things. Gods are divine (immortal), and humans can never approach the divine. Within that same natural order, humans, by keeping their place, must respect the gods just as the inferior within human society must yield to the superior. In Greek society, women especially must accept their domestic position, frequently expressed in Greek literature by the image of women laboring at the loom. In fact, in **The Bacchae**, Dionysus takes the women of Thebes away from their looms and homes. In such a system change is to be avoided and order is to be maintained. This, I think, is a model which students can understand. All of us experience it, in one way or another, daily. And it is just this kind of a society into which Dionysus comes. He always comes unexpectedly and certainly unbidden. He is the stranger in our midst, dressing and looking and acting differently. He is totally confident of his authority, authority rooted within himself and independent of all external reality. What does he say to those he meets? "Follow me." To the question, "Why follow you?" he grants no reply. Those who need to ask such a question may be lost already. He does, however, offer liberation--liberation from what? From the hierarchy! Come, leave your looms, your homes, your social roles. Pull apart this goat and eat its uncooked flesh for I am the goat. When you eat this flesh, untainted by the art of cooking, you commune with me. Filled with **ecstasy** (Greek meaning to stand outside of oneself) and with **enthusiasm** (Greek meaning to be filled with the god), you can become, for a limited time, divine; leaving the mortal behind, you do become, for a limited time, immortal.

Certainly, no student can be unaware of the parallels with Christianity. There are, of course, the technical terms of ritual: **sparagmos**, the pulling apart of the animal; **omophagy**, the eating of the flesh of the animal; **theophagy**, the eating of the god, the very act of communion. But the technical terms should not be a barrier. As Dionysus is broken on his mountain altar, so also is Christ on Mt. Calvary. As Dionysus is consumed by his followers, so also is Christ. As ecstasy and enthusiasm play a central role in the cult of Dionysus, so do they in the cult of Christ. Dionysus and Christ bring liberation to the oppressed, perhaps not the same kind, but liberation none the less. The liberation of Christ and Dionysus frees their followers from the ordinary and the limited and raises them up to the experience of immortality. Dionysiac immortality is temporary and endures only during the religious experience of the orgy. Christian immortality is eternal, experienced fully only in the next life. It is something deep within the human psyche to which both saviours appeal and their appeal is shrouded in the darkness, or brightness, of mysteries which only initiated believers can enter. There are, of course, cultic differences but strong connections can nevertheless be made. Dionysus beckons us away from the worldly and bids us to become unworldly, as does Christ.

Is it possible to resist or reject this stranger in the midst? Resist, perhaps for a while, but reject only at your peril. In **The Bacchae**, King Pentheus resists and rejects. After all, how can an ordered society accept such an intrusion of disorder? The leader of a society must maintain the established order and protect his own position within the hierarchy of the universe. So Pentheus rejects and imprisons the disguised Dionysus. The women of the city, however, accept Dionysus as their liberator, their saviour. They flock to the hilltop at night, are filled with the holy spirit of the god and revel in his, in their, power and glory, as does their leader Agave, mother of the king. But the power of a mere mortal, even a king, pales in contrast to Dionysus who cannot be held in by prison bars. Dionysus escapes, leaving in his cell his animal incarnation, a bull. Dionysus and what he represents are amorphous and he constantly slips out of one's control as he slips out of Pentheus' control. It is Dionysus who is in control or out of control, depending on one's perspective. To the straight-thinking establishment mind, operating according to the customary parameters of right and wrong, the king for rejecting should be punished by Dionysus, and Agave for accepting should be rewarded. And Pentheus is punished, his head severed from his body, but this gruesome act is perpetrated by his own mother while she is under the spell of Dionysus. She and the women dismember Pentheus and scatter the pieces of his body all about the sacred ground of the place of ritual. How can we explain Agave's "reward" for her Dionysiac piety?

So many points of similarity between the wild cult of Dionysus and the peaceful religion of Christ! The impulse is for us to reject as repellent the orgies of Dionysus. This is understandable but it must be resisted, otherwise all that one has is an exciting but irrelevant foray into an apparently barbaric ritual.

The pedagogical possibilities present a feast. What are the cross-cultural connections with Christianity? What possible fundamental sameness can this wild cult have with Christianity? Should it not be compared rather with wild contemporary cults? There are, of course, close parallels with Christianity, just as there are profound differences: the ritual eating of sacred flesh; the divine child who loses his life to the forces of the established order, represented by Hera; the close association between the divine child and the human race from whose ashes it springs; the possibility that there is an alternative to the accepted religious hierarchy; the belief that it is possible for human nature somehow to participate in the divine and that the great gap between mortality and immortality, so emphasized in the Olympian religion, can be narrowed. Are the obvious external similarities with Christianity disturbing and if so, why? Does the Christian perceive a threat and what would be its nature? Is it possible to see through the external rituals--sparagmos, omophagy, theophagy--and to attempt to understand the religious experience inherent in the ritual? Can we conceive of a religious experience in terms other than our own? Is it possible for us to admit that the orgiastic rites were for the believers a true religious experience? Is it possible for a Christian to think like a pagan? What insight into Christianity and into ourselves comes as a result of the comparison of the two cults? What are the social ramifications of these two mystery religions?

The opportunities for productive discussion increase even more, I think, when attention is turned to the god who moves (for he never stands still) at the center of the ritual. To be sure, there may be some resistance to comparing Dionysus with Christ, but the effort is worth it. What kind of a god is Dionysus? What concepts or values can be predicated of him? Does he represent good or evil, morality or immorality, thinking or feeling, rationality or irrationality? Or does he escape (as he always does) our structured, hierarchical categories? Does he force us, as he forced Pentheus, to accept him on his own terms, terms which we cannot comprehend but only apprehend? What are we to think of a god who rewards the submission of Agave to his will with the severed head of her son? What is the nature of submission to the unfathomable? Are the ways of god the ways of humans? Is the hierarchy a trap in which we, like Pentheus and Agave, have been caught? Can we expect any guarantees from god?

Of course, there are numerous external differences between the mysteries of Dionysus and those of Christianity, and students easily and quickly discern them. The challenge to the teacher lies in identifying the amazing internal similarities which are hidden beneath the external differences. A comparison of these two cults allows the teacher and the students, together, to explore many of the issues which are basic to humanistic education, not only the nature of the divine but also of human nature itself.

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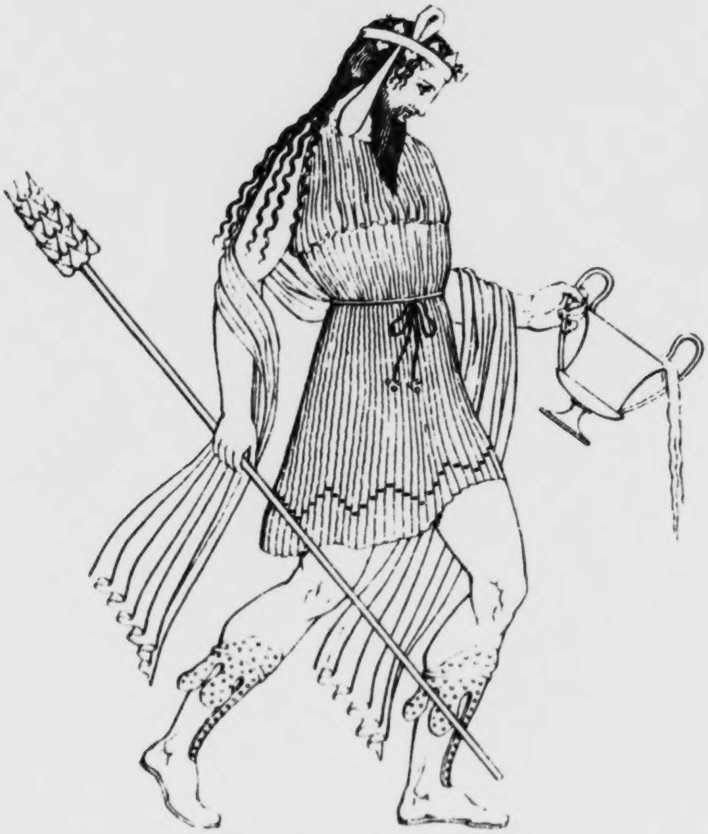
Bibliographic Essay

Highly recommended is the translation of **The Bacchae** by William Arrowsmith found in the **Complete Greek Tragedies** edited by David Grene and Richmond Lattimore and available in paperback from the University of Chicago Press. The pertinent volume is known as **Euripides V**.

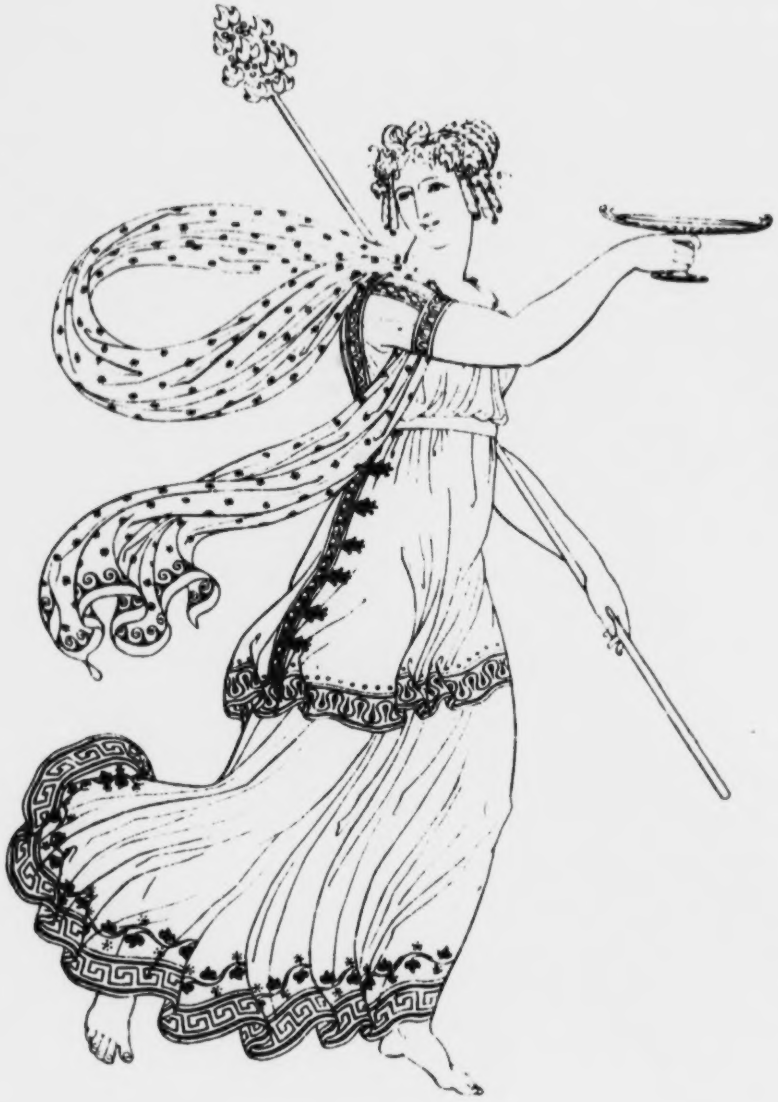
Among secondary sources, W. K. C. Guthrie in **The Greeks and Their Gods** provides a brief and clear account of the god and his cult and myths. His chapter on Dionysus is a fine introduction. A brief but excellent summary of the myths of Dionysus can be found under the name of the god in the **Meridian Handbook of Classical Mythology** by Edward Tripp, the conclusion of which contains a source listing of the ancient writers who provide information about Dionysus.

For those who wish to delve more deeply into Dionysus, a good starting point is Park McGinty's **Interpretation and Dionysus, Method in the Study of a God** (1978, Moulton Publishers). This book provides a survey

of basic approaches to Dionysiac interpretation employed this century; including the approaches of Erwin Rohde, Jane Harrison, Martin Nilsson, Walter Otto, and to a lesser extent, E. R. Dodds and W. K. C. Guthrie.



Priest of Bacchus from a fictile vase



Bacchante with the thyrsus

Roberta H. Markman

From Fairy Tales to Great Masterpieces

Professors of mathematics are always aware of the need to build on the earlier background of their students, moving from the familiar to the more complex stages of mathematical thought. Professors of literature, on the other hand, often begin work with the great masterpieces as entities in themselves and forget that there is a whole body of common and familiar experience and understanding on which to build a study of the difficult and more sophisticated areas of great literature. It helps to remind students, who are prepared only to think in terms of "book reports," that there is much with which they are already familiar that will help them to come to terms with more complex works. I used to rely on life's experiences to serve this function, but I learned that although students may have had many experiences, it wasn't necessarily true that they had ever analyzed or thought about them and so, in a sense, those experiences were lost. They had neither the wonderful excitement of realizing the symbolic significance of some specific episode in their own lives nor the understanding of the ritualistic process through which their own earlier development took place. How then could they think about Melville's Ahab or Goethe's Faust? Of Shakespeare's Hamlet or Flaubert's Emma or even Homer's Odysseus?

In a course in world literature I searched for an area that my students shared and from which we could work with some sophisticated ideas for literary analysis. Happily, I discovered the world of the fairy tale. Analyzing some representative fairy tales enabled us to talk about some very important and basic concepts: the ideas of the literary symbol and metaphor; the concepts of the male and female principles; the ritualistic process of the hero who moves from a lower to a higher state of being and consciousness; and to appreciate the sensation of the mystical that is a basic ingredient in all great literature. As Einstein expressed it: "The most beautiful and most profound emotion we can experience is the sensation of the mystical. It is the sower of all true science. He to whom this emotion is a stranger, who can no longer stand rapt in awe, is as good as dead." Perhaps that conviction was what prompted him to say on many occasions that reading fairy tales was the most valuable part of his own early education. I was intrigued by the idea of bringing fairy tales into the course in order to draw upon a shared experience that seemed relevant to the various literary problems at hand. It worked; students were fascinated by the connections they were able to make, and I was excited by the stimulating discussions that the comparisons generated.

When I saw the excellent results of the experiment, I decided to introduce a course in the fairy tale into the curriculum. Students were attracted to it because they felt they had something in their backgrounds to start with, and they were intrigued by the idea of "studying" something they were sure they already knew. Then, by the end of a semester of intensive study, having realized how much there was that they hadn't thought about in a seemingly simple, familiar tale, the students were much more confident of their ability to analyze more complex works and to appreciate the nuances of those works with a sensitivity and insight they had not experienced before. They also realized that by understanding the process of many of the tales as a metaphor of the creative process itself, they were considerably more conscious of the procedure of their own creative activity and therefore more sensitive to their personal creative development and the relevance of the tales to it.

We discussed Cinderella's search for identity, the loss of which is symbolized in the tale by the loss of her clothes after her mother's death. Without them, her stepmother admonishes her, she cannot dance, that is live creatively. Having been given the task of sorting lentils, she learns with the help of the birds, which symbolize her inner spiritual resources, to prioritize her values by placing "the good in the pot, the bad into the crop." She is thereby able to regain clothes (i.e. identity) that are not only more beautiful than those she lost, but that also permit her to live a life that represents the integration of male and female principles, an integration that is necessary not only for her, but but for the prince whose land would perish without it.

Before we discussed more of the tales we needed to consider some important concepts, such as the difference between reality and truth, the meaning of metaphor, the common ingredients of a sense of magic that provide the aura of the mystical, and the distinctions between the idea of masculine and feminine **principles** and that of masculine and feminine **roles**-- distinctions that we found both essential to recognize for any study of the fairy tale and important to consider in the analysis of much great literature from Homer to Thomas Mann.

In spite of the pejorative connotations that our society has heaped on such words as **myth** and **fairy tale**, students were quick to see that fairy tales are, in their broadest sense, "true" insofar as they express the essence of experiences rather than any specific reality of them. Every fairy tale we discussed substantiated this claim, and when they realized that this was accomplished without jeopardizing our conscious scientific categories of the reality of space, time, and causality they were well on their way to understanding the meaning and the power of metaphor and the basic difference between metaphor and symbol.

Students seemed to have learned in high school that a metaphor is an implied analogy that identifies one object with another, but it was important for them to consider the basic relationship of the two objects and the transformative power these objects have as they impinge on each other; they needed to realize the ability of these objects to serve as catalysts between unconscious layers of the psyche and the outer manifestations of experience. The tension and energy created by the juxtaposition of the two images provide an immediate but ephemeral expression of insight into the relationships and feelings through external events and visible objects. The union results, not in a symbol or a statement of a literal truth, but in one ephemeral process during which each of the components loses its individual character in a moment of transcendence and a newly created evanescent image emerges. Understanding this, students are ready even on the first reading to analyze such fairy tales as "The Frog Prince" as an extended metaphor.

The aura of magic that is created by the ephemeral aspect of a metaphor is enhanced by the "once-upon-a-time" beginning of most fairy tales which quickly suggests a world that is an alternative to our own and a temporal sphere that is both timeless and eternal. It is also enhanced by the repetitive pattern of words and events that creates a sense of sacred ritual and intensifies the significance of the repeated words or function by separating them from any single specific reference. By transcending space and time they become part of a magic world, a world from which the mundane is exempt and one in which all things are possible.

Having considered the way fairy tales begin, we needed to discuss the implications of their "happily-ever-after" endings. Should we conclude that the tales ended with the idealization of marriage and that the female character achieved her ultimate goal by marrying the prince? It was important here to differentiate between feminine and masculine **roles** and feminine and masculine **principles** and then look again at the tales with these distinctions in mind. By defining the masculine principles in terms of the Appolonian, as it is related to the sun, intellect, outer form and mind-related activity and the feminine principles in terms of the Dionysian, the moon (mystery, changing, menstrual cycle), feeling, inner impulse, and earth-related/creative, the meaning of the tales was transformed from a narrow view of demeaning personal relationships to a world with universal and significant implications. These considerations provided an expanded angle of vision that enhanced our study of other great literary works.

We began our study with "Hansel and Gretel" because it is familiar to most students, and it is a good illustration of the importance of taking all specifics into account in the analytic process. Nothing in this short tale can be dismissed as irrelevant, and the particular elements clearly seemed to suggest a landscape that transcends the physical world. It provides an excellent illustration of the familiar fairy-tale technique of expressing contradictory attitudes and feelings by splitting a central image, as for example here, of one parent into mother, step-mother and witch. Students who were familiar with Dostoevsky's **The Brothers Karamazov** were excited by the recognition of a similar split of the brothers as different aspects of a single concept or person in a narrative that served as a vehicle for examining the dynamics of the interaction of the parts. Others applied this insight to Sartre's "No Exit," Hawthorne's **Scarlet Letter**, and Faulkner's **The Sound and the Fury**.

When we discussed the thematic structure of "Hansel and Gretel" and some of its dominant motifs, students pointed out that the basic pattern of the piece was that of a ritualistic process in the development of consciousness and ultimately a definition of the creative process itself. When "a great dearth falls upon the land," the children are forced out of the security of their home and tradition. Reluctant to leave the womb, they enter the forest of uncharted paths. Hansel marks the way with stones for an immediate return to the warmth of the past, which is symbolized by the little white cat that he sees on the roof as he looks back to the comfort that "home" still signifies for him and to which he and Gretel manage to return. The second journey is less formidable; the children seemed more spiritually ready for departure as indicated by the cat's being replaced by a little white pigeon symbolizing the transcendent flight and the crossing of the first threshold.

Once they were cut off from the tradition, the first part of the ritualistic journey is characterized by total abandon and lack of control; they indulge in a gluttonous night journey and revel in the witch's enticements even before she offers them. This represents the liminal stage in the ritual process, the stage that is between the tradition, law, and custom and the return. In the development of many heroes, this stage often takes the form of a symbolic death, a night journey, a return to the womb. It is what Victor Turner delineates as a "moment in and out of time" and this tale appropriately tells us that "they thought they were in heaven" until they are subjected to the threats of the witch which represent the ordeals and humiliations that Turner describes as typically of "a grossly physiological character" and essential to the ritual process because it marks a destruction of their previous status. The initiates are then ready to take the jewels which represent spiritual truths and superior knowledge from every corner of the witch's house; "they had no longer any need to fear her." They are also ready to return by a different route from the one they came, making the pattern of their journey a spiral rather than a circle. They must cross through water, a symbol identified with intuitive wisdom and the washing away of old forms. With a new respect for nature and for their own individuality, Gretel says that they will be "too heavy for the little duck" and suggests that each must cross the water separately. Returning with the jewels, they bring spiritual insight into the once-sterile land and they can live with the father "in perfect happiness" without fear of what was earlier repressed and unknown.

The ritual process that one experiences in this wonderful tale comes to mind over and over again in reading more sophisticated and difficult literature. Although hardly comparable to **Dante's Divine Comedy**, this fairy tale suggests striking parallels: finding oneself in a dark wood, confronting the demonic of the inner self and being diverted by false pleasures, crossing a stream in order to return with the jewels in "The Paradiso" and to reach the ecstasy of total harmony when "joy becomes eternal." Recognizing the process helps to facilitate the analytic study of the more difficult work and to remove it from the temptation of solely literal interpretation.

Other applications with fascinating variations came to mind with the same results and provided us with the same stimulus for discussion. In each case the metaphoric pattern led us to a discussion of crucial concerns: to the night journey in Hawthorne's "Young Goodman Brown," to the journey to the lighthouse in Woolf's **To the Lighthouse**, to the nighttown sections of Joyce's **Ulysses** with the final "yes" of Molly, to the inward journey on the mountain and the process of the return in Mann's **The Magic Mountain**, to the tempting labyrinth of Daedalus in Gide's **Theseus**, to the return of Odysseus while his men succumb to the lure of the "dark side" with the Sirens, Circe, and the lotus eaters in

Homer's **Odyssey**, and to Faulkner's Quentin in **The Sound and the Fury** who does all he can not to make a return journey by trying to trick his shadow and finally by choosing death. Identifying the formidable leavetaking from the comfort of the tradition to the unchartered course of discovery and the return by means of a higher level of consciousness which makes possible the union of the Dionysian dark with the Apollonian form provided us with an exciting way in to the more difficult works and gave us a basis for perceptive analysis.

The ironic stance used by many modern writers was a difficult one for many students to handle. In our discussions of Mann's **Magic Mountain**, for example, I observed that many students were reluctant to identify with Hans Castorp, "the delicate child of life," who seemed very slow to learn. Certainly, they felt, Mann could not expect us to consider him a hero since the author himself actually seemed to be making fun of him. He was a simpleton, they decided, who was too introspectively obsessed with disease and death. At that point I suggested that we read the Grimm's version of "Three Feathers," a tale about a king whose kingdom was dying because it lacked the presence of a female, creative principle from which a productive future could follow. He sent his three sons out on three successive journeys to ascertain which is most capable of inheriting and restoring his dying kingdom. They are to find a carpet, a ring and a beautiful maiden who "could leap through a ring which hung in the centre of the hall" -- each of which is a symbol of unity, of the integration of opposites. The carpet, a weaving of warp and woof, the ring a symbol of continuity and wholeness, and the beautiful woman able to transcend the earthly and mundane to enter the spiritual realm above them and thereby unite with the prince to form a fruitful wedding of opposites -- all symbolized the unity that was missing from the dying land. In each case the brothers were given a feather by which to guide their pursuits and in each instance the two "clever" brothers followed their feathers to wordly, uninspiring places and came back with useless and sterile objects from the external world. Simpleton's feather went straight to the ground and led him to a discovery of the feminine principle symbolic of the earth mother in the form of "a great, fat toad." It is she, of course, who can supply the carpet and the jewelled ring, and it is through her guidance that he is able to transform one of her offspring into a beautiful maiden so that the integration of all opposites can be achieved and unity restored.

The few pages of the tale contributed much to our discussion. It became clear that the naivete of both Simpleton and Hans Castorp was the essential condition for the initiate who was slowly moving through the ritual that would take him from a lower level of consciousness to a higher one through his initiation into the various realms of the earth which students recognized in the tale as the world of the toad who could supply the insights for which Simpleton's search is made. Having previously studies Goethe's **Faust**, many students explained that by identifying this as a kind of realm of "the Mothers" they could understand the transformative power this experience had on Faust's development and they could see that like the magic mountain itself, it was separated in time and space from the world of everyday activity that both Hans and Simpleton had left behind. They realized that it was a place one had to experience in order to understand the principles of the human condition and come to terms with them to achieve within oneself a union of opposites: the masculine and feminine principles that had to be integrated within Hans just as they had to be in Simpleton's world if the creative process were to continue. At the core of each of Mann's novels and short works was the problem of finding the balance between the Apollonian and Dionysian; students could see the dynamics involved after a study of the many fairy tales that deal with them.

Our analysis of the repetitive elements in "Three Fathers" alerted us to the unifying affect and to the ritualistic power that they created; each repetition called attention to the nuances of the differences that each reiteration represented. Mann's characteristic use of leitmotifs could then be appreciated as more than simple repetition; they served to mark the subtle changes in Hans' and his other characters' development.

There seemed to be no end to the intriguing possibilities just below the literal surface of the tales. It became clear that the development of consciousness that was basic to almost all of the tales was equally basic to the process of a creative life and manifested itself in all of the great works of literature. Consequently, while students were enjoying the game of recognizing parallels, they were also experiencing a more sophisticated understanding of the human condition through a compelling realization of how pervasive and ubiquitous is the progression of the ritual through which we pass as we move from the stages of the "simpleton" to the development of an integrated and creative personality. They thanked the fairy tales for revealing to them the fundamental truth of that vital and exciting process.

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Rites of Passage in the Basic Literature Course

Since literature depicts crises and, often, the passage of human beings from one status to another, it makes good sense to structure a course around rites of passage in literature. And, because the crises essential to maturing are among the ones writers commonly portray, some planning can make a course of that kind especially appropriate for those experiencing such crises. Initially, there are some basic quesions to be pondered: Must college youth inevitably experience a rite of passage? "Passage," from what to what? From ignorance and innocence to knowledge, responsibility and guilt? And would a celebratory rite ease the difficulties of adolescent status? Working through these and similar issues in a course can yield not only valuable considerations but, for the students particularly, some other benefits.

First, living itself becomes easier when we begin to understand our experiences and their causes. Second, a better understanding of their own maturing helps students learn about each other and, by extension, about the maturation of complex phenomena like nations and scientific methodologies and modes of understanding in themselves. Third, a better understanding of "growing up" clarifies ideas about the proprieties and the possibilities for adult life.

Such a course could be organized into three segments. In part one, focusing their thinking about the rite of passage using the **Webster's Third New International Dictionary** definition ("a ritual procedure associated with a non-periodic crisis or a transitional change of status for an individual [as initiation, marriage, illness or death],"), the course participants would preface their treatment of specific types of such rites with a study of the general truths about rites of passage that thoughtful discussions could reveal. These following twelve truths would be among the most rewarding to consider.

I. A rite of passage can either cause a crisis or change or just mark one. The vision quest experience of some of the Plains Indian men, for example, causes a change in the status of he who undergoes it; thereafter he is considered an adult with an adult's rights and responsibilities. Some peoples, on the other hand, mark the onset of menses with celebratory rites. However, this second case is complex; the onset of menses, obviously, is not caused by the social rite, but the rank of adolescence is awarded the girl only because through that rite her changed status has been recognized. In a different sort of literary situation, Robin's joining the rebellion ritual by laughing at his cousin in Hawthorne's "My Kinsman, Major Molineaux" both marks and causes; it marks the young man's willingness to accept the mob's behavior, and it also causes him to be accepted as one of their compatriots.

II. **Rituals may be difficult to recognize as such.** Steinbeck's **In Dubious Battle** shows the communist organizer, Mac, seeing a campfire ahead and telling Jim, his apprentice, to do nothing on his own. They squat at the fire in the circle of men; Mac offers cigarettes and waits to be spoken to before speaking. For the moment Jim is as unaware as the reader that Mac is going through a ritual which finally allows the two of them to be accepted as members of the migrant group. **The Grapes of Wrath**, viewed this way, is almost all ritual.

III. **Though a rite of passage can hardly persist unless the culture in which it exists is certain that the rite promotes the commonweal, people are not always better off for having experienced such a rite.** Othello is a tough and aged soldier. More wooed than wooer, he is unprepared for the marriage relationship and for the trust his new state requires. Were he younger and softer and less used to the arbitrary distinctions characteristic of mercenary warfare, he might be less quick to believe Iago's deceptions and less willing and able to carry out so hastily the naive decision to which they lead him.

IV. **Having experienced a rite of passage can sometimes restrict an individual more than it frees.** Adam's passage through the gates of Eden diminished his options. Captain Vere, in Melville's **Billy Budd**, is well aware of Billy's innocence, saying that the seaman will be acquitted at the "Last Assizes," yet he sends him to the gallows nevertheless. Though some readers regard this act as selfish, a greater number believe the Captain's implication that he is unable to free Billy because the buttons they wear attest their allegiance "to the King." As a result of his rite of passage into the navy and his swearing to uphold the royal law, he is now prevented from doing what he would prefer.

V. **Those who experience such rites do not always do so willingly.** Fraternity and sorority initiations and the King Neptune's Court harassments of sailors crossing the equator for the first time are described in literature, as are more difficult involuntary ritual experiences. In **The Red Badge of Courage**, Henry Fleming, without having enlisted to do so, must "face the Great Death" advancing upon him in the Confederate infantry charge. In **And No Birds Sang**, Farley Mowat describes a similar rite endured while fighting the Germans in World War II Italy.

VI. **A rite of passage can be more satisfying to the others in a culture than to the one experiencing the rite.** The young heroes of **All Quiet on the Western Front** suffer a basic training which neither satisfies them nor prepares them for combat, but their superiors and the people at home are confident that those dismal weeks are just what the recruits need.

VII. **Sometimes those who experience such rites do not even know they are experiencing them.** Hemingway's Francis Macomber decides to accompany the white hunter into tall grass in pursuit of a wounded but dangerous lion. He doesn't understand until later that he has chosen to experience a rite of passage opening for him a shortened but happy life.

VIII. **Rites of passage can last for greatly different periods of time, and it can be difficult to decide when one has ended.** When Sam Clemens' persona started to learn the river from his tutor in "Old Times on the Mississippi," he didn't realize that his ritual training, both marking and causing his passage from inability into capable piloting, would go on and on through apparently interminable weeks during which he often mistakenly felt he had completed the passage into maturity.

IX. **Sometimes a rite of passage causes and/or marks a change in status at a time of life other than that at which such a change normally occurs.** An aged king, a man both accomplished and powerful as well as of recognized station, would seem to be the least likely person to require any rite of passage other than that marking his death. Yet by suffering through the process he himself initiates, King Lear learns that ignorance and insensitivity can change even a king's status even late in life. More positively, Ebenezer Scrooge passes through a rite towards the end of life which enables him to reacquire the wisdom of childhood and, for the first time, to love others loyally.

X. **A rite of passage can fail to achieve its purpose.** Feeling she has suffered long enough and that she must save her lover from further pain, **The Scarlet Letter's** Hester Prynne removes her cap and lets her hair fall loose to signal Arthur Dimmesdale that it is time for them to change their lives and enjoy a new status. But their child's refusal to recognize her forces Hester to put up her hair, and Arthur, though temporarily agreeing to Hester's proposal, later rejects it. In **Moby-Dick** Ahab uses St. Elmo's fire in a ritual designed to confirm his crew's support, but even their united strength is inadequate to kill the white whale.

XI. **One can fail to make it through a rite of passage.** In Tennyson's "The Holy Grail," Lancelot, despite heroic efforts, cannot separate his noble elements from his soul's one sin and so, unable to complete the rite of passage, he fails to gain the Grail.

XII. **Rites of passage can be openly undemocratic, emphasizing the differences among people and establishing elite groups.** The ritualized training of the Jedi Knights in **Star Wars** is not offered to everyone; its result is the formation of an extremely rare and powerful elite.

This first part of the course should not absorb more than about two weeks of class time, so none of the students can be expected to read more than a small percentage of the works used as examples. But everyone should be able to read at least one of the major works, and students assigned the shorter ones can be expected to have read the short stories as well. Probing the twelve truths should develop an awareness in the students which will enable them to help select some of the best possible texts for their course's next parts.

IN PART TWO of the course the participants look briefly in literature at rites of passage other than that of maturing. These might include the passages from ignorance to wisdom, from life to death and from death to life, from denial to acceptance, and from hate to love. Here are some ideas for deserving exemplifying works:

Ransom, the major character in C.S. Lewis's **Perelandra** moves from ignorance to wisdom. He formally debates the scientist possessed by Satan in order to prevent him from leading the Eve figure of another planet into repeating our Eve's race-crushing mistake of disobeying God. Gradually, during this weeks-long encounter, Ransom learns much of the nature of good and evil and of what he must do to overcome the forces of darkness.

The dignified old man in Hemingway's "A Clean Well-lighted Place," having failed in his attempt to commit suicide, now spends his evenings drinking himself into mind-death. Carefully, gradually, he sips brandy after brandy, never allowing himself to become too drunk to walk home without weaving.

The New Testament story of Lazarus in which Jesus speaks to him from without the tomb reveals, of course, a passage from death to life, but so does the account of the relationship between Elizabeth and Darcy in Jane Austen's **Pride and Prejudice**. Obviously beyond hope of life, their love grows from the ashes of deceit and self-deception.

Denial becomes acceptance for two very different characters in Stephen Crane's "The Bride Comes to Yellow Sky" and Thornton Wilder's **Our Town**. In the former work Scratchy Wilson, trying to revivify his moribund older West, has been going through his regular challenge ritual to tempt Sheriff Potter to face him once again with a gun, but when Potter turns up unarmed and accompanied by his new bride, Scratchy drags off, instinctively aware that things will never be the same again. Emily Webb Gibbs, Wilder's heroine who died young, insists upon coming back -- significantly, on a birthday --just once, to revivify her memories of living on this planet through a little ritual of trying to talk to her mother once again. But when she senses how little human beings appreciate life, and how fast it all goes by, she accepts her new status and returns to the other dead in the cemetery.

Pierre, Tolstoy's hero in **War and Peace**, passes from hate to love. Outraged by the French invasion of Russia, he develops such hatred of Napoleon that he tries to assassinate him. Later, shaken by nearly being executed, he goes through a long and physically painful rite of passage through which he learns from the captive peasant who befriends him that hate is self-destructive and that only love can survive and make life worthwhile.

Like the first part of the course, this segment should use about two weeks of class time. Passages from **War and Peace** could be excerpted, but every student should find any of the other suggested texts easily readable in that span. Anyone choosing to read **Our Town** would also have time to study the two short stories and the Biblical account.

PART THREE of the course, about ten weeks in a semester, is the major one. With the help of the students, the teacher will have chosen works featuring rites of passage experienced by those growing from immaturity into maturity. Every teacher of literature can think of works suitable for this segment. The following list, reflecting my greater familiarity with literature of America, contains only some of many titles that merit serious consideration. (And this list, like that of the works mentioned above, can obviously be adapted for application in high schools.)

The Journal of the Quaker preacher John Woolman contains a short but telling passage about his repeated conversion to and backsliding from his ultimate mature commitment to devout ways.

Benjamin Franklin's **Autobiography**, in its early pages, tells about his attempt to apply a reasonable but mechanical and ultimately unsuccessful process to the challenge of developing himself into a flawless adult.

"Rip Van Winkle" shows Washington Irving's protagonist failing to grow up partly because a serendipitous rite skips him past the time of his life in which he would have to be most mature.

One chapter of **The Deerslayer** describes the young Natty Bumppo's first killing of another human, a moment inevitable for Cooper's hero but difficult nevertheless.

Hawthorne's "Rappaccini's Daughter," "The Maypole of Merrymount," and "Young Goodman Brown" describe, in order, the damage done one young lover by another who is, perhaps, too immature to love unselfishly, the rejection of earlier folly by a young couple now truly in love, and the permanent injury done a young husband determined to develop his acquaintance with evil.

In one of Herman Melville's several treatments of the naive youngster who needs to grow up, **Redburn** certainly undergoes a ritualized process among the experienced sailors at sea and through other experiences ashore. Students can enjoy trying to decide whether those experiences had any lasting effect.

"Out of the Cradle Endlessly Rocking," Walt Whitman's great poem about the birth of a poet, describes a primitive and moving rite of passage.

In **The Prince and the Pauper** Mark Twain has Edward VI suffer a series of privations, sufferings, and dangers which initiate him into an understanding of the lives of his subjects while his double is learning that the passage from princely privilege to kingly authority is not all cakes and beer.

"Four Meetings" allows Henry James to register his doubts, first, that all transitions from immaturity to maturity, even later in life than usual, are everything they could be, and, second, that we always know what type of life to choose for ourselves or even for others.

Martin Eden is Jack London's alter ego. He suffers and strives with terrible intensity to elevate his status only to discover, when finally triumphant, that success can be far less rewarding than he had dreamed.

Theodore Dreiser's **Sister Carrie** undergoes a book-long process of moving from status to status, becoming, like a butterfly emerging from its cocoon, ever more fortunate and important with each change. Like a butterfly's, however, her good fortune may well be ephermeral.

In **Laughing Boy** Oliver LaFarge paints a picture of the young man and woman who are physically and psychologically but not yet culturally mature. Together, but in their own ways, they grope toward their Indian heritage through learning and suffering.

We, Charles Lindbergh's account of his solo flight across the Atlantic, still excites those who recognize that the transition from potential to potency is always endangered both byen route forces that can strike from without and by those that can strike from within.

"My Old Man," Ernest Hemingway's story of the American jockey's son in Europe, illustrates the type of dependency relationship that can fail a young person just as he or she begins the most difficult part of the journey into adulthood.

Look Homeward, Angel is Thomas Wolfe's fictional recounting of his own slow and awkward development, through a series of trials, towards acceptance of his anger with his deeply felt past, of his imperfect self, and of his nebulous future.

"The Bonfire" lets its reader eavesdrop on Robert Frost's conversation with children he thinks need to be told about the challenges the world poses for them, an aural rite of passage he hopes will reduce their suffering.

The Bear, by William Faulkner, chronicles the annual rituals which subject the protagonist to a series of tests. He finally becomes a sensitive adult who, different readers will decide, may or may not be the man his teacher would have wanted him to be.

The Catcher in the Rye, by J.D. Salinger, still captures that moment in which the adolescent en route to maturity seems most fragile and most easily injured by the irrationalities and obscenities, both real and imagined, of adult life.

In John Knowles' **A Separate Peace**, the protagonist commits a terrible crime for which, though he escapes detection, he will have to suffer throughout his life. But the consequence of his crime is maturity because through it he has emptied himself of anger and buried his hatred.

The Autobiography of Malcolm X shows how the difficulties of growing up can postpone the process of maturing, and that maturity can be achieved only by finally coming to see the nature of the world with a clarity undistorted by prejudices absorbed earlier.

Claude Brown finally did mature, but his **Manchild in the Promised Land**, the story of his crime-ridden and endangered Harlem childhood, illustrates how society can produce people who are adults in years but not in spirit or mind.

The Electric Kool-Aid Acid Test is Tom Wolfe's journalistic appreciation of the hippie sub-culture. Each of its members matures in strange ways through rituals designed partly to keep them from becoming the kinds of adults who characterize the despised surrounding society.

At least twenty weeks would be absorbed in any responsible attempt to read and discuss all these works, so no student can be expected to read all of them for one course. The works cited should suggest myriad adaptations variously stressing women, regional literature, ethnic groups, world literature or folk and ethnographic types. A variety of wonderful courses can be constructed from these materials by alert students and by the teacher who inspires them to come to grips thoughtfully with one of life's most significant, challenging, and rewarding experiences.

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Rites of Passage and Education for Meaning

I. Ethnographic Perspective: The Meaning of Male Initiation in Aboriginal Australia

In his classic study, **The Australian Aborigines**, A.P. Elkin observes that only through attempting to understand initiatory rites into manhood can one ever hope to appreciate the meaning life holds for Aboriginal Australians (1964:164).* For these rites do more than transform the individual from an asexual to a sexual state of being; incorporation as an adult does more than forcefully internalize adult responsibilities. The individual is transformed from a secular to a sacred state, privy to all the secrets of The Dreaming. Revealed in myths and rites, The Dreaming is, according to Stanner, "many things in one... A kind of narrative of things that once happened; a kind of charter of things that still happen; and a kind of **logos** or principle of order transcending everything significant." It is knowledge of The Dreaming which gives meaning to life. It is through initiation that people feel the pervasive totemic force which makes the individual, society and nature--past, present and future--One. Such an experience of wholeness has been, through the ages, the archetypal experience with meaning.

Western minds, conditioned as they are by a materialistic/mechanistic mode of thought and a desacralized world-view, find it difficult to understand the holistic meaning The Dreaming provides. Nor have all outsiders appreciated the stability and harmony that rites of initiation give to Aboriginal Australians and to other tribal peoples. In the case of the autochthonous Australians, it took Europeans more than 100 years to realize that, beneath the patina of an astonishingly simple material culture, there existed equally astonishing social and ideational complexity. Even after a century of contact, while indigenous Australians found some material items of European culture desirable, the rest of European culture held little meaning for them. Whites saw, in shocked amazement, Blacks work six months of the year on stations--during which time they ate, dressed and washed themselves in accordance with European norms--subsequently to purchase the few things they desired, shed their clothes, paint their faces, and return to their ancestral homes to live the traditional life, performing their sacred ceremonies. Even today, in the 1980s, John Bodley notes that there are nearly 150 outstations, "...decentralized communities, where small groups of Aborigines [are] reestablishing the traditional life on their own ancestral lands away from the crowded, dependent conditions of the missions and government posts." For many Aborigines, traditional culture still provides the wellspring of life's meaning. It comes as little surprise that Australian Black activists describe the struggle for cultural survival as the struggle to save The Dreaming.

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* Aboriginal Australian society was a male-dominated society. Initiated men were regarded as the all-important guardians of the sacred knowledge (especially elderly men). Yet, it must be said that women played critical subsidiary roles in male initiation, and that women performed their own important ceremonies associated with The Dreaming. It also can be noted that in some cultures, certain California Indian tribes come to mind, it was the women who were the guardians of the sacred knowledge and female initiation that was paramount.

II. Modern Life and the Crisis of Meaning

In recent years it has become increasingly common to note that, among the numerous crises we face, "is a crisis of meaning." This crisis concerns the inability of so many in modern industrial societies to really feel, as most tribalists have felt, inextricably a part of social and natural orders from the local to the global and even to the cosmic level. Certainly, few today can really relate "deep down", to the words of the old Navajo chant:

> The mountains, I become part of it...
> The herbs, the fir tree, I become part of it.
> The morning mists, the clouds, the gathering
> waters,
> I become part of it.
> The wilderness, the dew drops, the pollen...
> I become part of it.
>
> (Quoted in Brown)

For that matter, how many of us really understand, much less feel, the universal oneness expressed in the following statement by the biophysicist, Erwin Schrodinger? "Inconceivable as it seems to ordinary reason, you--and all your conscious being as such--are all in all. Hence this life of yours which you are living is not merely a piece of the entire existence, but is in a certain sense the whole." (Quoted in Leeming)

Without a sense of the oneness of life, it has become ever more difficult in our nation to deal with our environmental, psychological, social and geopolitical problems. Commentators from Tocqueville to Riesman and most recently, Bellah and his colleagues, have called attention to how our "rugged" individualism prevents most Americans from understanding, much less becoming genuinely committed to solving, the many serious problems we face today.

Rites of passage, whether rites of initiation into adulthood or other rites of initiation which human beings have universally performed--rituals associated with birth, presentation and naming of children, with entrance into religious societies (e.g., Grand Medicine Society of the Ojibway or the Katchina societies of the Hopi) and, of course, rituals associated with death--nearly always stress the unity of life and the responsibilities humans have as inextricable parts of the cosmic whole. To be sure, rites of passage still exist in modern society, but as the distinguished historian of religion, the late Mircea Eliade has remarked, such rituals have, for most people, lost their aura. The rise of modern science and the control over nature it provided, our thermodynamically insane commitment to perpetual material progress and our exaggerated stress on individualism--all have alienated us from ourselves, from other humans and from nature in general. In our desacralized world, it is quite difficult to find comprehensive meaning in an existence where rites of passage have lost their power to really move people.

In his provocative "Modern Man's Need to Understand the Rites of Passage," Eliade addresses our need to experience symbolic death and rebirth when, for instance, we must assume adult responsibilities or when, as we enter middle age, we realize the dreams we dreamed as youths regarding what we wanted to become must be modified or abandoned. And then of course, there is the matter of our physical deaths. Not withstanding the fact that, in recent years, books on the subject of death have become a veritable light industry in our nation, most of us still find death a subject we would rather not address, even though it is the fact of our ultimately dying that brings into question the whole meaning of our lives. In traditions where individualism of the sort which exists in most modern industrial nations is absent, where persons are not preoccupied with the survival of the individual ego but with becoming aware that one is a part of the universal whole--Zen Buddhism for example--death hardly presents the problem it does for us. As Hyers reveals, death can be faced with alacrity. In any case, rites of passage associated with death in tribal cultures stress not merely that death marks the transition from corporeal to a purely spiritual status, but, in good Taoist fashion, the rites stress that life can not exist without death, that life has no meaning without death. Perhaps it is true that, as Hazel Henderson has said, most of our contemporary problems stem ultimately from the vain attempt, through our applications of science, to eliminate death.

In a most poignant article, the Benedictine monk, David Steindly-Rast, addresses the crisis of meaning in our culture, making a very interesting distinction between **purpose** and **meaning**. Purpose has to do with our goal-oriented behavior and with what we do to achieve our goals. In other words, purposeful behavior is action-oriented behavior, for instance, the measures we take to be "successful." Meaning, on the other hand, is something that must "flow-in" to our daily experience. Meaning has to do with the sense that our daily lives are genuinely satisfying and significant. Satisfaction and significance in life has to do with our feelings of being persons **connected with the social and natural world**, and not just distinct, separate individuals. While purpose and meaning are never really separate matters in our individual or collective lives, the two can be, and I think are, confused. It may well be said that ours is a purpose-ridden society but whether or not all our purposes have meaning is another question entirely. With respect to the matter of being successful, we learn from our parents, in school and from many other sources that we should strive to "get ahead." But does success and getting ahead of others have any real significance if judged simply by materialistic criteria? Can it be said that a human life is successful apart from any really significant contribution to society or apart from a recognition of the articulation of that life with Life? It seems to me that our stressing material progress has diminished the significance we give to matters of who we are, and it has lessened our satisfaction with what we have now, both collectively and as individuals. It hardly needs to be added that, given our many environmental and other planetary crises, we are going to have to learn to find satisfaction and significance in the present, and at once acknowledge and feel our relatedness to other beings and things.

All of this is not to suggest that I am wholly "anti-individualism" or "anti-progress." After all, each human is a unique cosmic event with potentially something uniquely beneficial to contribute. And progress is fine, so long as it is acknowledged that biogeochemical cycles must be maintained, and that other people and nations have a right, as citizens of the planet, to a fair share of its resources.

Then, too, progress can take non-material forms; we have a lot of spiritual progress to achieve. What is called for, I think, is to give as much importance to the **meaning** of our lives as we give to our **purposes** in life. We must somehow learn, and teach our children, that a human life is inextricably a part of the total process of Life; that a human life has no meaning apart from its social and ecological context.

III. Meaningful Rites of Passage and Modern Education

Meaningful rites of passage can only exist in a society when the value-orientations of that society lead not merely to purposes, but permit holistic meaning to "flow-in" to everyday life. Our present value-orientations, which place an extreme emphasis upon individual goal-seeking and material progress, are inimical to holistic meaning. Accordingly, our rites of passage have not simply lost their aura; they have lost the fundamental moral essence needed to convey to the individual the social and ecological responsibilities which follow from knowing and feeling the interrelated nature of existence.

Coming-of-age ceremonies, such as **Bar Mitzvah** and **Bat Mitzvah**, may provide considerable meaning with respect to one's part within a particular community of faith or within a particular subculture, but in modern American culture as a whole, there is an absence of even so much as a clear perception of definition of when one is an adult. Thus, the legal ages at which one can drink alcoholic beverages, vote, marry or serve in the military do not correspond. Some of us are obliged to assume important adult roles on graduation from high school; others of us go on to college where assumption of adult roles is often postponed. Definitional ambiguity regarding the assumption of adulthood not only militates against meaningful rites of passage, it also reflects the crisis of meaning pervasive in our culture.

The most important rites of passage that are meant to prepare the individual for adulthood in our society are within the process of formal education or schooling. Schooling is a primary institution in our culture, consuming a tremendous amount of time, money and energy. While we ordinarily associate rites of passage with magic and religion, as Fisher suggests, schooling is nevertheless an extremely protracted series of rituals marking the "separation from, transition through and incorporation into culturally recognized statuses and roles." Like all rites of initiation into adulthood, it has its ordeals, e.g., examinations, testing the individual's readiness to continue along in the initiatory process. Although we view it as a largely secular process, certainly schooling involves at least quasi-religious ceremonials. Thus, the whole ritual process of schooling ends with "commencement," obstensibly meaning we are certifiably ready to "commence" with adulthood and the rights, privileges and responsibilities associated with that status.

But does the schooling ritual really prepare us for adult responsibilities? Does the schooling ritual have meaning as well as purpose? That is, are we, as a result of this rite of passage, conditioned to see ourselves as a part of our social and natural world?

It is again important to note that meaningful rites of passage can only exist where the value-orientations of society permit holistic meaning to exist. Schooling, as with any rite of passage into adulthood, reflects, and is meant to indoctrinate the individual with the value-orientations of society. Hence, in addition to the usual academic curricula, there always exists the "hidden curriculum", which both Jules Henry and Ivan Illich characterize as stressing competition so the individual may join the materialistic elite of society. A teacher in literature class may convey to her/his students that **Walden** is a wonderful book; but the message of the hidden curriculum in school, as the message received in life beyond the school, is certainly not that Thoreau is to be taken seriously.

Since neither our schools nor the customs and institutions of society at large communicates meaning, it should come as no surprise that so many students today view education cynically as being little more than a means to the banal ends of personal, material success. In a recent Carnegie Commission survey of American undergraduates, students were pessimistic about the future of our nation, but often wildly optimistic about their personal futures. When asked why they were personally optimistic, the following response was typical: "Because I have a high grade point average, and I'm going to get a good job, make a lot of money, and live in a nice house." (Quoted in Levine)

Such a statement, of course, reflects the pervasive meaninglessness in our culture--the sense that the individual is detached, that his/her fate has little to do with the fate of others; that one's personal affluence, and affluence in general, has little or nothing to do with the fact that one-half of the world's children are malnourished. It is needless to note that such an attitude is absurdly irresponsible. Indeed, in an interdependent world, such an attitude is insanely dangerous.

The question, of course, becomes, what do humanistic educators and other concerned people do about the dangerous obsession with individualism and materialism? How do we begin to change the most important rite of initiation into adulthood in our society--schooling--so that meaning can "flow in" to our lives and the lives of our students? There is an old saying to the effect that one can not do anything about the existence of poisonous snakes in the world, but one can grab a stick and hit a poisonous snake about to strike a friend. There is, perhaps, little we can do to reform our schools, at least so long as the national obsession remains being materially foremost, as individuals and as a nation.

Yet, we can at least attempt to dampen the impact of the hidden curriculum in our classes. In science classes we can stress what the implications of modern science truly show: the "new physics" reveals **interrelationship** to be the essence of reality; biology reveals a complex, interconnected, interdependent web of life undergirded by vulnerable biogeochemical cycles. In history classes one can emphasize those events, processes and conditions which resulted in the human condition being what it is today. One can discuss Jefferson's image of democracy and his warning with respect to how an ill-informed public, unwilling to participate in democratic processes, prepare the way for tyranny. And surely an important reason for studying the Roman Empire is for the lessons that can be learned regarding the fate of modern industrialized nations if they continue to exploit the whole of the earth. In literature there have always been great writers, like Thoreau, who have had the vision necessary to see through the superficialities, to see what a genuinely humane existence requires. One can learn about, and teach about, the great myths which in nearly all cultures communicate profound meaning to the intuitions. And an underlying lesson of cultural anthropology has always been that truly successful cultures are characterized by egalitarianism and low entropy. Such cultures socialize their children so they understand that survival requires commitment to society and a reverential respect for nature. These societies also provide ample avenues for the expression of individuality.

There are many things we can do which only require a change of emphasis in doing what we already do. But we can also learn and teach about the creative minorities in our own nation and abroad who are working to establish just, humane and sustainable ways of life. The efforts of such creative minorities may sometimes be unrealistic; they may not have the expertise they need to do what they seek to do. Yet, they are not content to remain on the sidelines. With courage they participate while those with the needed expertise often do nothing (except sometimes criticize). Perhaps the latter lack real courage, the courage to place their professional reputations on the line by actively helping with the work that must be done to ensure survival.

Participation in life is the key to understanding the meaning of life. We must learn, and teach our students that it is not enough to learn **about** the world, one must learn **from** the world. Only then can the pervasive oneness of life be appreciated; only then can the schooling rite of passage have real meaning.

In mythological terms, we face the hero's challenge to adventure. The quest is a lonely and sometimes terrifying journey, but since it is the human journey we have, in the end, little choice but to accept the challenge. On the journey we find the meaning of our lives and return to found a new order. It is time to discover our Dreaming, the **logos** which underlies all things important.

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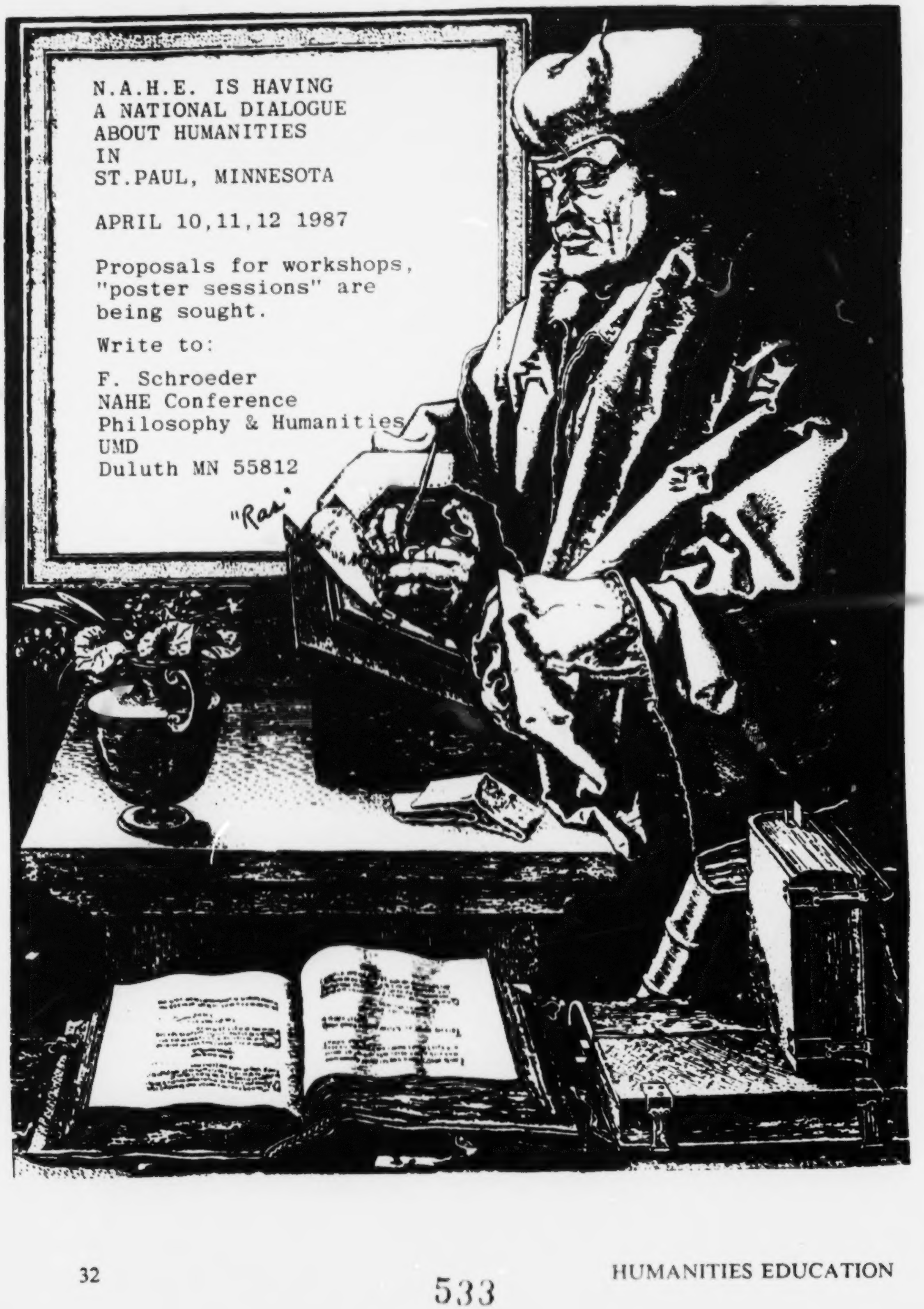

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Please join us for the opening of
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Growing Up In Nineteenth Century Alexandria
An exhibition about
nineteenth century young adults
researched and produced by
twentieth century young adults.

Sunday, June 16, 1985
Reception 6:00 p.m. to 8:00 p.m.
The Lyceum
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RSVP 838-4994

Adolescence is a period of growth often perceived as a very unsettling time. For this reason, museums have found it easier and less threatening to address other audiences. In addition, high school students have rotating schedules and numerous after-school activities that make it difficult for teachers both in schools and in museums to coordinate field trips and consistent museum activities. For example, one major Virginia high school offers over sixty extra-curricular activities. To reach the high school audience, museums must compete with work, sports, and clubs. Nevertheless, high school students can be involved in museums with particularly rewarding and innovative results.

The staff of the Lyceum Museum in Alexandria, VA. was strongly interested in working with the adolescents. **Rights of Passage: Growing up in Nineteenth Century Alexandria** was funded by the National Endowment for the Humanities Youth Projects Grant program in 1985 and designed to introduce high school students to local history and the principles and practices of museum work. By studying the lifestyles of their contemporaries of a hundred years ago, participating students would have a greater understanding of cultural values in the nineteenth century and the basic functions of a local history museum. It was believed that high school students would be more interested in learning about history be examining their adolescent counterparts in the nineteenth century.

Students would work with material culture, improve their skills in research, analytical and communication, and be exposed to the concepts of interpreting history. The program was designed to coincide with the academic school year, culminating in a spring exhibition. Under the guidance of museum staff and a local historian, participating students used primary source material to explore six themes in nineteenth century adolescent life: education, family life, recreation, and the Civil War and work from 1840 to 1900. All students were involved in the design and mounting of an exhibition.

The project started in October. Ken Turino, co-director of the project and assistant director of the Lyceum visited area schools and discussed the project with the Social Studies Coordinators and students. The project, which could not be used for classroom credit according to NEH guidelines, was presented as one which would offer practical experience to the students as well as a good deal of fun. Interested students had to apply with a written letter explaining their interest. Thirty-seven students from several public and private Northern Virginia schools were selected. (Over the nine months of the project only six students withdrew. This attests to the students' commitment and to the popularity of the program).

Students met weekly for two hours after school and were required to do additional research on their own. After introducing lecture-discussions on Alexandria history, research groups were founded. Students within each group completed an overview of their subject areas and began their investigation. A staff leader, including our local historian, the project directors and personnel from the Ft. Ward Museum and Historic Site, were assigned to assist the students with their research. Bibliographies for each group had been prepared and from these assignments were made.

The after school sessions were intentionally designed to involve students actively. The teenagers had been sitting in school all day and another two hours of lectures were not needed. One of the first programs took place at the Lloyd House, the library devoted to Alexandria history. A tour was arranged to introduce the materials which would be of most use for student research.

The concept and study of material culture was very new to these students and one that seemed to excite them. A favorite program was the "Lady in a Trunk" developed by Charles Mayo of the National Park Service. A trunk, containing correspondence, report cards, photographs and artifacts, all relating to a woman's life was examined by the students. Working in groups the students pieced this woman's life together. It was a fascinating program which dramatically demonstrated to the students just how much could be learned about someone's life by looking at documents and artifacts. Another popular program included a visit to the Alexandria Archaeology Museum where the Director, Pamela Cressey, had students look at the diverse materials a historical archaeologist examines in evaluating a site.

As the project progressed and research continued, the programs introduced students to museum practices and principles. These programs included visits to several museums. A workshop on the care and handling of artifacts was conducted by Julia Claypool, administrator of the Carlyle House. Ms. Claypool made a strong point to students on how important it is to follow curatorial practices when handling objects. In passing a coffee cup to a student, Ms. Claypool intentionally mishandled the cup which consequently shattered. The young man participant was shocked until she revealed that he had been "set up" to convey the importance of proper object care. Ruth Hohl, Lyceum Museum Exhibition Specialist, and co-director of the **Rites of Passage** project, presented workshops on exhibition design and label writing.

As work progressed, the students decided each group would have their own section in the exhibition. Since the Lyceum has no collection, students needed to borrow artifacts, photographs, and documents from the National Archives, Library of Congress, the Virginia State Archives, Arlington Historical Museum, Fairfax County Park Authority and the Lloyd House. After visits to these institutions, the artifacts were selected and rooms arranged.

A press release was then prepared by the students in a workshop conducted by Diane Bechtal of the Alexandria Tourist Council. Labels were submitted, edited, and resubmitted. The local historian was consulted on final label copy. As the exhibition plan was being drawn the Projects Directors made an effort to involve representatives from each of the groups in all decisions, such as choosing the frames, mats, photographs and documents.

With any project of this type there are bound to be problems. **"Rites of Passage"** was no exception. The Lyceum, which had closed for renovations, did not reopen as anticipated, delaying the **"Rites of Passage"** for one month. The timing was the worst possible for the students. This new opening, which could not be delayed further, came right in the middle of the all-important rites of passage of final exams, graduations and proms! Some momentum was lost due to these delays, some weeks we did not meet, others had small attendance. The students did rally at the end, working after school and on weekends to transport the loan objects, write condition reports, proof labels and move exhibition cases, paint and install the exhibition.

The exhibition **"Rites of Passage: Growing Up in 19th century Alexandria"** was divided into sections separated by a Victorian style border of wallpaper and painted one of two colors. Each group of students chose to show what life was like for adolescents during the period of study. The Education group chose to partially recreate an 1890's classroom complete with teacher and student desks, a blackboard and books. A wall of photographs and cases complemented the classroom.

Each group chose a quotation to set the tone for their section. The Work section began with the following: "In 1843 Smoot took me (aged 19) with him as clerk and doctor. I was rather taken aback at the latter, but he told me to learn how to use a spring lancet by practicing on the ribs of a cabbage leaf. I laid in a supply of salts, oil, No. 6 composition and while on the subject may say I was a very successful practitioner."

Alexandria, which was still basically rural in the late 19th century, offered many occupations for adolescents ranging from farm work to machinists. Other sections depicted Family Life with a recreated 1890's Christmas, Recreation with sports equipment, such as golf clubs, and the Civil War with military memorabilia.

The exhibition opened on June 16, 1985 and was extremely popular with the students, their families, teachers and classmates. The general public attended in large numbers and were impressed and enthusiastic about the students' work. The media was very interested in the project and coverage was widespread; several articles appeared in local and regional papers and newsletters. A number of students were interviewed for an article in the **Washington Post**. Alexandria's high school sent a video crew to the exhibition where students were interviewed. This video tape was broadcast for several weeks over the local cable network.

The project did not end with the exhibition. Many of the students made presentations on the project and their research at their schools. One young man made presentations to over 125 teachers and students. Evaluation had been on-going through weekly logs turned in by each of the students, although the practice of keeping a log was difficult for many of them. Nevertheless, this was a very useful tool allowing the staff to maintain progress and keep abreast of any difficulties. A graduate intern conducted an evaluation by interviewing each of the students. This was also very valuable in judging the success of the project.

To conclude, we believe that the **"Rites of Passage"** project is a good example of how historical societies and museums can work with high school students by offering a challenging experience designed to draw on and improve research and writing skills. The students gained a better understanding of adolescent life between 1840-1900 and of the function of a local museum. One student captured a general feeling of the project; when asked what he enjoyed most about **"Rites of Passage,"** he responded "What I liked most ... learning to do an entire exhibit from scratch from research to planning to laying out the exhibit."

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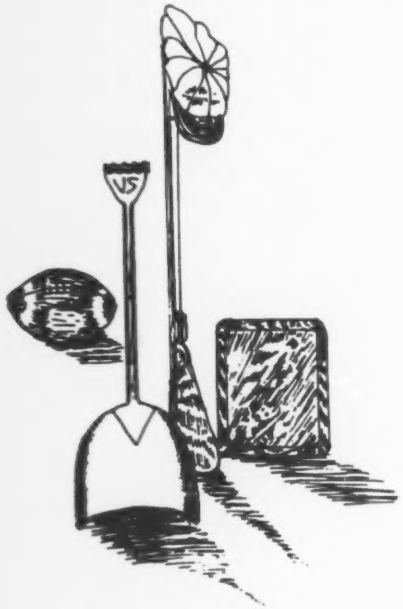
Rites of Passage



George M. O'Brien

Sports as Ritual

At times it must seem to all secondary school teachers and most college teachers that sports are the prime mission of their institutions and that subjects like humanities run a poor third in the minds of their students. Indeed, school athletics appear to be the very antithesis of serious thought and deeper human values. Viewed historically, however, profound connections with both religions and arts emerge. The common denominator is ritual: ritual space, ritual time, ritual behavior.

Though dictionaries tend to restrict the use of **rite** and **ritual** to formal prescribed religious ceremonial acts, there is historic as well as metaphoric propriety in applying the terms to the nearly cultic function sports have reassumed in modern life. As the ritual religious site in antiquity and later the medieval cathedral were central to earlier societies, so today the domed stadium or arena complex has become a focus for civic identity and life. In each era, the recurrent ritual activities performed at the site are carefully determined--by calendar calculated from the heavens for the ancients, by the liturgical year for medieval Christendom, and by the sporting cycle of seasons, playoffs, cups and games for the modern city. Of course, this is not to say that contemporary sport fulfills the same role as ritual in an earlier age; the attraction of simile, after all, is in the tension between identity and difference.

Puritanical minds of earlier times rejected sport, play and games out of hand as being, at best, childish frivolity or, at worst, profligate indulgence. It was not until the twentieth century that philosophers, historians, anthropologists, psychologists and sociologists could probe sport properly as a central experience in the life of both the individual and of society. A seminal contribution was made by the Dutch thinker Johan Huizinga, who studied the play element in culture because he had become convinced that civilization arises and unfolds in play. From the many examples of play among animals and little children, Huizinga concluded that play **precedes** culture and is not an outgrowth of human society. Consequently, attempts at explaining the origin and purpose of play fail because they derive from theories of human history and culture which are of later origin. The pleasure of play, for example, evades logical categorization and exists in its own right. There is an unresolved paradox in that human beings at play, while displaying animal energy and aptitude, strive to transcend human limits in the arena and on the playing field. It may be that in the very attempt at transcendence lies the ritual core of sport.

An ironic line by the French sport sociologist Roger Caillois illustrates the absence of human purpose and the work ethic in play. He quipped that play is an occasion of pure waste: waste of time, energy, ingenuity, skill. But then, as the modern liturgist Romano Guardini noted in regard to religious rites, we can say that sports are useless but **meaningful**. Play and its outgrowth, sport, antedate primitive society and the intervening centuries of economic systems such as feudalism and early capitalism which relegated play be adults to the realm of unbecoming wasteful behavior, if not sin.

Yet today's locales for play, like the two other ritual settings from antiquity on--the sanctuary and the theater--are places carefully set aside. Action there is free of mundane purpose and real item. The whole activity, controlled in its sacred space by rule and authority, assumes its own life and its own time as it progresses at its own pace to its unique conclusion. This is true of all three ritual places. The very exemption of sport from ordinary law suggests the ritual, yes, even the **sacred** role of the activity. Where else in civilized society but on the playing field or in the ring may one individual assault another without criminal proceedings? The recurrent scandals involving collegiate and professional athletics stem, in part, from the ritual exemption of sport from ordinary life. This is more than hero worship gone awry; there is a sense of sacrilege.

Viewing sport as ritual can help the modern rational skeptic understand the perceived excesses of sport in our society. "Ritual has been at most times and for most people, the most important thing in the world. From it have come music, dancing, painting and sculpture," states Lord Raglan, an expert on myths (133-4). "All these...were sacred long before they were secular, and the same applies to storytelling," which means for Raglan, myths. I would add sport to his list. Raglan is merely shifting the anthropological view of primitive and early societies in which work, play and religion were not rationally categorized but were all simply parts of the group's life. In other words, primitive peoples had no secular life since religious life included the total culture. Carl Diem, author of the most thorough history of world sport, follows this position when he claims that all physical exercises were originally cultic.

The variety of English vocabulary for physical exercises adds some insight as well as confusion. Physical **exercise** itself includes many activities seen as non-competitive--such as swimming, canoeing and jogging--which are at times structured as contests. **Play** implies freedom and unencumbered activity that is not basically contest but still may be controlled by implicit rules. How often do children complain that a mate is not playing fair or is spoiling the fun by not taking play seriously? A **game** can, of course, be a contest as in the Olympic Games but is often not competitive. An example of this would be leapfrog. Then there is **sport** itself which is defined as diversion, pastime, recreation and entertainment but is clearly understood today as contest whether amateur, scholastic or professional. Though individuals voluntarily participate in all these activities nowadays, still the diversions retain a curious seriousness and importance that is puzzling to the rationalist. As George Bernard Shaw noted: "Men trifle with their business and their politics, but they never trifle with their games." Children and adults may readily complain when a companion takes the game too seriously, but they are not tolerant of the spoilsport who ruins the game. Could what really is wrong be that the uncommitted player has introduced prosaic reality into the realm of ritual activity?

Play was originally not simply pastime or entertainment and, indeed, maybe is not so today. The hunting, warfare and mating ways developed in primitive societies for survival lived on later as ritual games and activities even after they may have lost their original importance for the group. The totemism of clan or family carried over to ritual sport in deciding teams and in identifying groups or individuals by attributing to them animal names and qualities. This aspect of sport has certainly continued on through the heraldry of medieval jousting to the names of modern teams such as Hawks or Cougars and even to individual athletes being called Bull, Bear, Mad-Dog or such deliberate distortions of the tradition as the playful coinage, Refrigerator. The use of animal names in team nomenclature and personal epithets plus the custom of team mascots keep sport in touch with its ritual origins. Other names even celebrate ancient associations: Trojans, Spartans, Vikings. This is quite in contrast to the rationalist tendency in modern times to create similes from recent inventions. Not long ago, for example, children were taught nutrition by comparing food to fuel, and their bodies to machines. Most recently human thought and behavior have been increasingly reduced to terminology appropriated from electronic computing--interface, burnout, digital, word processing. In its **hubris** modern imagination seems quite impoverished when compared to the verbal imagery of simpler days. If sport does nothing else, it maintains mythic totemism in our day. Modern athletics also continue the tradition of clan or family by fostering local, civic or state pride of identity with a given team. The national anthem was first played regularly at games during the patriotic days of World War II, but now no major sporting event would be complete without "The Star Spangled Banner." Today most citizens know no occasions other than athletic events where the rites of patriotism are performed with flag and anthem. With the certainty of the "Amen" at the end of prayer, the ritual of sport begets the rites of clan, and of nation.

Sport is at times atavistic in recreating ancient work as modern play. In this regard it is **a rite of recall** just as formal holidays honor specific historic events. The sociologist Gregory Stone noted that an important function of play was the recreation and maintenance of obsolete work forms. Unwritten history thus becomes living reality for people living in a very different era. Obsolete work activities such as archery, canoeing, camping, fishing, hunting, horseback riding, hurling the javelin, wrestling and even running persist in society today as play and formalized sport. Play here is not used as a synonym for simple frivolity or unstructured leisure activity. For example, wrestling as play rather than warfare or defense has often been a very serious endeavor indeed. It has been a formal rite prescribed for special occasions such as the funeral games described in the **Iliad**, or the harvest festivals of ancient Japan, or an activity required of bachelors prior to mating dances among the people of Kau up to our own day.

In classical Greece athletics clearly became recognizable as sport. To what extent they were ritual in a strict sense remains hotly debated since Greek athletics were diverse and complex. This befits a culture which developed over 1500 years of recorded history and spread outward from a small homeland sung in epic by Homer, to the Hellenic world prospering on three continents following the conquests of Alexander. In later days both Romans and Greeks traced their games to mythic, often conflicting, beginnings. Some experts point out that even the Homeric narratives of funeral games betray love of contest and pure impromptu sport rather than serious ritual activity. The original funeral games, it is argued, were simply a device for distributing the possessions of a dead leader among his noble followers. Opposing scholars document over thirty panhellenic festivals, or games traced back to funeral rites in honor of mythic heroes including the Olympics in honor of Pelops and an equal number of funeral games held to honor historic personages including those who died at Marathon and several games called by Alexander who declared them a legitimate claim of the dead. For the ritual purist, it must be noted that the origin of some Greek games is thought to be prehistoric human sacrifice. In any case, the debate is perhaps misfocused. The Greeks, conservative by nature and free of modern distinctions between work, play and religion, did establish canons for their sports festivals which manifest many similarities to recognized ritual rubric.

On the other hand, it was the Greeks who first secularized sport, as might be expected of a rational people who placed so much importance on the arts and games. Training techniques, coaching and practice became the norm. Physical education curricula for youths were developed and advocated by philosophers. The gymnasium and palaestra, both schools for the formal education of young people, were places where adults as well could exercise, relax and conduct business much as in the modern health spa or country club. Unfortunately, the seamy side of sport developed also in Greece. Professionalism became so widespread that eventually most contests were won by fulltime athletes. Cities vied for their services and bribed them into representing them at the games. The degeneration of sport by Roman times is well known. It was the satirist Juvenal who first uttered the phrase "mens sana in corpore sana" while watching a young Roman athlete perform, but he prefaced his words: "It is to be hoped that there is a sound mind in that sound body." From this period on it is difficult to see civic ritual as living values in the late classical era of professional games and circus spectacle.

Early Christians had good reason to shun all athletics since they as outsiders and victims knew only too well the degenerate gladiatorial contests of Rome. Among the early church fathers, Augustine wrote from personal experience when he warned that violent spectator sports could become a debasing, consuming passion. For centuries religious teaching rejected the flesh, the body, as one of the three sources of sin. Christendom had little room for organized sport or bodily exercise. And yet there is much evidence of popular sport in feudal Europe. Not only did incessant warfare require men skilled in martial exercises such as wrestling and archery, but frequent folk festivals gave rise naturally to sporting competition. Figures from illuminated manuscripts, carvings and stained-glass as well as manuscripts with repeated clerical injunctions against games, betting and dancing all document the continuation of impromptu play, if not ritual sport, among the peasants when [illegible] for [illegible] and holy days in medieval times. Beyond the apparent spontaneity of such games, [illegible] be cultic

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tradition at work as well. In Britain and France early ball games and wrestling tournaments are tied to ancient seasonal rites which later became interwoven with celebrations during the liturgical year. For example, wrestling tournaments were held in London on the feasts of St. James, St. Bartholomew and, surprisingly, Good Friday. The early football matches of Merry Old England were loosely structured, rowdy annual folk contests between rival towns or groups including even monks. Dating back to pagan rites of spring, they became games associated in the middle ages with specific seasons, especially Shrove and Eastertide. While they were highly ritualized in that individuals did not freely choose to partake in what was socially expected behavior, these proto football games were, as the sport sociologist Eric Denning notes, more spontaneous and far less sombre and pre-planned than modern rituals and ceremonies tend to be. For present purposes, their ritual origin and annual celebration are significant.

Scholars rightfully differentiate between early ritual folk games and the regulated athletic contests of today. Yet much about modern sport still suggests the cultic and the ritualistic. While our games are no longer simply an integral part of the seamless flow of social life, they still remain activities set apart from ordinary space and time. There is paradox in that today, when machines have lifted us to accomplishments which in earlier times would have been mythic feats of speed or prowess, we still seek transcendence in the agony of athletic rite. In the age of mathematical science and technology, we take the tools of statistics and records. The ancients, after all, never did concern themselves with who ran the fastest race ever; the very concept of **record** is a late nineteenth century idea. Today record is nearly synonymous with sports. The serious preoccupation in athletics with statistics and recordkeeping can be seen not as a break with the games of former times but rather as a modern attempt to give special status, ritual sanction to sport in our day.

Myths surround the origin of modern sports, as they did those of the ancients. The secular canonization of Abner Doubleday for his reputed creation of baseball is probably the most interesting example of a young nation intent on defining its distinctive native virtues through sport. The saccharin piety and solemn ceremonies surrounding the bogus modern Olympics are but another example of the desire for rites of transcendence and unity, for something still sacred in today's world, and when television discovered Aaron Copland's **Fanfare for the Common Man**, the ceremony became complete. For both fans and athletes, sports creates a momentary unity that may signify nothing beyond the activity itself. Nevertheless, the lives of the participants become transformed for the moment through the donning of uniforms; spectators, too, are transformed as they rally to the symbolic colors and cheers of their team. The action, unlike religious ritual, may no longer have significance beyond the game itself. Still a player or a fan is often sustained in humdrum reality by the rites that were performed on the playing field. In a secular age, sport is for many their sole experience of transcendent unity and even of religious ecstasy.

Humanists are properly concerned about a society that favors athletes over artists, a society that seems perilously close to the excesses of the Roman gladiatorial arena. Yet we should not be binded to what philosophers, historians, anthropologists and sociologists have to tell us about ourselves when they probe sport and ritual.

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Ritual and Remembrance in Minnesota Folk Celebrations

In George R. Stewart's apocalyptic novel, **Earth Abides** (1948), we are confronted with abrupt and dramatic changes wrought by a mysterious virus which leaves only small clusters of survivors in various spots throughout the world. Stewart's characters live in Berkeley, California, and they experience, among other things, a new sense of time --how they spend their days, new attitudes about deadlines, and an emerging tradition about marking the passage of time. The old holidays, by and large, lose their meaning. July 4th, Thanksgiving, and even Christmas go unobserved because the initial survivors are deprived of their crucial social contexts. New-born members of these tribes retain little connection to "the old ways," but for certain reasons they attach special importance to some holidays --Groundhog Day, the Solstices, Hallowe'en-- and to newly-conceived holidays based upon recent and memorable events their lives.

This pattern shows us the basic function and meaning of holidays. Humans need to "number their days," however their culture and powers of remembering allow. In so doing, we remark the processes of life: work and play, death and rebirth, and the contemplation of the past or the future. Further, we learn, holidays that lack significant symbolic meanings and roots in the memories of the celebrants soon wither and fade. A modern example is Jackson Day, January 8, a popular national holiday in 1836 but today observed only in New Orleans, the site of the hero's successful defense of that city in 1815.

In a recent survey of Minnesota's traditional arts and culture, I came across evidence of folk celebrations much like those in **Earth Abides**. One should not suppose, however, that these are new holidays created out of the shambles of an old civilization. Indeed, they are very old celebrations with ancient origins. However, they are not "official" holidays, listed on nationally distributed calendars or printed in the list of legal school closings at district offices. More important to the folklorist who studies them, these celebrations demonstrate how ordinary people follow traditions in marking days or seasons, putting their own stamp on dates and events which are unique to their communities or are widely recognized parts of mainstream American life. For the educator, understanding of the process of holidays at the grass roots level reveals the values of the community and the image it has fashioned for itself over time. Too, it allows one to achieve some perspective of our propensity for nationally coordinated celebrations which serve more to extend the weekend and reduce administrative accounting than to note with feeling an event of historical or spiritual significance. Finally, it demonstrates how folk communities maintain public expression and negotiate this expression with local "official" institutions within the bounds of what is deemed "appropriate" or functional by those two social bodies.

A good example from Minnesota is the "shivaree" (charivari), the good-natured mocking of a newly-wedded couple through rowdy songs, pranks, and often the kidnapping and abrupt abandonment of the bride and groom in some distant corner of the county. Minnesotans in their early sixties distinctly remember this custom and many experienced it first-hand. Though modern weddings in small rural communities are very different today from those of the 1930s and 1940s, pranksters survive and newlyweds must beware. One couple in west-central Minnesota recently left their ceremony and reception, expecting to spend a peaceful week in the rustic setting of the family farm. When they arrived, they found the yard and outbuildings adorned in a garish manner: scarecrow-like figures, some in lewd positions, perched on shed roofs; an old bicycle welded to a twenty-five foot pole which was set in concrete in the ground; a tangle of coathangers encircled the house; the front door was nailed shut; and a local sculptor had created a "tree" of tractor parts and planted it in the middle of the driveway! Wedding pranks have a long pedigree and one need look no further than folktales and rhymes to connect the practice of tying old shoes to a couple's car and the venerable, "Cock-a-doodle doo, my dame has lost her shoe..." with the sexual symbols which pervade the time of a marriage ceremony.

The ancient celebration of May Day is yet another example. On this day in Moscow, Paris and San Francisco, workers organizations take to the streets with time-honored slogans. In Minneapolis and elsewhere, peace marches bring together families, church congregations, politicians and civic organizations. The Heart of the Beast Puppet Theater dramatizes a story of current issue and a local department store holds a giant sale.

Meanwhile, young rural Minnesotans carry on a long-remembered and gentle May Day tradition of honoring their friends. Elders at a recent county historical society meeting recalled that when they were young, they gathered fresh wild flowers in a basket and hung them on a friend's doorknob, rang the bell and ran to hide nearby. When the youngster answered the door and found the basket, she was obliged to find the donor. Some testify that if the donor was a boy, he deserved a kiss. In any event, the recipient then joined her friend and they went off, gathering more flowers, ringing more doorbells, and accumulating a large hoard of May Day celebrants.

Following the Second World War, schools began to support the observance, allowing time for children to construct baskets of paper. Soon after, candy replaced flowers (perhaps because vacant lots where wild flowers grew had been "developed"), and young folks ventured forth with numerous prepared baskets on their arms to observe May Day as their grandparents had years before, but now with community approval and "official" sanction. Here was a true folk holiday, observed according to local tradition while, elsewhere on the same day, issues of national and international moment are celebrated in a far different manner. One cannot help but observe that some small part of its meaning is lost in the transition from a spontaneous folk expression to an item on the school's community projects agenda.

Of all folk celebrations, one of the most ancient and complex is Christmas mumming. It is essentially a house visitation in mask and costume during the holiday season, with the ostensible purpose of "fooling" neighbors and townsfolk, making them guess the visitors' identity and demanding refreshments. The practice has origins in Western and Eastern Europe, Great Britain, Scandinavia and Turkey and can be found today in Equador, Ireland and Newfoundland in various forms and with many different meanings, interpretations and functions. Tolstoy mentions it in **War and Peace** and Thomas Hardy recounts the cheerful mumming performances in **The Return of the Native**. An ethnographic study of mumming in Newfoundland's outports is thoroughly described in Herbert Halpert and G. M. Story's **Christmas Mumming in Newfoundland: Essays in Anthropology, Folklore and History** (1969).

To modern Americans, mumming resembles Hallowe'en, and the attempts to create grotesque costumes and masks evolved from an old practice of imitating spirits who could threaten the populace at the end of the harvest season unless properly rewarded with a portion of the yield. Eventually, these holidays took on religious meanings. In Minnesota, there is evidence of mumming in Polish communities where it was referred to simply as "koza," or "the goat." In the Czech-American communities near New Prague, Minnesota, the practice was referred to as the visitation of a hideously masked and padded St. Nicholas who was usually accompanied by two others: "Black Peter" and "The Jew." This trio, as in the Polish version, visited parish homes and demanded that children perform in front of the gathered family, reciting prayers or catechism verses. Shy or uncompliant children were chased and taunted by the masked figures, but able performers received gifts and praise from these threatening visitors while parents looked on and older siblings, who had recently outgrown the experience, smirked, yet participated in the ritual.

With the modernization of church life in the latter half of the twentieth century and a simultaneous trend toward standardization of lifestyles at the cost of ethnic distinction, practices such as these dwindled or became diluted. Public pressure was brought to bear on youths who too much enjoyed being the "koza" or "St. Nicholas" or had become rowdy or overly presumptuous in their licentious behavior.

It is therefore with some surprise that one discovers the practice of **Julebukking** in Minnesota rural communities which have predominantly Norwegian-American populations. As with the Polish-American example and examples in many parts of Europe, Norwegian-American mumming focuses upon the goat (buk) as a nominal figure in the exercise, though now any costume whatsoever serves as proper disguise. In fact, the contemporary Julebukking costume usually achieves a sense of the grotesque through padding, distorted features and, most important, role reversals. Women attempt to appear manly while men may dress as women --all to disguise their true identity to neighbors who otherwise could easily guess who is behind the mask. By contrast, Swedish-Americans in Minnesota have retained the word "Julbock" in their holiday vocabulary but, for them, it refers to a straw goat which is placed in a prominent place in the home during the Christmas season as an Old World symbol of marking the season; masked visitations or "mumming" has never been practiced by this ethnic group.

While the celebration has strong currency in Minnesota, little has been done to investigate its history in this country. A photo in the archive of the Minnesota Historical Society shows two young men dressed for Julebukking in Madison, Minnesota, 1908. The practice, at that time, was well-established in the community and apparently important enough to make a local photographer document the costumes. A retired Norwegian-American farmer in Lyle, MN, recalls going out "Christmas Fooling," a synonym for the practice, in the 1920s and 1930s in sleighs. Individuals and families went off together, gathering others from the households they visited, putting together costumes spontaneously, and having a good time. He remembers that visitors loved the ritual of making people guess their identity and then demanding refreshments --sweet breads, home-made grape wine or whatever was at hand for the holidays. Another man from southern Minnesota recalls that they always wore loud colors and women dressed in overalls, which was very rare at that time. Among some Julebukkers were musicians who carried their instruments to play and enliven the party. Groups usually numbered from ten to twenty. Sixty years ago alcohol was less acceptable among "proper" people, and one usually looked forward to "treats" from things prepared for the holidays. Many also recall that the practice faded from popularity in the late 1930s and during the Second World War. For reasons as yet unknown, it was revived in the 1970s.

A typical modern experience in Julebukking can be described by giving an account in which I participated in December 1985 in Spring Grove, MN, supplemented with research carried on from 1984 through 1986. I was one of three "outsiders," individuals interested in documenting and understanding the event from an academic point of view. We gathered at the home of a well-known veterinarian, a relative newcomer who, together with his wife, had achieved a significant place in the community. Their popularity in the area was achieved not only through their work but through their understanding and acceptance of local practices, Julebukking being one. We were joined by a local farmer and his two teenaged daughters and as soon as all were properly disguised, we departed in cars for the first visit.

In small rural communities, people easily recognize everyone else's cars, so in approaching the farm yard, we turned off car lights and parked some distance from the house to improve our chances of deception. We crept up to the house, knocked and scratched on windows, and we could tell by the occupants' expressions as we attempted to appear monsterlike that they were surprised, yet they were also pleased to be included in this year's round of visitations.

We stomped heavily onto the porch and, with appropriate groans and giggles, banged the door knocker. The door was opened by the expectant farmer and we strode in as if we owned the place, beginning the typical licentious behavior of Julebukkers by **not** removing overshoes and **not** ceremoniously wiping our feet as local custom always requires in other circumstances. Crowding into the parlour, we stood in a circle, gesturing silently in what we hoped was a grotesque manner, awaiting the hosts to begin the ritual guessing-game.

Guessing the Julebukkers' identity is fun and challenging. The host always attempts to trick a visitor into revealing identity through some characteristic mannerism-- a way of standing or walking, a voice inflection, hands, or body shape. Julebukkers, traditionally, remain still, alter their way of standing by hunching over or standing on one foot, dress with a great deal of padding (such as oranges for breasts or pillows around the waist), and remain silent except for disguised sounds. Men tend to respond to questions with a high-pitched "no"; women often reply to the hosts' questions with a shake of the head. Mummers in Newfoundland typically respond by talking only during a sharp intake of breath, but this in not the practice in Minnesota.

Inevitably, some or all of the masked visitors are identified. (On this particular evening, we three outsiders were never known and we had to unmask and be introduced --a completely unique turn of events in the ritual). We were then offered refreshments from the holiday store-- fruitcake, soft drinks, brandy, and Norwegian traditional pastries such as **fatigman** and rosettes. Then, after some brief conversation, we outlined the names of the households on our itinerary and urged the hosts to join us. Often they did, scurrying to closets and trunks for something to disguise their identity. One retired farmer in his 80s merely cut holes in a brown grocery bag and put it over his head, a poor deception because he continued to walk with his easily-recognized cane. A young Lutheran minister, known for his conservative nature and lean frame, padded his body and acted so outrageously that he was never named during the guessing ritual.

At the end of the evening, there were seventeen in our party and we had visited seven homes. We had consumed champagne, fruit juice, and port wine; we had nibbled on turkey and ham sandwiches, nuts, candies, potato chips, Norwegian holiday pastries and Ritz crackers with cheese. We returned to the home of the veterinarian and sat down to a midnight supper where we were able to question our companions about the history and patterns of Christmas mumming in that locale. What we learned was most interesting.

First, the practice of Julebukking is not known as "mumming" and is commonly referred to as "fooling." As in many other "folk" practices, participants are unaware of its historic origins and the fact that the practice is carried on in other parts of the world in basically similar forms. When we asked how long people had "gone Julebukking" in the locale, our friends' answers revealed that their history of the practice was learned from the oldest participant they knew. Julebukking remained, then, as a folk custom whose characteristics, rules and antecedents depended upon oral tradition. As such, these elements are open to constant change and interpretation as succeeding generations extend the folk custom during their socially active years. Most important, no person interviewed knew of any time or place in which Julebukking had been organized by an institution or received any "official" community approbation.

Second, since everyone who is part of the community is familiar with the pattern of behavior, no explanations are ever necessary. From this, we learn two things. First, in order to appear part of the community, one must know what Julebukking is and accept it, preferably as a participant, but minimally as a potential host, if called upon. Thus, the holiday practice serves as an initiation rite for newcomers and an outward sign of community membership. Second, julebukking can serve as a subtle form of social control or as an avenue for unexpressed social hostility. In small, tightly-knit rural communities arguments and feuds are socially dysfunctional. Individuals who did not appear to accept the good-natured behavior of the Christmas Fools may be set aside as marginal in status. Others who have achieved an unfortunate degree of ill will (such as an unfair school teacher), will be omitted from Christmas visits or, if visited, will receive unmerciful treatment at the hands of the Fools.

Third, while Julebukking ostensibly is a form of harmless entertainment and is socially approved for the holiday season, it allows the participants to behave in a manner commonly known as "role-reversals"-- a pattern typical for mumming throughout the world. Stalking into a home in winter without removing overshoes is but one sign of what is allowed, but it is a strong sign in the tidy Norwegian-American hones of Minnesota. But a male Julebukker may put his arms around a hostess or even sit on her lap and the gestures are interpreted as inoffensive and within the bounds of "proper behavior for Fools." Shy persons may therefore act assertively or in an overly-familiar way in order to disguise their identity. Julebukking also may bring together individuals of varying age and social status in a way that is not expected at other times of the year. Our group consisted of men and women whose ages ranged from 16 to 80. In addition to our hosts who were professional people, there were two farmers, a gas station attendant, a beautician, and several teenagers. Despite their dissimilar backgrounds, all had something to say about Julebukking-- how it works, why it continues, and the stories that are connected with it.

Finally, Julebukking in Minnesota has experienced periodic lapses in popularity. From time to time, there have occurred public sanctions against the practice, supposedly stemming from the unintended suffering of uninitiated individuals at the hands of Christmas Fools. The problem is not without historical antedendents. According to Halpert, mumming in Philadelphia was banned in 1808 until the development of the more formal and orderly Mummers' Parade in the late nineteenth century. New Orleans's Mardi Gras suffered similarly in 1806 but was reinstated in 1827. Halpert remarks that

> The point to be noted is that when mumming (i.e. disguising) was legalized once again in Philadelphia and New Orleans, it reappeared in the guise of formal parades-- this time under the sponsorship of particular societies which could be held accountable for the behavior of the mummers. Indeed, it was pressure from these societies and organizations which led to the repeal of prohibitions.... What this shows clearly in each case is that the violence and disrespect for authority concommitant to the reversal of roles common to masking by the "lower orders," whether at Carnival or Christmas seasons, disturbed the dominant, well-to-do middle class, who succeeded in having masking officially banned; that the deep-seated custom in certain areas of expression through disguises and parades was so strong that it found vent in a compromise through which organized societies accepted responsibility for

> the behavior of their members. Today, we have the phenomenon whereby an originally spontaneous folk tradition is present in Trinidad, Philadelphia and New Orleans on civic sufferance, and subject to civic censorship. A recent example of such civic censorship is that the universal phenomenon of mummers blackening their faces was banned in Philadelphia in 1963 for fear of the sensitive color issues.
>
> Halpert and Story, pp. 54-55

Julebukking, the Minnesota version of Christmas mumming, was apparently brought here by Norwegian immigrants in the nineteenth century. Their settlement in various areas of southern Minnesota where farmland is rich and their traditional grain and dairy practices could be continued is well-documented in **They Chose Minnesota**. It was here that, in some manner, Julebukking was continued in its American form. However, Norwegians were not the sole occupants of this land. Yankees, mainly of English descent, had also settled these towns and, holding the outlook, if not the privileges of the "first families," they sometimes looked upon the customs of their immigrant neighbors with sharp disdain.

In Spring Grove, MN, a town now dominated by Norwegian heritage, to judge from outward appearances, the beneficent view of Christmas Fooling has not always prevailed. Apparently, the role-inversion characteristic of the hideously masked revelers and, more important, their unannounced appearance late at night, gave rise to a host of legends which still are told and retold among persons of all ages. And, as oral tradition is often corroborated by historical record, the following article is relevant. It seems to have originated from the hamlet of Newhouse, once located about five miles west of Spring Grove, and appeared in that town's newspaper, the Spring Grove **Herald**, 11 January 1894:

> **STOP IT**
>
> During the holiday season, it is a common custom among our young sports to put on false face and all the outlandish toggery to be had and make the rounds of the village --and sometimes a part of the country-- during the evening hours, calling at residences and other places of habitation, regardless of the wishes or condition of the inmates. This they call "Jule buk" or perhaps more appropriate, "Christmas Fools." On last Friday evening, some of these characters called at the residence of station agent D.R. Moore and they may be very thankful if they escape the penalty of their folly. As Mr. and Mrs. Moore were expecting friends that evening, Mrs. Moore answered the knock at the door and was so horrified and frightened at the unexpected sight of hideous faces that she was only able to give one scream and was instantly overcome with nervous prostration. She was so badly frightened that a physician had to be called. As a rule, these parties are composed of good boys-- and we are sorry to say sometimes girls-- who start out for an evening of innocent fun and amusement, little thinking of the possible injury their thoughtlessness may inflict upon others to say nothing of the

risk they are taking themselves.

The article goes on to describe the "sad experience" of two such parties from the neighboring state of Iowa (only a few miles away) who, visited local households. In one instance, three Julebukkers entered a home unannounced where a mother was holding her eight year old daughter who was "sick with fever."

> The little girl was so badly frightened that she went into spasms and before a doctor could be secured, she was a corpse.

The young men, according to the article, were convicted of manslaughter and sentenced to the penitentiary. In another instance, two Julebukkers visited the home of one fellow's uncle. Unfortunately, the uncle had only recently been warned that burglars were aboard and when the young men in masks appeared

> He grabbed his gun and shot them both. Don't do it any more. It is not only silly and dangerous, but a direct violation of the law.

There are two main points of interest here. First, the editor and possibly the author of the article was Frank Bartholomew, suspected of being a Yankee or, at least, "of English descent." He and all of the invaded parties, except the gun-toting uncle, are non-Norwegians, conveying in an understated manner that the offenders are from the immigrant population, or the "lower order," to use Halpert's quote. In this manner, the difference in social image between early and later settlers is reinforced and perpetuated through appeals for conformity to norms established by the Yankees and conveyed by the newspaper whose editor is also a Yankee.

Second, the editorial mirrors oral tradition among Norwegian-Americans in their respective Minnesota communities today. Colorful legends and anecdotes of more contemporary incidents abound. Teenaged 4-H members, already veteran Julebukkers, recount tales of near-tragedy among other teenagers, though never themselves. Older Minnesotans, too, claim to know of households upset by this irreverent behavior, of bloody noses, and shotguns discharged in the night to drive off Christmas Fools mistaken for thieves.

What is absolutely clear in these examples from oral tradition is that the practice of Julebukking is not condemned, as it was in the article in the Spring Grove **Herald** of 1894. In fact, the manner of telling the stories, including individual comments by the raconteurs, pointedly sanction this behavior. The tales are told to indicate risk, boldness, high spirits and the colorfulness of life in that community. In all examples, specific names, places and dates are usually vague, confused or simply unknown.

And this leads us to question the authenticity of the article's complaints. Could it possibly be that the editor responded to local prejudice about Norwegian farm folks and the folklore about Julebukking? How is it that the story line and motifs of both the article and local legend about Julebukking are so similar and so stable? And, finally, what is the law that the Julebukkers violated? We might possibly learn that what was broken was, in reality, a social norm, one established by a segment of the social strata without visible or declared roots in that folk tradition and therefore outside its understanding.

Julebukking is not indigenous to Minnesota. It is also found in Iowa, North Dakota, Wisconsin and very possibly elsewhere in the Midwest wherever Norwegians have settled. What is known of its antecedents in Christmas mumming generally among Old World cultures is vast and complex. And within this complex of ritual and celebration are a multitude of functions and symbolic meanings which vary from place to place and from one era to another. The first records of mumming, dating from 1515, cite the Byzantine Court and the Christmas processions of the Varangian guard around the year 950. Nineteenth century sources show that Julebukking in its older forms, was celebrated after New Years, during that time when early Scandinavians celebrated the season through January 13, St. Knute's Day and coinciding, in the sixteenth century, with the celebration of the end of the beer brewing season.

How the celebrations of Julebuks and the rich and revealing matrix of history and patterned behavior was overlooked in the exhaustive historical studies of Minnesota is unclear. Perhaps we are too intent upon the past and ignore what is close at hand. What teachers may now do is recognize the usefulness of the techniques employed by folklorists and anthropologists as they examine contemporary behavior in their search for larger truths.

Educators who would know a community's roots and values should not rely solely upon the memories of community authorities or the Cliomania of local historical societies and genealogists. Instead, they should recognize that expressions of identity are an ongoing and constantly negotiated process. One cannot but hope that Julebukking will not fall prey to well-intentioned community organizers but will continue as a complex social phenomenon, at once of, by, and for the people.

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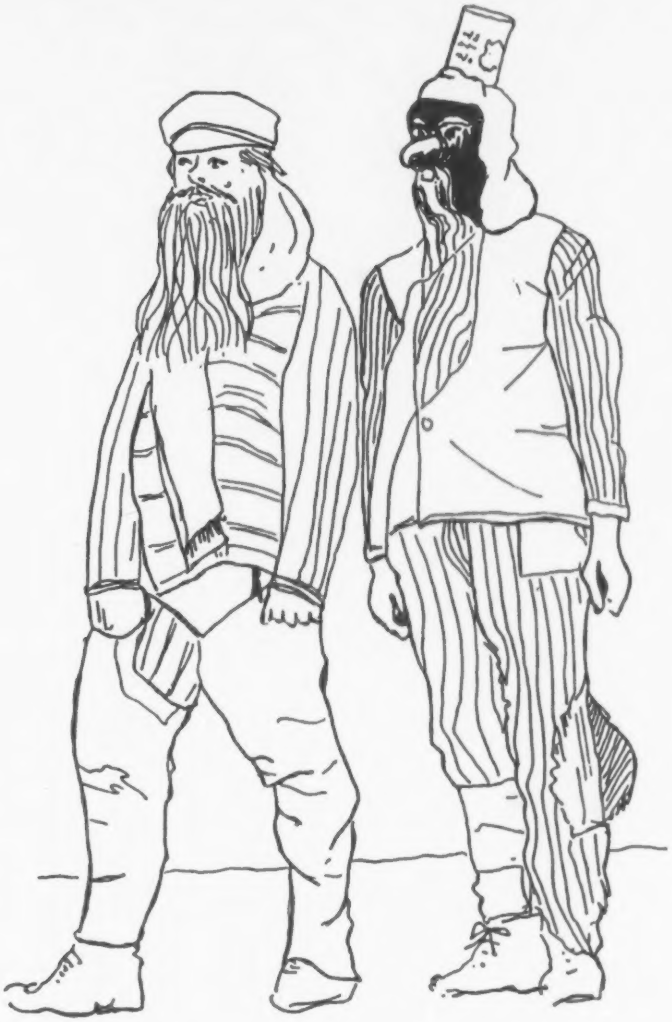


Julebukkers
Madison, MN
1908
M.H.S. photo.

Line drawing from photo
by author.

HUMANITIES EDUCATION CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

Tad Park

Five Ritual Objects

EDITORIAL FOREWORD:

The five slides that Tad Park selected represent a rich variety of ritual objects, or more precisely, objects that relate to ritual behaviors. The Delacroix painting of the **Fanatics of Tangier** and the Katsikodi elkhide painting of a Sun Dance of the Shoshoni, for example, depict rituals rather than serving as ritual paraphernalia themselves. The Bakongo nail figure, on the other hand, is studded with nails, blades and screws that record in a very material sense the dynamic social and spiritual function of the woodcarving, while the medieval Limoges sculpture and the classical Greek krater have double functions. As ritual objects, the sculpture served as an altarpiece and the krater as a vessel for symposia, but the former also depicts a funerary ritual of anointment while the latter depicts Dionysiac ceremonies. This variety of types and functions, not to mention the ethnic, geographical and historical sweep of the objects will suggest many possible teaching strategies. Tad Park's commentary on each of the slides will assist readers to observe and interpret details from several perspectives: ritual function, cultural context, historical style and formal design.

Most humanities teachers are unlikely to find a practical and relevant classroom use for all five slides, but a few words about possible connections may be suggestive. There are three or four methods of integrating slides (or objects) such as these into courses. The most common connection is to use the slide as an illustration in the context of **cultural history**. Thus the krater might connect with a classical history course, or with Plato's **Symposium**, or with Euripides' **Bacchae**. The Limoges sculpture is particularly relevant to medieval studies in styles of art and architecture, lying in a middle ground between the frequently reproduced illustrations of purely Romanesque and purely high Gothic. The elkhide and the nail figure similarly could enhance and illuminate courses on American Indian or traditional African cultures.

A second kind of pedagogical connection is cross-cultural, which includes comparisons with entirely different cultures as well as comparisons across time with fairly similar societies. The medieval sculpture, for example, relates to funerary rituals and death rites of passage--behaviors that are universally human and widely varied from Hindu suttees to Irish wakes to Forest Lawn's eternal Muzak, while the nail-figure relates to means of validating contracts with cross-cultural cognates ranging from simple handshakes to a novice taking the veil.

A third kind of connection is to relate one art form to others, each of which can help to increase the understanding of the others. The Bakongo figure is in itself a static museum piece, but used in connection with such books as Camara Laye's autobiographical **The Dark Child** or Elechi Amadi's novel **The Dark Ponds**, students can gain insight into cultures in which ancestor-figures are invested with spiritual power and where rites serve to interanimate individual persons, their living communities, their ancestral families and nature. Such literary cognates abound for each of the slides, but also each suggests connections with music, dance and theater. Attendance at a Roman Catholic High Mass, for example, could do much toward helping students to see the Limoges with feelings of reverence as well as with the eyes of an art historian.

A fourth (though closely related) kind of connection is to use the objects to explore abstract themes without particular emphasis on learning about other cultures, about history, or about art qua art. **Ecstasy** is one such theme. The Delacroix, the Shoshoni and the Attic paintings all depicit ecstatic rites of self-transcendence. Each and all of these can spur contemplation of the human needs for escape from individuality, from reality into unity with the cosmos and higher realities.

Attributed to the Methyse Painter
Greek, Attic, 5th Century B.C.

Red-figure Volute Krater, 455-450 B.C.
Slip-gazed earthenware

Gift of Mr. and Mrs. Donald C. Dayton 83.80

In ancient Greece, the production of painted ceramic vessels reached its apogee in Athenian workshops of the sixth and fifth centuries B.C. From this period comes this red-figure krater attributed to the Methyse Painter. The krater, which is characterized by a large, round body and a wide mouth, was used to mix wine with water and as such was often the centerpiece at lively drinking parties (**symposia**). Appropriately, the krater in the Minneapolis Institute of Art's collection is painted with scenes of Dionysian revelry.

The museum's vase is of the specific type called a volute krater. The ancient name of this type is unknown, but scholars have seen in the spiralling handles that distinguish it from other kraters an echo of the scroll-like ornaments (volutes) of Ionic capitals. The shape is relatively uncommon, though not rare, accounting for only a small percentage of the many thousands of known Attic vases. Produced over three centuries, the volute krater remained essentially unchanged in its basic components: flanged handles rising from cylindrical arches on the shoulder to spiral atop the rim; a steep shoulder and wide neck; the mouth divided into two or more zones, evoking an ensemble of cornice and frieze. While early examples were nearly as wide as they were tall, the Minneapolis krater, dating from the canonical Early Classical period, is more slender, nearly half again as tall as it is wide, with a correspondingly narrower mouth.

The vase is decorated with a scene common to kraters of all periods: Dionysus amid his entourage of satyrs and maenads. Unlike other depictions, however, where the woozy wine god leans heavily on his attendants, here Dionysus strides forth unassisted, turning back for a drink from a two-handled vessel. A head taller than his followers, the god wears a full-length linen **chiton** and over his shoulder a **himation**. Long, corkscrew tresses fall across the pleated garments, and a crown of ivy mirrors the leafy fennel stalk or **thyrsos** in his hand. Before him, a satyr brandishing a lyre wheels about to touch his master's arm. His goggle-eyed expression, which suggests that he is too drunk to play his instrument, is rendered in a fore-shortened three-quarter view, a convention rare before the mid-fifth century. The source of the satyr's inebriation is in the wineskin flung about by the **chiton**-clad maenad at the right, who kicks up her heels in ecstatic dance. She wears an ivy wreath and has her hair tied at the back of her neck, secured by a white fillet. A similar coiffure is affected by the maenad at left, who with one hand holds a **thyrsos** and with the other clutches the leg of a little satyr-boy riding on her shoulder. The fawnskin she wears over her would be the remnant of some nocturnal hunt, when she and her sisters coursed through the hills in a bacchic frenzy, tearing to pieces any creature that crossed their path. A second satyr, lithe yet muscular, follows the maenad at the end of the procession. His eyes and cheeks bulge dramatically as he sets the tune for the dance on his double flute (**aulos**).

Of all the figures in the procession, the most intriguing is the little boy, whose balding pate, pointed ears and stubby tail are proof of his membership in the libidinous fraternity of satyrs. Child satyrs are not mentioned in ancient literature, but they are represented on nearly a hundred Attic vases of the fifth century, often similarly carried in procession. Usually, however, they appear in a family context, with satyr fathers or mothers; the pairing of maenad and satyr-boy is apparently unique. Perhaps the Methyse Painter was inspired by a contemporary satyr play that included in its cast or chorus a mischievous little satyr. This hypothesis is strengthened by the pose of one of the two satyrs shown accosting a maenad on the reverse of the krater. Scholars have shown this stance to be derived from the **sikinnis**, the dance of the satyrs, in the satyr drama, and thus both satyrs, boy and adult, may be related to contemporary theatre.

French, Limoges, 13th Century
The Anointing of the Body, 1240-60
Gilt copper and enamel
The William Hood Dunwoody Fund 58.8

The primary source for the life of Christ is found in the four New Testament accounts of Matthew, Mark, Luke and John, but the life of Christ is only partially represented in Medieval art. The whole New Testament is so forcibly summed up in the figure of the teaching Christ on the trumeaux of the French cathedrals that to the Middle Ages it did not seem necessary to depict the Gospel scenes at any length. As one might expect, this strict rule came from the Church. The Church would not offer Christians the whole life of Christ any more than she would place the four Gospels in their hands, but rather chose out a few events of profound significance as suggestions for the meditation of the faithful. These events were precisely those which the Church celebrated each year in her festivals, and thus for the most part the artist had to be contented with simply illustrating the liturgical calendar.

By the thirteenth century, cycles in which scenes of the Nativity and the Passion are juxtaposed--befitting the unity of the events of Christ's life and suffering--had become common features of the decoration of most churches and monasteries. They appeared most often in altarpieces and on altar finishing, for Christ's Incarnation and Death are both active elements in the celebration of the mass. This gilt copper relief, **The Anointing of the Body**, was originally part of such a Christological cycle, probably intended for a major shrine, retable, or altar frontal. The scene is a variant of the Entombment, the conclusion of the Passion narrative, and its iconography is derived from the Gospel of John, which describes how Joseph of Arimathea and the pharisee Nicodemus anointed and carefully wrapped Christ's body before laying it in the Tomb (John 19: 39-40). The anonymous artist's choice of John as his source reflects the increasing thirteenth-century emphasis on venerating the Body of Christ, both as sacrificed on the Cross and as present in the consecrated bread of the eucharist. Further, rather than showing the shrouded body being laid in the tomb, the artist chose to depict Christ undressed to the waist, displayed to the faithful on a raised bier that bears a strong resemblance to an altar.

The emotional content of the Passion images often took them beyond representation of the Biblical narrative and brought them close to devotional images. Thus, interpreting the Gospel in the light of contemporary meditative piety as well as liturgy, the artist has also changed the cast of characters. Identified by the traditional conical cap he wears, Joseph of Arimathea remains as a reminder of the Gospel's words that the anointing was a Jewish custom, but Nicodemus has been replaced by the Virgin Mary, Mary Magdalene, and St. John himself. The presence of these three--the bereft Mother of God, the repentant sinner, and the well-beloved discipline--is directly in line with the humanizing tendencies of Gothic art. In contrast with the somewhat stiff and remote figure of Joseph, they were regarded as the types of those who suffered with Christ and with whom spectators could easily identify.

In its choice of theme and treatment of subject, **The Anointing of the Body** is definitely a work in transition. Iconographically it represents a stage in the growing emotional involvement of Gothic art, but one has only to think of later pietas (the last step in this evolution), with their extravagance of gesture and violent emotionalism, to appreciate the unique restraint and delicacy of feeling in the handling of death which are shown here. Stylistically too, and parallel to this treatment of theme, there is a sense of restraint which speaks to the conservative background of Limoges work. Yet there is a new simplicity and monumentality of composition, derived from the cathedral sculptural programs of the day, which goes beyond the Romanesque roots toward Gothic realism. The result is a work that grips us by its tension and blending of oppositions, both formal and psychological: of a naive realism and idealization; of flat, geometric patterns and a strong sense of cubic volumes; of the natural human image and the mystical icon. Standing midway between the vital stylization of the Romanesque and the gracious humanization of the High Gothic, the relief is the conception of a sculptor of genius. Working with small forms and within a convention of silhouette and surface ornament, he has achieved monumental scale and a grave and serious beauty. Such a work is a masterpiece in itself, but as part of a cycle of similar works, proclaiming from the altar the tangible expression of the mysteries of the Life and Passion of Christ, it is an invaluable part of the Christian heritage.

Eugene Delacroix
French, 1798-1863
The Fanatics of Tangier, 1838
Oil on canvas
Bequest of Jerome Hill 73.42.3

The Isāwayyiah sufi Brotherhood was founded in Meknes by Sīdī Muhammed ibn Isā (1452-1524) and quickly spread throughout western Islamic lands. Its ceremonies were particularly strenuous, involving jumping, leaping and other activities that seemed particularly to have alarmed European travellers. At certain periods the sufis gathered outside the towns and after working themselves up with prayer, dancing and stimulants such as hashish, burst forth into the streets, abandoning themselves to a mad ecstacy of contortions, frenzied cries and dangerous acts. Both the local populace and visiting foreigners found themselves spellbound by the spectacle with its throbbing musical accompaniment.

Delacroix had occasion to witness the event while travelling with a French diplomatic mission to the Sultan of Morocco in 1832. He and the Comte de Mornay watched the scene from the attic of a neighboring house, peering through the slats of the attic window. He made a rapid sketch of the fanatics on the spot and later that summer produced a more carefully executed watercolor, from which the painting was done five years later.

Delacroix was especially taken with Morocco, finding there a living counterpart of the violent, chivalric, picturesque past evoked in Romantic literature. His journal and sketchbooks are filled with detailed observations of the events, people and places that so impressed him. In **The Fanatics of Tangier**, he drew upon these notations to pay careful attention to details of costume and religious custom. The sheik, the serene leader of the procession, is shown on horseback next to a green flag, the color of Islam. The child moving ahead of the onslaught is shaven except for the lock by which Allah can pull him up to heaven. The women watch from their traditional outposts on the terraces, and the unveiled woman to the upper right is surely Jewish. Delacroix's keen eye has even recorded, in the seemingly wild gestures of the six central sufis, exaggerations by three of them of the ritualistic gestures of a devout Muslim at prayer.

To nineteenth-century Paris the painting was a complete revelation, both for its subject and its treatment. When it appeared in the Salon of 1838, the work drew praise for its use of color, dramatic (though to some distasteful) subject matter and realistic treatment, but was generally criticized for its lack of finish, sketch-like nature and small size. This tension between academic expectations of style and the

Romantic desire to represent impassioned experience was one faced by many artists in the 1830s and '40s and it appears often in Delacroix's work.

Delacroix saw paintings as a bridge between the painter and the spectator, with brushstroke (which gave immediate contact by betraying the painter's presence) and color as the most important elements. Thus, in **The Fanatics of Tangier**, in addition to the convulsive gestures of the central group of fanatics, the frenzy of the occasion is successfully evoked through the coloring (red and green especially). In places the rhythmic staccato of the brushwork is also used to accentuate the ecstatic state of the participants. Yet the brilliant colors of the procession are played down by the surrounding white masonry and the white robes of the spectators to the left and right. Similarly, the strong centrifugal energy of the wildly gesturing sufis is controlled by the classical calm and stability of the surrounding architecture, bringing a note of sobriety to an otherwise turbulent scene of emotional excess. Finally, the spectators, in a semi-circle around the fanatics, both focus the viewer's attention on the central figures and help to contain their energy. In the sharp contrasts of action and passive observation, Delzcroix clearly expresses the confrontation of a European rationality with a totally alien culture, steeped in mysticism and secret rites.

Zaire, Congo, Africa
Kongo (Bakongo) Tribe, 19th Century
Nail Figure (n'Kisi n'Konde)
Wood, natural fibers, nails
The Christina N. and Swan J. Turnblad Memorial Fund, 71.3

The majority of Africans lived--and still do--in rural villages. The African's principal loyalty is to their tribe, a group of families who live and work together. Tribal members feel an identity with one another, have a distinct name for themselves, and possess a special loyalty to their particular group as a whole. Sharing common ancestors, language, and culture, the tribe places the social harmony and welfare of itself above all else. Moreover, religion is a dominating force, something inseparable from everyday life. Believing in a divinity that takes many forms--trees, rivers, carved figures, and so on--Africans have many gods and spirits to whom they can go for help and guidance. These spirits include those of their tribal ancestors who are believed to be benevolent and when called upon, enter the symbolic forms of African sculpture. In this way, African art often serves religion, as a link with the tribe's gods and ancestors who both shaped the world and created rules for daily conduct.

Among the people of the Southern Savannah, the most common such sculptures are the n'kisi figures (plural **minkinsi**), called fetishes in most popular African literature. The word "fetish" itself comes from the Portuguese **fetico**, from the Latin **factitius**, meaning an object made by human hands. In the case of the n'kisi figure it refers to the fact that they are often made up of additive materials by a ritual expert, a practitioner combining somewhat the skills of a lawyer and a doctor and as well versed in the ways of the supernatural as in medical and social matters. Thus, while the fundamental medium of the **n'kisi** figures is wood, the statuette that comes from the hand of the carver remains only a prosaic piece of sculpture until after a ceremony in which the force or power is called in to the image. This important aspect is achieved by the ritual expert who places magical substances on the figure, in a receptacle in the body and often in the head as well. These medicines are believed to attract spirits which, in turn, could be called upon to perform a variety of services: to abate diseases or spiritual illnesses, to settle disputes, to seal important agreements, or to destroy enemies or antisocial beings.

Certainly the most dramatic of all fetishes are the **n'kisi n'konde** figures (plural **minkinsi minkonde**). The term **n'konde** relates to the verb **konda** (to hunt), and the spirits inhabiting the **minkonde**, like seasoned hunters, were believed by the Congo tribes to lurk in ambush for liars, thieves and evil-doers and for all sorts of persons who might undermine societal structure. The museum's **n'konde** is a typical example: an anthropomorphic figure, neither male nor female, its arm raised and holding a weapon (here missing), and balanced on its toes and leaning forward aggressively, ready to strike. The head is finely carved, showing a face with large, almond-shaped eyes, a broad nose with flaring nostrils, and a full-lipped, half-opened mouth. The mouth is open, ready to speak the truth, signifying that the figure is alert and has power. To this basic structure the ritual expert attached a rectangular container which holds the image's magical medicines; a mirror seals the outlet. (The mirror had a two-fold purpose in regards to the **n'kondi**: its shininess helped attract dead spirits which were needed to activate the charm, and its face caught and reflected the images of simmers.) Shells, string, and pieces of bone, as well as bundles fill with extra potions (such as the cotton-covered yoke around the figure's neck) were also added.

Most importantly, and the feature that gives the **n'konde** its striking appearance, the statue is covered with iron nails and other paraphernalia which were added during the course of its use. Each of the blades, nails, screws and other sharply pointed objects driven into the **n'konde** thus represents a specific occasion when the "client" signed a vow or activated medicines of punishment or restoration. If two warring parties came before the image to make peace with each other, the conditions agreed upon were symbolically hammered into the **n'konde** with a nail, similar to the Western tradition of signing a contract. Or if one person accused another of stealing his property, both would go before the **n'konde** and while driving in a nail which activated the spirit's power, ask to be destroyed by the image if caught telling a lie.

Minkonde were thus viewed as givers of supernatural justice, healing or protecting the innocent, punishing or killing the guilty, and reaping revenge on those who broke their oaths to one another. Playing an important role in maintaining the social fabric, a **n'konde** figure was treated as a sacred object, but also as the property-in-common of the entire village. As such it was kept in an obvious place so that everyone could see it and remember its power and the vows or judgments it represented.

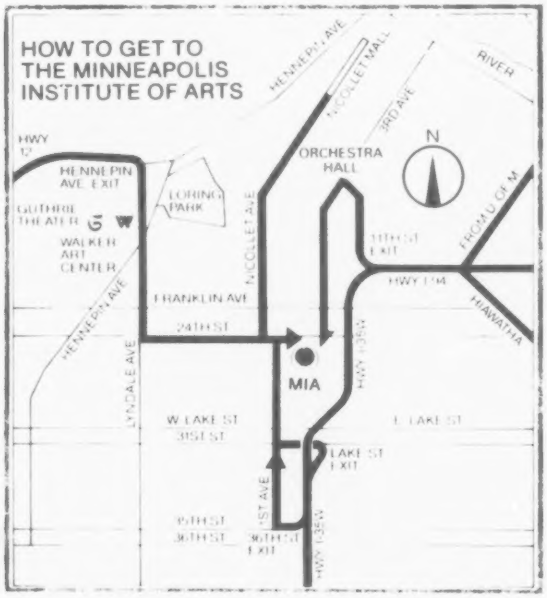
Attributed to Katsikodi
North American, Shoshoni, d. 1910
Elkhide with Representation of a Sun Dance, 1880-90
Elkhide with pigment
Gift of Bruce B. Dayton 85.92

From its invention in the early 1700s until the mid-nineteenth century, the sun dance was the grandest of all Plains Indian ceremonies. A complex group activity involving singers, dancers, and musicians, it was held at midsummer, the period of the New Year and a season of rejuvenation. Through the ritual of the dance, participants sought to re-establish spiritual links with the natural world, thereby acquiring power and prestige for themselves and insuring prosperity in war, a successful outcome in the hunt, and a bountiful supply of buffalo for the tribe. To achieve this goal, young males danced in place for hours over a period of three or four days, going without food or water, until they achieved a dehydration-induced trance. In this state they experienced visions in which they associated with the spirits, becoming cleansed and obtaining supernatural strength and guidance.

Each ceremony was preceded by a hunt to procure a buffalo head to be used as the centerpiece of the dance. Once killed, the chosen animal was carefully dismembered and its hooves and bones buried with great respect. Implicit in this process was the idea of a spiritual communion through which the buffalo could be made to understand the need to give up its life for the tribe. Accordingly, mounted on a forked pole around which the dancers spaced themselves, the head served as the agent of transformation, communicating the power of the spirit world to the participants. The buffalo had long been a mainstay of Plains Indian economy, as it provided both food and clothing. With the introduction of the horse, however, and the subsequent shift from a settled, agricultural way of life to one that was semi-nomadic and more dependent on the hunt, this relationship became more fragile. By the mid-nineteenth century it was increasingly strained by overhunting, intertribal competition for dwindling resources, and Euro-American expansion into formerly Indian territories. Thus, as the crisis of the Plains people escalated, the sun dance began to take place more frequently, in a desperate attempt to return to the earlier idyllic state of human/natural co-existence.

On this painted elkhide by Katsikodi, a member of the Wind River Shoshoni of Wyoming, the sun dance and the hunt are shown simultaneously. At first glance the work appears to lack coherent structure--multiple figures of animals and humans seem randomly scattered across the composition. In fact, Katsikodi's is a rather sophisticated arrangement: concentric and chronological in organization, it starts at the periphery with the hunt and careful butchering and ends at the center with the dance itself. While the circular composition may refer to the cosmic cycle celebrated in the sun dance ceremony, spreading out the figures also allows Katsikodi to execute virtuoso animals. Great attention has been given to rendering the sleek horses and lumpy buffalo, more so than to the human figures, a reminder of the most profound problem addressed by the sun dance: the disruption of human-animal relations. Here the animals are loosely, freely rendered and are more naturalistic and suggestive of movement than the relatively static human forms. Still, because Katsikodi was painting for external sale in a style influenced by Euro-American pictorial conventions, the bodies are more curvilinear, more anatomically correct than those appearing in earlier Plains depictions. There is even an attempt to represent foreshortening, in the "hump" of the drawn bow-arm. Other Western in-roads appear in the use of bright commercial colors and the suggestion of perspective depth created by the overlapping of forms and figures in the central grouping.

By the time Katsikodi painted the elkhide the buffalo were gone, and in 1881 the sun dance itself had been outlawed. The intensity of its observance apparently caused the white government to perceive it as a threat to the newly established order. The painting thus represents a memory of old ways gone forever, harking back to a period where there was still the semblance of a viable and self-sufficient native economy and polity. Ironically, this nostalgia for the past reveals more about Katsikodi's audience--Euro-American collectors and "nativists"--than the artist himself. For the Reservation Period Shoshoni the hide probably represented a pragmatic response to conditions of the present, adapting traditional Plains pictorial style to the demands of a new economic structure, new materials, and a new market.


HOW TO GET TO
THE MINNEAPOLIS
INSTITUTE OF ARTS
HENNEPIN AVE
NICOLLET MALL
3RD AVE
RIVER
N
HWY 12
HENNEPIN AVE EXIT
GUTHRIE THEATER
WALKER ART CENTER
LORING PARK
ORCHESTRA HALL
11TH ST EXIT
FROM U OF M
HWY I-94
HIAWATHA
NICOLLET AVE
FRANKLIN AVE
24TH ST
HENNEPIN AVE
LYNDALE AVE
HWY I-35W
MIA
W LAKE ST
31ST ST
E LAKE ST
LAKE ST EXIT
1ST AVE
35TH ST
36TH ST
36TH ST EXIT
HWY I-35W

Best Translations

HWÆT, WĒ GĀR-DEna   in gēardagum,
þēodcyninga   þrym gefrūnon,
hū ðā æþelingas   ellen fremedon!
Oft Scyld Scēfing   sceaþena þrēatum,
monegum mǣgþum   meodosetla oftēah,
egsode eorl[as],   syððan ǣrest wearþ
fēasceaft funden;   hē þæs frōfre gebād,
wēox under wolcnum   weorþmyndum þāh,
oð þæt him ǣghwylc   ymsittendra
ofer hronrāde   hȳran scolde,
gomban gyldan;   þæt wæs gōd cyning!

Lois Bragg

Whale-Roads and Mead-Seats: Four Ways of Translating Beowulf

EDITORIAL COMMENT: Knowledgeable scholars will find Professor Bragg's disscussion of Beowulf refreshing and authoritative, but we recommend it highly also to readers who are unfamiliar with the epic poem Beowulf or with the long-dead Old English language. To help newcomers, the author has prepared a short glossary that is printed as a sidebar on pages 66-67. Throughout the essay, readers will discern that translating an ancient language requires the translation of ancient rites and rituals as well.

Beowulf is an excellent text for courses in history, Western civilization, and the humanities, as well as English and comparative literature, for it introduces students to a world view quite unlike any most have encountered. However, the very things that make **Beowulf** valuable also make it difficult. Its high style, formulaic expressions, and digressiveness, and its almost unrelieved moral seriousness often seem ludicrous to students when read in translation. Furthermore, American high school and college students often resist rather than engage its pagan values of vengeance and honor and such ritual speech acts as boasting and rehearsing genealogies. What is grand and moving in the original can seem merely bizarre in translation. My purpose in this article is to suggest what the various approaches to translation do well and what they do poorly, and to encourage instructors to consider how translations made by criteria other than verbatim accuracy may enhance student response to the poem.

LITERAL TRANSLATIONS

I define literal or verbatim translations as those that aim to replace each Old English word with the new English word that comes closest to its semantic range and to make minimal changes in syntax and word order. These translations are the most favored by college English instructors today, yet this approach has not met with much critical favor since the beginning of this century. In fact, to my knowledge only one major theorist and translator, Vladimir Nabokov, has endorsed this approach in recent years, and his translations, especially that of Pushkin's **Eugene Onegin**, as well as his theoretical writings have been met with dismay and even indignation from his fellow translators and specialists in Russian literature. Nabokov's theory is simple: "fidelity to one's author comes first, no matter how bizarre the result" (Foreword, vii). For Nabokov, fidelity means "total accuracy and completeness of meaning," as if such a thing could ever be known, is not found solely in the denotations of the poem's words, but also in its sound and movement--in those formal aspects that Nabokov is so willing to sacrifice. The Soviet translator and theorist Kornei Chukovsky does not overstate his case in writing that "[a] precise, literal copy of a poetic work is the most imprecise and false of all translations" (49). Literal translations do perform a genuine service to students of Old English, who are plunged immediately into the complexities of the poetic syntax, but presenting a literal translation of a poem as a substitute for the original text is now generally regarded by many translators and theorists as an out-dated concept. Nevertheless, instructors who are familiar with the merits and shortcomings of other approaches can make good use of a literal translation by demonstrating to their students just what is sacrificed and what is retained by this method.

E. Talbot Donaldson's literal translation appears in the Norton anthologies and is therefore one of the most widely used translations of **Beowulf**. I print below Klaeber's text of the first eleven lines of the Old English **Beowulf**, followed by Donaldson's prose translation (including his notes):

  HWÆT, WĒ GĀR-DEna in gēardagum,
þēodcyninga þrym gefrūnon,
hū ðā æþelingas ellen fremedon!
  Oft Scyld Scēfing sceaþena þrēatum,
monegum mǣgþum meodosetla oftēah,
egsode eorl[as], syððan ǣrest wearþ
fēasceaft funden; hē þæs frōfre gebād,
wēox under wolcnum weorþmyndum þāh,
oð þæt him ǣghwylc ymsittendra
ofer hronrāde hȳran scolde,
gomban gyldan; þæt wæs gōd cyning!

[prologue: the Earlier History of the Danes]

Yes, we have heard of the glory of the Spear-Danes' kings in the old days--how the princes of that people did brave deeds.

Often Scyld Scefing[2] took mead-benches away from enemy bands, from many tribes, terrified their nobles--after the time that he was first found helpless.[3] He lived to find comfort for that, became great under the skies, prospered in honors until every one of those who lived about him, across the whale-road, had to obey him, pay him tribute. That was a good king.

2. The meaning is probably "son of Sceaf," although Scyld's origins are mysterious.

3. As is made clear shortly below, Scyld arrived in Denmark as a child alone in a ship loaded with treasures.

These eleven lines demonstrate several of the problems literal translators face and often fail in. For one, the phatic (serving to open or close channels of communication) word **hwaet** (line 1) is not translatable literally because there is no corresponding New English word. Our vocabulary does contain a wide array of phatic openings, words or phrases that function not to convey information but rather only to indicate that an utterance will begin, such as "Hello," "Hey," "Dear John," "Ladies and Gentlemen," "Dearly Beloved," and "Once upon a time." Unfortunately for translators of heroic epic literature, none of these is appropriate for the beginning of an epic, either written or sung. Because we do not compose epics in New English, we do not have a traditional way to begin them. Donaldson's choice, **yes**, is sometimes used as a phatic expression in New English, but it lacks the conventionality of **hwaet** as well as its wonderfully explosive sound and what **Humanities Education** Contributing Editor Burton Raffel calls its "vigorous, active nature" (rev. 93), which many translators apparently seek to reproduce by punctuating their openings with an exclamation mark.

The name "Scyld Scefing" in the Old English text may be understood as either proper or common nouns, or both at once. **Scyld** ('shield') does not seem to have been used as a name by anyone except this legendary or mythological character, who appears in some royal genealogies as a descendent of Wodin. **Scefing**, as Donaldson points out in his footnote, does indeed mean "son of Sceaf," or "son of sheaf," to translate fully; and **sceaf**, like **scield**, denotes the common noun in all cases but this. Clearly, the Anglo-Saxon audience would have noticed that the founder of the Danish dynasty was named "Shield, Sheaf's son," and that such a name alludes to legendary or mythological material. Literal translators must choose between translating this king's name so that modern readers can understand it as the Anglo-Saxon readers did, or leaving it untranslated so that modern readers can refer to the character properly. The literal approach does not allow them to introduce the meanings of these words elsewhere in the text: thus, Donaldson's brief footnote. The point here is that when this name is not translated, the modern reader has every right to ask, as many students do, what the purpose of introducing the story of Beowulf with the story of Scyld Scefing might be. The translator's choice in this crux may actually constitute the loss of an important legendary or mythological layer from the text of the literal translation.

The phrase "meodosetla ofteah" is a prime example of Old English figurative language, for it is both an instance of litotes and a metonym. Translated verbatim, the phrase is "took away mead places (or seats)," that is, "the places in which warriors were entitled to sit in the meadhall." The Old English expression takes for granted that the reader understand that having a place in the meadhall means that one is a warrior in good standing and attached to a particular lord who is powerful enough to have a meadhall. Therefore, to take away from warriors their places in the meadhall means to strip them of their social

þ, Þ "thorn," represents the sounds written **th** in **thin** and **then**.

ð, Ð "eth," or "crossed D," represents the same sounds as þ, and is interchangeable with it.

æ, Æ "ash," represents the vowel sound in **cat**.

alexandrine--a six-foot (twelve syllable) verse line, commonly used in Old French romances. Cf."pentameter."

alliteration--initial rime. Old English versification is based on the repetition of identical initial consonants or consonant clusters, or of any initial vowels, on three of the four stressed syllables of the line.

analytic language--a language, like English or Spanish, that relies chiefly on word order, prepositions, and auxiliary verbs rather than on inflections. Cf."synthetic."

automatize--see "foreground"

caesura--a pause in the meter of the line. The Old English verse line included a caesura, which separated the first two stressed syllables from the second two.

cognate--a word derived from the same root, like father, vater, pater, etc.

dead/fresh figures--A dead figure of speech is one that has been used so often it is no longer seen as figurative, as in "You're a peach (or a turkey)." A fresh figure of speech calls the reader's attention to its figurative value, as when Shakespeare calls the leafless boughs of a tree "bare, ruined choirs."

enjambment--the continuation of a clause into the next line of verse.

foreground--to use a device or style that surprises one's readers and draws their attention from the contents of the work to its language. When language is not foregrounded, it is automatized. Both **foreground** and **automatize** are translations of Czech terms coined by the linguist Jan Mukarovsky.

status, or of their freedom, or perhaps even of their lives, and is thus both litotic, since it is a vast understatement, and a metonym, since it uses a part (the place in the meadhall) for the whole (high social status). A literalist translator will translate this phrase verbatim: Donaldson has "took mead-benches away from enemy bands," with no further explanation of what this might imply. His translation retains both the expression which is so typical of Old English figurative speech and the image of the meadhall which will figure so largely in the poem as a whole, but it does so at the cost of the implication of the phrase, which is that Scyld killed or enslaved his enemies. Those modern readers not aware of the Anglo-Saxons' system of status symbols (that is, most of our students) will see in the verbatim translation only the visual image of Scyld yanking a bench of some sort away from another person who is in physical possession of it--an inaccurate interpretation of the phrase founded directly on an accurate translation.

The final trouble spot to be examined here is the kenning in "ofer hronrade," an adjective phrase modifying the nations neighboring Scyld's kingson, and indicating to the reader that Scyld's seat is on an island but that his control extends beyond that island's boundaries. The kenning **hronrad** is literally translated 'whale road (or path)': the sea is the place where the whale makes journeys similar to those the poet and his audience make on horseback in their own element. If the kenning had been fresh for the Anglo-Saxons, it would have introduced this complex idea into the poem at

flite--a ritualistic debate or dispute.

kenning--a metaphoric phrase or compound noun used in place of the noun; a standard poetic device in Old English and Old Norse poetry.

koine--a common language formed from several languages. In the case of Old English, a common literary dialect formed from the several dialects spoken in Anglo-Saxon England.

litotes--a figure of speech employing understatement, (Viet Nam War as "the late unpleasantness") common in Old English poetry. Opposite of hyperbole.

metonymy--a figure of speech by which the intended noun is replaced by the term for something in close association with it, as in "the White House" for "the President."

Old English--The name modern scholars have given to the dialects spoken by the Anglo-Saxons in England from the fifth through the twelfth centuries. Also called "Anglo=Saxon."

pentameter--a five-foot verse line, the line most commonly used in English verse from Chaucer until the modern period.

phatic--serving merely to open or close channels of communication.

prosody--system of versification.

syllabic verse--versification by the number of syllables in the line, regardless of stress (which governs English versification) or quantity (which governs Latin versification).

synthetic language--a language, like Old English or Latin, that relies chiefly on inflections rather than word order, prepositions, and auxiliary verbs.

this point, but if it was dead for the author and his intended readers, then it would have implied only 'sea.' The theory of verbatim translation does not take into account whether a figure is fresh or dead, however, so the phrase appears in Donaldson as "the whale-road." Unlike the mead-benches, the whale-road is readily comprehensible to modern readers, but it introduces an image that may not have been intended by the poet, who may have chosen, for the sake of alliteration, what was to him dead metaphor. After all, the point here is that Scyld is a powerful enough king to subdue all the neighboring kingdoms even though they are separated from him by the sea, which is a simple enough statement; the island location does not seem to point toward any major themes of the poem. Translating this idea literally, however, foregrounds the kenning, and modern readers find themselves thinking more of whales and less of military might than they should be at this point.

Thus, literal translations can fall short in purely practical terms. The literal translation of a single word or phrase may be impossible, as in the case of **hwaet**; or a word or phrase may have a double meaning which cannot be translated in one word, as in the case of Scyld's name, where the meaning of the common noun contains the clue to the entire excerpt; or a figurative expression may be either nonsensical in translation, as is the business with the mead-benches, or merely inappropriately foregrounded, as is the whale. One final problem with literal translations is caused by the greater length required by an analytic language to convey the same information given originally in a synthetic language. As a synthetic language, Old English is capable of a conciseness and a freedom in word order which is not available to and cannot be imitated by New English, which depends upon word order and prepositions to make sense of a sentence. The first eleven lines of **Beowulf** contain fifty-three words in the Old English text and eighty-seven in Donaldson's. Some of these additional thirty-four words are required by the lack of a single word equivalent in New English--**ellen**, for example, becomes 'brave deeds'--but most are simply articles, prepositions, and auxiliary verbs. Fred Robinson's facetious sample of a literal translation of the first three lines demonstrates the problem: "Lo! Of Spear-Danes in yore days, of nation-ruling scions of the family,--concerning their surging power our questions have been answered: how sons of landed nobility fulfilled their competitive zeal then" (xi). In this extreme example of literal translation, presented by Robinson to show its impracticality, the thirteen words of the original are accurately translated by thirty words.

This example also points out in extreme form another problem with all literal translations, and that is their over-dependence on punctuation --in many cases unusual or extremely complex punctuation--to help convey the syntax that is perfectly clear in a synthetic language. A far greater number of words in a translation is thus not only permissible, but necessary, and it should be justifiable to add even more words and to change even further the word order to avoid the awkward punctuation found in literal translations. The use of prose eases these problems somewhat, and is thus a far more practical vehicle for a literal translation than verse. This is not to say that literal translations should be avoided under any circumstances, but rather to show how instructors using a literal translation can evaluate it on its own terms, anticipate problems their students may have, and, perhaps, introduce students to snatches of the Old English text in an effort to explain the imprecise precision that will mislead or confuse in certain key spots.

IMITATIVE TRANSLATIONS

A second approach to translation, what I have called the imitation approach, has been used with considerable success by Marijane Osborn in her recent translation of **Beowulf**. Osborn herself calls her work a "true impression" (123), but since this phrase is used by advocates of the equivalency theory to mean something far different, I use the term "imitation" with the hope that it does not distort her intention.

The immediate problem facing an imitative translator is that there is no accepted Old English style--prosodic, lexical, or thematic--in New English. Modernizers of Middle English literature can depend upon their readers' familiarity with the vocabulary and concepts of the romance. Knights with lances and damsels on palfreys, universal Christianity and feudal society are all part of the literate person's expectations in a work of the High Middle Ages. But translators from Old English cannot count on their readers having even a glancing acquaintance with thanes who brandish ashes, wear byrnies, and live in small wooden structures called meadhalls, where they are waited on at table by their king's wife. Readers who do not know what **wyrd** means are not likely to understand the concept, whether the word is allowed to stand or is translated as "fate." Aside from these conceptual and lexical problems, translators cannot expect familiarity with the prosody: in fact, my experience with sophomores is that they expect **Beowulf** in the original to sound something like **The Faerie Queene**.

The imitative translator from Old English **par excellence** is, of course, Ezra Pound, whose "Seafarer" many Old English scholars refuse to call a translation. In his effort to imitate as far as possible the Old English alliterative line, Pound relied greatly on New English cognates, so that he gives 'keel' rather than 'ship' for **ceol**, and so on. That his translation is nevertheless successful as a poem in its own right is not usually taken into consideration by those, like John Hollander, who deplore his method. Thus, the imitative translator has a difficult task: only those who can read the original and do not need the translation can fully appreciate its virtues, but these are the same readers most likely to be critical of its lack of literalness. In addition, an imitative translation of **Beowulf** will be an intensive learning experience for first-time readers, who are asked to absorb not only the plot, which many find difficult enough, and the thematic concepts of **wyrd** and revenge, which many resist, but a new prosody and vocabulary as well.

Osborn's first eleven lines are as follows:

What of the Spear-Danes in days of yore?
We have heard of the glory of the great folk-leaders,
how those athelings* did arduous deeds!
Often Shield Shefing shattered the courage
of troops of marauders by taking their mead-seats.
He terrified those nobles--long after the time
he appeared as a foundling. Comfort for that fate
came when he grew and prospered in glory
until those who lived in the neighboring lands
over the whale's road had to obey him,
yield him tribute. Yes--a good king!
    ***athelings**: noblemen

Osborn's translation not only conveys a "true impression" of the sound and movement of the original, but it is truly poetic in its own right: the reader of these lines reads poetry, not prose written out in short lines. The alliteration is as faithful as it can be in New English, which is not nearly so easily alliterated as is Old English. A natural caesura is present in every line, which is reasonably end-stopped, and words such as "athelings" which have no modern equivalent are kept with glosses, which is a boon to both conciseness and precision. However, the imitation is not extended to every aspect of the original. Osborn states that although compound nouns are a major element in Old English poetic diction and one of the chief causes of its extreme conciseness, she has used them only sparingly (126), and she has likewise reluctantly given up consistent imitation of the poem's formulaic expressions (125).

Osborn's rendition of the opening line is typical of her method, although, as she acknowledges in the back matter, it is the only instance in which she has "allowed the sound actually to dictate meaning" (126). She has changed a statement to a question and eliminated a phatic opening, but she has retained that wonderfully explosive initial syllable **hwaet**, whose qualities are not accurately conveyed by the liquids and semi-vowels of 'Lo,' 'Listen,' 'Hear,' or 'Yes.' In fact, the interrogative sentence is not really off the track at all, since the verb of the main clause in the original statement, **gefrunon**, means 'have inquired' or 'have learned by inquiring.'

The name **Scyld** is translated 'Shield' and **Scefing** is re-spelled so that it will be properly pronounced. This decision to translate the shield but not the sheaf seems a good compromise between losing the connotations of his name entirely and confusing the reader by introducing a sheaf that cannot be explained in the text of her line-for-line translation and would thus necessitate a footnote.

Osborn retains the mead-seats of the original, translating **setl** as 'seat,' rather than 'bench.' The difference here is the same as the difference between taking one's seat, which is to sit down, and taking one's bench, which is to pick the thing up and walk away with it. So, Shield here takes his enemies' seats, which is an accurate literal translation and not inordinately misleading, although not completely clear as it surely was for the intended audience. The compound **hronrad** is given here in the far more natural New English construction 'whale's road.' This construction foregrounds the whale, as does a literal transaction, but does not foreground the diction, as does the literally translated compound, with the result that the whale is still there, but it is not quite so obtrusive.

Osborn's translation is successful because it is authentically, although not thoroughly, imitative, and because it is also nearly as literal as those translations that have no other aim. Since Osborn is constrained by her policy of matching line for line whenever possible, there is no place for explanations that may be required by the modern reader, such as for the mead-seat figure, but this shortcoming is partly compensated for by the use of key Old English words in the text. The glosses she provides for these key words are very brief (**wyrd** is glossed merely as 'fate'), but the consistent use of these words allows readers to define them from context, which is a far better method of getting at foreign concepts than any gloss could be. Finally, a successful imitative translation such as Osborn's results in a poem in its own right, a poem that eliminates the need of asking skeptical students to accept the instructor's word for it that **Beowulf** is actually a great poem in the original.

EQUIVALENT TRANSLATIONS

A third approach to translation aims at producing a text for modern readers that is in some way an equivalent of what the Old English poem must have been for its readers. This equivalency approach has been proposed or endorsed by a great many modern translators, such as Vladimir Prochazka, Jackson Mathews, and Kornei Chukovsky, who writes, "I think it is not necessary to translate the **words**, and sometimes not even the **sense**, but it is essential to translate the **impression**" (80), and by Dudley Fitts, who speaks of "a comparable experience" (34). The equivalency approach is straightforward enough with regard to translations between contemporary languages that reflect a common cultural heritage, but it becomes problematic when applied to translating a thousand-year-old text from a dead language and an unfamiliar culture. For one thing, we have no way of knowing what sort of impression **Beowulf** might have made on the poet's contemporaries, since we have neither any other Old English epics nor any contemporary references or allusions to **Beowulf**. We can be more certain about the impression its prosody and diction would have had on its readers, for the four-stress alliterative line was ancient and authentically ethnic, and the language was perhaps something of a koine, certainly conservative and just as certainly specialized, since it included a large number of words not found in Old English prose.

Knowing only that the poem's prosody was traditional and its lexicon specialized and archaic, a translator could then respond to those aspects by using what modern English speakers would consider a traditional verse form and a poetic lexicon. Translators wishing to produce an equivalent to the original would clearly not choose to imitate the Anglo-Saxon prosody, since this form is just the opposite of traditional to our ears: it is startlingly new and different. Jackson Mathews writes that "[t]he translator has to invent formal effects in his own language that give a sense of those produced by the original in its own" and gives as an example the translation of French alexandrines into English pentameter (67-68). Another example of this method, this having to do with an archaic diction, is H. T. Lowe-Porter's translation of Mann's **Dr. Faustus**, in which passages written in Luther's German are plausibly rendered in the English of Wycliffe, Tyndale, and More.

But what exactly is an equivalent verse form and diction in New English for what the Anglo-Saxons found in the original? J. R. R. Tolkien, in his 1950 preface to the translation of J. R. Clark Hall, revised by C. L. Wrenn, explains their use of a poetic diction as just such an equivalent: "If you wish to translate, not rewrite, **Beowulf**, your language must be literary and traditional . . . because the diction of **Beowulf** was poetical, archaic, artificial (if you will), in the day that the poem was made" (xviii). Although plausible in theory, in practice words such as 'Lo,' 'throve,' and 'dwelt' and sentences such as "A noble king was he!" recall the Romantic tradition rather than the heroic, the nineteenth century rather than the sixth. This is inevitable, of course, for, as Richmond Lattimore, writing of his translations of Homer, concludes: "In 1951, we do not have a poetic dialect . . . ."

One way to address this question of equivalent style is through the modern reader's expectations. If the Anglo-Saxon audience met with exactly what it expected, at least with regard to the verse and diction, what, then, will meet the expectations of a modern reader looking forward to reading a heroic epic? Slightly old-fashioned prose is probably the best answer-- certainly not the florid prose of Clark Hall. Everett H. Emerson wrote that the use of prose "falsifies the original" (372), and in one sense it does, since the original is a poem and the prose translation is not. But in another sense it represents a valid equivalent to the Anglo-Saxon prosody, as no verse form can in the twentieth century. The Anglo-Saxon line was used for every genre--heroic epic, saints' lives, proverbs, riddles, charms, didactic pieces, some chronicle entries, and lyrics whose topics range from love to war to religious devotion. The only possible modern equivalent to such a pervasive form is prose. David Wright's translation best illustrates this attempt at an equivalent prose style:

> Hear! We know of the bygone glory of the Danish kings, and the heroic exploits of those princes. Scyld Scefing, in the face of hostile armies, used often to bring nations into subjection, and strike terror in the hearts of their leaders. In the beginning he had been picked up as a castaway; but he afterwards found consolation for this misfortune. For his power and fame increased until each of his overseas neighbours was forced to submit and pay him tribute. He was an excellent king.

Wright explains his use of this effortless prose in place of the difficult syntax and lexicon of the original: "The Anglo-Saxon **scop** was able to employ a highly formalized and artificial diction because his audience was trained and accustomed to that kind of idiom. But his translator must remember that he is a writer of contemporary English prose competing with other writers of contemporary English prose for the attention of his readers" (25). Wright's prose is nevertheless not that of modern narratives: it is slow and heavy, and self-consciously literary, too, without being noticeably archaic or artificial or outside modern grammatical constraints. Unlike the literal translations, which inadvertently foreground diction and syntax, and the imitative translation, which intentionally foregrounds diction and syntax, Wright's non-figurative language is more precisely the equivalent of the original than any attempt to retain the figures of speech can be.

Stanley Greenfield's more recent equivalent translation is as unlike Wright's as is imaginable, for, although his theory is the same, he has a far different idea of what equivalency means for a New English translation of **Beowulf**.

> Indeed, we have heard of the Spear-Danes'[1]
> glory, and their kings' in days gone by,
> how princes displayed their courage then.
> Often Scyld Scefing shattered the hosts,[2]
> unsettled many a nation's mead-hall,
> terrorized tribes, since first he was found
> abandoned; comfort and abundance
> later came his way, and wordly fame,
> until neighboring nations, near or
> far over whale-big seas, obeyed him,
> gave tribute: a good king indeed!

[1] Spear-Danes] The Danes are called, further, Bright-Danes, East-Danes, North-Danes, South-Danes, West-Danes, etc. Other tribes or nations have similar compound names, the first element serving for purposes of alliteration, though some critics have suggested they may bear specific meanings in their local contexts.

[2] Scyld Scefling] The **-ing** ending may, as here, probably, be a patronymic (Scyld, the son of Scef), or it may indicate a dynasty, as in **Scyldings**, or it may indicate a sword name, as in **Hrunting** and **Naegling**, among other things. Earlier critics associated Scyld Scefing with martial (shield) and agricultural (sheaf) gods. On the pronunciation of **sc**, see On the Translation.

Greenfield has rendered the poem in syllabic verse, which he believes gives an effect equivalent to that of the Anglo-Saxon line (**Beowulf**, 32). Greenfield's reasoning is hard to follow here. He admits that syllabic verse is not used much in English poetry, and explains why: English--Old, Middle, and New--is a strongly accentual language, and therefore unfitted for a verse form that gives each syllable equal stress (31). Particularly when read aloud, Greenfield's translation produces an effect quite unlike that of the four-stress Anglo-Saxon line. Syllabic verse is not only non-traditional in English, but seems to be antithetical to it as well. Greenfield's syllabic verse is halting where the Old English is rhythmic, eccentric where the Old English is traditional. Furthermore, the subtle alliteration that Greenfield attempts becomes nearly imperceptible in a line deprived of natural stress, and the frequent grammatical enjambment only increases the awkwardness of the rhythm.

Burton Raffel has taken Greenfield to task for his diction, which tends to be, in Raffel's words, tepid, cliched, and sentimental (rev. 93-94): the opening "Indeed" and its echo in line 11 is a case in point. However, Greenfield's handling of the mead-seat and whale figures is more interesting. In an essay apparently written while he was engaged in the translation, he explains: "The etymological pun in my 'mead-hall unsettled' may appeal only to the scholar, yet it echoes the litotes of **meodosetla ofteah**" ("Esthetics" 102).

Whether even scholars would catch the pun, or the "Indeed/in deed" envelope, for that matter, had not Greenfield flagged it for us is questionable, but the translation of this verse is certainly brilliant, retaining litotes, metonym, and image. On the kenning, Greenfield explains in his prefatory essay: "My lexical transformation of the kenning 'hronrad' of line 10 into 'whale-big seas' is both modern-sounding and expansive in its ambiguity, suggesting, even as the Old English does, the huge domain Scyld has built and, additionally, the birth of the Scylding dynasty" (**Beowulf** 33). Again, Greenfield's translation is brilliant in having retained the whale and the sense of poetic language. Nevertheless, for all Greenfield's approval of Jackson Mathews and the idea of equivalency ("Esthetics" 95, n. 9), his translation is more a scholarly curiosity, of great interest to the specialist but of little use to instructors who wish to provide their students with a readable equivalent of the original text.

RE-CREATIVE TRANSLATIONS

Re-creating the poem is an approach to translation usually dismissed by scholars but welcomed by undergraduates who are still reading great books primarily for pleasure. Burton Raffel's translation, for example, which is now more than twenty years old and conservative as re-creations go, is still only grudgingly accepted by many specialists, although it is one of the most widely used and certainly the best enjoyed by undergraduates. The classicist D. S. Carne-Ross uses the word 'translation' specifically for re-creations, which he defines thus: "where a crib [i.e., literal translation] proposes to take care of the letter of the original, a translation must attend to its spirit" (3). Describing the process of making a re-creative translation, he writes that "[at] its highest, a translation comes into existence in the same way as a work of original literature: a man experiences something--in this case, a foreign text--which he has got to find words for if he is to have any peace" (4). If the author of a re-creation works in some way close to this, then it is no wonder that re-creative translators seem more likely to be poets than scholars. Jean Paris provides an analogy to make the idea of re-creation more explicit: "we can imagine the [original] poem itself as a version of some absolute poem which would be less the sum of its meanings, symbols, images, than their source, structure, and secret essence. This absolute poem . . . would then be to the written one what Plato's Forms or Aristotle's Archetypes were to visible things: their supreme reality" (62). The translator must penetrate to the absolute poem and give an expression of it, not of the original poem, in the new language. Such a translation would not be the offspring of the original, but rather its sibling, since both have proceeded from the parent absolute (63). Paris uses the word "equivalent" with regard to such a re-creation, and perhaps to re-create is the only way to produce an authentic equivalent of a poetic text.[2] (For an interesting argument against this concept of translation, see Raymond Tripp, Jr.).

In any case, this approach to translation has the undoubted benefits of producing a work that is a poem (or tale, or whatever) in its own right, and of allowing for the possibility that the translation may legitimately improve on the original. Although this second is not likely to happen with a work such as **Beowulf**, the idea of improving on the original by re-creating it in another language is common in medieval literature: Chaucer is, of course, the outstanding example of a translator of this kind in English. It is hard to imagine preferring a literal translation of Boccaccio's **Il Filostrato** over **Troilus and Criseyde** for any purpose but a study of Boccaccio's text. An example more analogous to that of modern re-creations of **Beowulf** is John Steinbeck's **The Acts of King Arthur and His Noble Knights**, a re-creation of Malory's **Morte Darthur**. **The Acts** is clearly no substitute for Malory in the context of a college course on English literary history, but it is hard to see why it cannot be read as a substitute for Malory in any other context. If the Arthurian material is timeless and very much alive in twentieth-century America, it is because modern writers from Tennyson to T. H. White have lovingly and capably re-created the story. Not only is Malory's text still available to those who want it, but his work is all the better known because of the popularity of modern re-creations. The same is true with the continental Arthurian literature. Chretien's **Contes du Graal** is still available in literal translation, but the legend has been immeasurably enriched first by Wolfram's re-creation of Chretien and then by Wagner's re-creation of Wolfram. Chretien is none the worse off, and we are all the richer for these re-creations.

I have gone on at some length with these analogies to make the point that the concept of re-creating a medieval text is common rather than exceptional, beneficial to the original text rather than harmful to it. Again, other than in the case of students of literary history, who, if they are serious, will read the text in its original language, there is no reason to eschew a thoughtful re-creation for the sake of literal accuracy.

Raffel's translation, as mentioned above, is a conservative re-creation.

Hear me! We've heard of Danish heroes,
Ancient kings and the glory they cut
For themselves, swinging mighty swords!
How Shild made slaves of soldiers from every
Land, crowds of captives he'd beaten
Into terror; he'd traveled to Denmark alone,
An abandoned child, but changed his own fate,
Lived to be rich and much honored. He ruled
Lands on all sides: wherever the sea
Would take them his soldiers sailed, returned
With tribute and obedience. There was a brave
King! . . . .

Raffel's re-creation has exactly 3182 lines, the same number as the original, and the sense of each line in his version corresponds remarkably closely to that in the same line of the original. His verse form is a loose version of the Anglo-Saxon: a four-stress line with a varying number of unstressed syllables, and some alliteration on the stressed syllables. Syntax and word order is completely modern and, therefore, unobtrusive, or automized: it reads well both silently and aloud.

Raffel has respelled "Scyld" as "Shild" so that it will not be too radically mispronounced, and "Scefing" is gone from the text. And so are the mead-seats. Greenfield complains at length about Raffel's first eleven lines, writing that his translation of line 5 "totally ignores the litotical effect of **meodosetla ofteah**, not to mention its introduction of the significant image, for the poem as a whole, of the hall" ("Esthetics" 99). This is all true, but what Raffel loses, he makes up for in sense: the line in question means what Raffel writes: "Shild made slaves of soldiers from every/ Land." Greenfield likewise finds fault with the replacement of the whale image with the prosaic 'sea,' on the grounds that this translation is "de-poeticizing a poetic component of the original," and with the introduction of Scyld's soldiers, who were ignored by the original author ("Esthetics" 99). True again, and also true, but not mentioned by Greenfield, is that Raffel has drastically changed the syntax here: the original has "each one of the neighboring nations" as the subject of this clause, while Raffel has three clauses whose subjects are "He," i. e. Scyld, "the sea," and "his soldiers." If the sense of these lines is to show that Scyld has reduced the neighboring nations to obedience and their warriors to slaves, then Raffel's syntax reflects the relationship between Scyld and these subjected others in a way that the original, which has the subjected nations as the subject of an active verb, does not. Whether this constitutes an improvement on the original is a subjective judgement, but it is clearly faithful to the spirit and sense of the original, and does the Old English no disservice. Raffel comments on his method in his book on translation, **The Forked Tongue** and in the prefatory material in **Poems from the Old English**.

Robert Nye's re-creation of **Beowulf** is a re-creation in the full sense of the word. While Raffel has allowed himself to add to the text Scyld's soldiers and swinging swords, and to delete from the text mead-seats and whale-roads, Nye actually retells the story, amplifying some aspects, reducing or deleting others, and even introducing some new twists to the plot that provide the greater sense of closure to which modern readers are accustomed. For instance, Nye's Unferth does not simply drop from sight after the wonderful fliting scene only to reappear briefly at the mere with an apparent change of heart. Nye's Unferth continues to claim the reader's interest from that scene on until he meets the gruesome end Nye has arranged for him. The other significant departure from the plot has to do with the dragon and Wiglaf's far more important role in that battle, which Nye has prepared the reader for with his greatly amplified rendition of the Sigemund digression. Nye writes ostensibly for children--a bright fourth grader can read and understand the tale--but, like all good literature written for young people, his **Beowulf** does not bore or patronize intelligent adults. Here is Nye's re-creation of the first eleven line of the original:

> Long ago there was no king in the land of the Danes, and they all wanted one. When a ship without sails or sailors came drifting in from the sea, they went to meet it looking for a wonder, and sure enough there was a child in the ship. The child was curled asleep on a sheaf of ripe corn, with gold and swords heaped round about him. A golden flag flapped at the mast.
>
> "This is Odin's doing!" cried a fisherman with a big white beard that blew in the wind like spin-drift. "We need a king, and he sends us this child across the sea. I'm sure he is a prince."
>
> "Of course he is," said someone else. "Look at his clenched fists and the way he smiles in his dreams. Oh, he's royal all right!"
>
> "Perhaps he is Odin's son," said a third.
>
> Now, Odin was a great god. So the child was taken gently from the ship and wrapped in rich robes and hailed as ruler of all the Danes. They called him Scyld Scefing.
>
> Scyld grew up to be strong and brave, the terror of his enemies. He was tall as a tower and his eyes blazed like bonfires when he was angry. Running into battle, he could shout so loud that men felt the cry like a hammer on their heads, and fell down dead of fright. His sword was so long and heavy that no one else could lift it. His horned helmet was big enough to put an eagle in. When he sat down to supper, in a chair carved out of a whole oak tree, the cooks ran to and fro bringing him bulls to eat, and barrels of beer that he drained in one go. His laughter cracked stones.
>
> For all this, Scyld Scefying was kind and wise, and his people loved him. Under his rule, peace came to the land of the Danes, because none of the neighbor countries dared to fight with such a giant. Instead, they brought him gifts and tributes so that he would not go to war against them. The treasury swelled until it was like a hill of jewels.

Where did all this additional information come from? Nye may have invented the old fisherman and his clever companions, but he did not invent Scyld's genealogy, nor did he invent the sheaf of corn, the golden flag, the clenched fist, the bonfires, the hammer, the heavy sword, the helmet, the eagle, the oak tree, the bulls, the beer, and the treasury like a hill of jewels. Most of these things are present in the

Old English text somewhere or other, and all were present in this particular place in the minds of the poet and his intended audience in the mere mention of Scyld's name. In re-creating the mythological prologue to Beowulf's story, Nye has simply written into the text what modern readers cannot bring to their reading. Nye explains his method in his prefatory note:

> One retells old myths and legends hoping to be rewarded with the discovery that their meaning is still very much alive and creative. I feel in writing this that I discovered something about **Beowulf**. I hope that the reader will find what I found and enjoy it. To me, it is an essential story, and therefore never to be fixed.

Any reader coming to Nye's text without literalist prejudice will discover at least one thing about **Beowulf**: that we need not be so jealous of the text as we have been, for it not only can survive a re-telling, but can be enriched by it as well.

My intention in this essay was not to evaluate or recommend any particular translations, although I have made no effort to conceal my preferences, nor have I had in mind any particular application of this survey cum illustrations. My own practice at Middle Tennessee State University, whose 11,000 students come mostly from rural counties, is to order Wright for my freshman composition class and to provide the students with brief excerpts from several other translations as an exercise in the effects of style, tone, detail, figurative language, and so on. I also have them read John Gardner's **Grendel** in conjunction with Wright's **Beowulf** as a study in point of view. For my sophomore class in English literature and for my junior class in medieval English literature, I order Raffel, which I supplement with brief excerpts from each of the other translations discussed here and an explanation of some of the problems a translator faces, the purpose of which is to open up discussion of Old English and its literature. However, this process of looking into different approaches to translation and examining a wide variety of translations for oneself is also useful for the instructor whose only need is to find a more workable translation of **Beowulf** for a particular course and, not least, for any reader who loves **Beowulf** and wants to continue to learn from its essential story.

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EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with **content** that draws upon the human cultural heritage, **methods** that derive from the humanistic disciplines, and a **purpose** that is concerned with human values.

What is an "integrated humanities course"? Courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Seniors Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanities, humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable and useful.

Format? Typed double-space on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. For the present we are unable to print half-tone illustrations or photographs and we are not staffed to draw charts and diagrams, but camera-ready line work is very welcome. We can use written material of two lengths: one to three pages (300-1000 words) for practical tips, sample assignments, commentaries, etc.; and articles of six to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions.

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Other editorial policies? Unsolicited material can only be accepted from paid member-subscribers. The editorial staff is not paid and most editorial work is done as a personal overload. Consequently we are obliged to carry on correspondence by inexpensive form letters and cards. All material submitted is subject to minor editing and rewriting, but we ask all contributors to have their work proofread carefully before mailing. We hope that all contributions will be of publishable quality, but there will necessarily be rejections because of space limitations and need for balance in topics, educational settings and current interests.

WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

The statement of purpose on the masthead says it all. The key words are **HUMANITIES, EDUCATION** and **INTEGRATED**, but we are not necessarily limited to interdisciplinary classroom practices and curricula. Thus, for example we are interested in:

•THEORY: "Piaget and Theories of Integrated Study"

•ADMINISTRATION: "Crediting Departments for Team Teaching"

•HISTORY: "Nineteenth-Century Multi-Media at Chautauqua"

•RESEARCH: "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"

Also, things done in a disciplinary mode are valid if they are presented as strategies for use in interdisciplinary settings:

•"What you should know about teaching novels in a philosophy course"

•"Pre-teaching history students for an art museum field trip"

•"How to help non-musicians to follow a score"

•"A designer speaks of humanities bulletin boards"

•"Getting adults to role-play in public humanities programs"

•"Understanding Oedipus: An Actor's View"

What we **don't** want:

•Creative writing by teachers or students (it doesn't relate to our purpose)

•Syllabus outlines (curricula should be explained, not listed)

•"The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)

•"Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)

•"Humanistic counseling in the admissions office" (this is a **behavioral** definition of humanism, not a cultural one)

HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

RITUAL RESEARCH

Ronald L. Grimes, **Research in Ritual Studies: A Programmatic Essay and Bibliography** (ATLA Bibliography Series, No. 14) Metuchen, NJ & London: Scarecrowpress, 1985. Pp. ix + 165. Paper, $15.00. Ronald L. Grimes, **Beginnings in Ritual Studies.** Lanham, MD: University Press of American, 1982. Pp. xix + 293. Paper, $14.00. Reviewed by Walter B. Gulick, Eastern Montana College.

Together these works by Ronald Grimes help define the parameters of the contemporary study of rituals. **Research in Ritual Studies** contains a bibliography of 1649 books and articles, and the scope of the entries substantiates Grimes' claim that ritual studies is interdisciplinary in its aspirations. The vast majority of these English language bibliographic entries is materials published in the last twenty years.

In his eighteen page programmatic essay introducing the bibliographic work, Grimes states that his interest is not so much to reflect the field of ritual scholarship as it is to shape the field through selective emphasis within his own classificatory scheme. His entries are classified under four main headings: ritual components, ritual types (he locates sixteen subcategories here), ritual descriptions, and "General Works in Various Field-Clusters." An index of authors helps the reader to navigate through the various listings.

Research in Ritual Studies is useful, then, because it is not simply an aggregation of titles that the aspiring researcher must examine on an item-by-item basis. Grimes is a knowing guide who helps one see the connection between ritual study in the theater and in sports, in ethnography and biology, liturgy and literary criticism, and so on. One area of potential fruitfulness that he ignores, however, is performance art, that contemporary hybrid rooted in the visual arts and concerned with overcoming the chasm between the expressive artist and the passive viewer, the creator and the consumer. Such works as Gregory Battcock and Robert Nickas, **The Art of Performance: A Critical Anthology,** RoseLee Goldberg, **Performance: Live Art 1909 to the Present,** and Lucy Lippard, **Overlay: Contemporary Art and the Art of Prehistory** each have much to offer the student of rituals.

Grimes is well qualified to bring greater depth and coherence to the study of rituals. He has been involved in a variety of experiments with rituals as a participant, teacher and theoretician (evident in his creative involvement with the Consultation on Ritual Studies of the American Academy of Religion). In **Beginnings in Ritual Studies** he describes in some detail such diverse expressions of ritual activity as the annual fiesta in Santa Fe; the training provided by the Actor's Lab, now in Toronto; the various types of masking; the ritual activities of sitting and talking in Zen Buddhism; the contemporary efforts to utilize shamanism as a device for integrating education, therapy, drama and religion, and the post-modern "ritual theater" of Jerzy Grotowski. The cross-cultural breadth and experiential grounding of the book are no doubt important contributors to its freshness and vitality.

While **Beginnings in Ritual Studies** includes a number of independently published articles, it has an inner coherence based on Grimes' insight that ritual at its best involves an embodied way of creating meaning that transcends adequate linguistic paraphrase. His mapping of ritual activity into six distinct modes of expression (ritualization, decorum, ceremony, liturgy, magic, celebration) represents a masterful ordering of a confusing field of study.

Sometimes in reaching for new insight Grimes seems to overreach. For example, he states that ritual creativity is exercised "as animated persons enact formative gestures in the face of receptivity during crucial times in founded places" (p. 55). Yet his ensuing discussion clarifies this rather exalted language and shows how his definition represents an improvement upon those definitions which restrict ritual to repeated, sacred, prescribed, traditional enactments.

One example of the power of his analysis from a rich array of possibilities will have to do. During a year in which Lady Liberty's centennial was the occasion for a lavish celebration (if not bread, at least circuses), the following passage captures the ambiguous, problematic response to the spectacle that many people felt:

> In modern societies few activities can be as dangerous as unexamined public rites such as rallies, demonstrations, or festivals. If our head is lost, we risk being duped into complicity with commercial or political values we do not really hold. Yet if our head is not lost, celebration does not transpire. The dilemma of celebration in our time is how, in a segmented, individualistic, self-conscious culture, to integrate critical reflection and festive communality (p. 251).

Research in Ritual Studies successfully plots out different avenues whereby ritual is saved from being boring repetition. Grimes argues that our imagination and all our senses (not just seeing) need to be developed both for enacting and understanding ritual. When expressing oneself in ritual, "One does not imitate, which would be the ritual equivalent of selling oneself as a scholarly whore to whatever one observes; nor does one violate by voyeuristic staring" (p. 13). Rather one discovers a new way of making sense through moving and doing. Few books have such power to change our way of living.

GOOD GRIEF

Susan Letzler Cole, **The Absent One: Mourning Ritual, Tragedy, and the Performance of Ambivalence**, University Park: The Pennsylvania State University Press, 1986. 192 pp. $18.95. Reviewed by Elaine L. Kleiner, Indiana State University.

The author of this new theory of the origins of tragedy has drawn on her experience teaching tragedy for many years at Albertus Magnus College, together with her work as a professional observer at Lee Strasberg Actor's Studio and as an invited observer at Joseph Chaikin's rehearsals for his play **Trespassing**. From such a rich background, we are presented with a highly original study of elements common to both tragedy and mourning rituals embodied in funerary rites. Because Cole's book reflects a convergence of historical scholarship, literary criticism, and performance observation, she cuts across traditional generic boundaries and analyzes forms as diverse as Chinese, African, and Greek funerary rites, tragedies by Aeschylus, Sophocles, Shakespeare, Racine, Ibsen, O'Neill, Miller, Beckett, and Ionesco, and her first hand accounts of explorations of the tragedy-mourning connection in the rehearsal process of the great experimental theater director, Joseph Chaikin.

Funerary ritual, according to Cole, enacts mourner's "ambivalent" or contradictory responses to death and the dead through theatrical means. By bringing phantoms to life on stage, such rituals produce the Aristotelian catharsis, the evoking and purging of pity and fear or expression and release of ambivalent feelings that are the hallmark of tragedy. From her detailed study of the symbolic journey to the spirit world performed in three interrelated Chinese villages, symbolic burial as enacted in the Benin Kingdom of Southern Nigeria, funeral ceremonies described in the **Iliad**, the lament for the dead in Greek tradition, modern survivals of women's ritual lament poetry in Crete and Epiros, and Athenian funeral iconography, Cole draws terms and concepts useful "for understanding essential but often disturbing, and otherwise unintelligible, aspects of tragic drama" (p. 12). In a chapter entitled "The Grave of Origins" Cole shows that Aeschylus's play **The Persians** is "the earliest and strongest possible example of the performance of ambivalence which links funerary ritual and tragic drama" (p. 29). At the center of this tragedy lies the ambivalent relationship between a son-inheritor and a father-ghost who pities and punishes the son who dares to supplant him. Cole finds similar links between funerary ritual and tragic drama present in Shakespeare's **Hamlet** where not one deceased father but three (the elder Hamlet, the elder Fortinbras, and Polonius) are placed in conflict with inheriting sons or son-surrogates (Clausius and Hamlet; Polonius and Hamlet; Claudius and Laertes; "old Norway" and his nephew Fortibbras). Finding **Hamlet** "a tragedy of a mourner in a world which provides no context for mourning" (p. 41), Cole convincingly explains the play as a complex study of ambivalent emotions rising from repressed grief.

In her discussion of Racine's **Phedre**, Cole shows how major elements which link mourning ritual to tragedy can be first introduced and then inverted to create the unique history of a father who returns from the dead to become the chief mourner-inheritor of his son. Ibsen's **Ghosts** illustrates a similar inversion in that Mrs. Alving precipitates the tragedy by attempting to deny her son his "inheritance," his ambivalent relationship with his dead father. In Ionesco's **Exit the King**, Cole finds a tragic drama which, like the death rituals it recalls, forces us to confront our own desire never to exit life. As Ionesco's protagonist Berenger learns to accept the journey from life to death, he recreates the ambivalent stuff of tragedy itself, leaving behind his audience as chief mourners and surviving inheritors of his legacy.

The most fascinating evidence Cole offers for tragedy as the performance of ambivalence, however, lies in her chapter describing the rehearsal process of Joseph Chaikin's Winter Project, a group of actors, musicians, and a highly gifted director who together prepared in 1982 a collaborative theater piece about dying. Chaikin's play **Trespassing** forced audience and actors alike to confront the silent body of a dying woman present on stage throughout the performance. Cole found that in devising a means of theatrical expression toward this body, actors were forced to rediscover the same archaic language of gesture, sound, and ceremony regarding death she noted as characteristic of funerary ritual and early tragedy.

Cole rightly anticipates that once one has grasped her thesis, one would wish it applied to a wider range of plays. Her book concludes with a discussion on nine plays (three classical, three Renaissance, three modern) which fit her theory of tragedy with varying degrees of resistance.

To summarize, Cole has written successfully about tragic drama as "a kind of artistic transformation of the impulse to mourn, a continuation by other means of the contradictory desires embedded in our response to death" (p. 165). One can, however, finally approach a complete appreciation of her work only by applying its insights to one's own favorite tragedies.

SCRAMBLED EGOS

Robert N. Bellah, Richard Madsen, William M. Sullivan, Ann Swidler, Steven M. Tipton. **Habits of the Heart: Individualism and Commitment in American Life** Berkeley: University of California Press, 1985. xiii + 355pp. $16.95 Cloth. Reviewed by Phil Mullins, Missouri Western State College.

Habits of the Heart has already proved to be a popular and controversial book. It very quickly went through several printings and its authors, four sociologists and a philosopher, are in demand on the lecture circuit. Bellah is the senior scholar of this group; he wrote the final draft of the text while his junior colleagues gathered data by interviewing about 200 contemporary Americans about a set of issues. The "Preface" states the general concern of the book: "how to preserve or create a morally coherent life" (vii). The same question has produced reflections by contemporary thinkers such as Alasdair MacIntyre. **Habits of the Heart** as a mediation on values is thus a worthy text with which to introduce, in humanities classes, a broader discussion of problems in contemporary Western culture.

Bellah's colleagues undertook individual research projects focusing on love and marriage, therapy, local politics and voluntary organizations as a way to assess the ambience of contemporary public and private life. The field work concentrated on attitudes of white middle class individuals or groups in urban centers and on both coasts. Although recognizing the limits of this interview sample, the authors contend that the attitudes uncovered are in important ways representative of current cultural patterns in America.

Bellah's colleagues are all capable scholars who have done earlier research on matters treated in **Habits of the Heart**. Bellah himself, as the integrating author, is the galvanizing force in the book. He has written brilliantly about Japanese religion and culture but certainly his fame comes from his work spanning the last twenty years on American religion and culture and its contemporary dilemmas. Bellah was one of the early students of "civil religion" in America; this term is now a commonplace in discussions in ethics, sociology and American studies. His book from the mid-seventies, **The Broken Covenant**, in several ways resembles **Habits of the Heart**. There is in **The Broken Covenant** a sense of loss and a yearning for change.

These motifs are overt in **Habits of the Heart**. Bellah and his co-authors intend not merely to summarize contemporary attitudes about private and public life but to question the adequacy of these attitudes and to suggest alternatives. They view their analysis as an historically informed conversation with those they interviewed. Further, they argue that social scientific research itself, like their book, can and should serve as a vehicle for a broader public conversation about values and policy.

The critical argument of **Habits of the Heart** can be succinctly stated: contemporary American culture is in a precarious position because most Americans interpret both private and public life with the impoverished moral language of modern individualism. Individualism has always been important in North American culture. Social scientists such as Tocqueville noticed this and commented on both the positive and negative potential of this element of American culture. Historically, American character modes and vocabularies for describing the self were at least partially shaped by biblical and republican traditions, but these traditions have been largely eclipsed by utilitarian and expressive values, values which are likewise long-standing in American culture. Modern individualism, which the authors later in the book somewhat hyperbolically dub "ontological individualism," implies that the individual is the only firm reality. Contemporary images of success, freedom and justice strikingly bear the imprint of utilitarian and expressive perspectives; such images are sharply in contrast with images more communitarian in aspect, as can be found in the biblical and republican strands of the American tradition. Modern individualism ultimately leaves us with the notion that all of our ideals and values are merely a matter of individual preference. In an environment of radical individualism, all normative commitments become only alternative strategies for self-fulfillment. Freedom becomes an empty notion: there are alternative strategies for self-fulfillment but there is no common expectation about the content and character of such fulfillment. In sum, the critical analysis in this new book focuses upon the limitations of the contemporary North American ethos, upon what Tocqueville termed the "habits of the heart."

What antidotes does **Habits of the Heart** propose for a culture dominated by the values of modern individualism? To be truthful, Bellah and his colleagues are better at spiritual diagnosis than spiritual prescription. **Habits of the Heart** offers a reasonably cogent, although not captivatingly original, analysis of the problematic aspects of American private and public life. Its constructive thrust chiefly emerges somewhat indirectly by inference from the critique. Love and marriage, the argument runs, are increasingly viewed as sources of psychic gratification; even many in the mainstream are smitten with the "therapeutic attitude" which overemphasizes self-knowledge and self-realization through direct communication. The therapeutic model for personal identity leads toward a shallow, individualistic contractual orientation. We need to recover appreciation for earlier conceptions of friendship and marriage; such conceptions emphasize stable relationships and linking persons with the larger social order. Deepening family life and participation in voluntary associations, religious and non-religious, also appears to the authors as potentially important. But the groups which can reshape the American ethos must not be mere aggregates of individuals but true communities of memory; a community of memory provides a context of meaning which links individual aspirations and those of the social group. Americans must overcome the notion that politics is unsavory; this will require envisioning the political process anew, for many of our historical experiences are now unusable. It will also require grappling with institutionalized power and the complexity of modern society; it will mean redefining the meaning of work and the relationship between work and reward. We must develop the sensitivities of a people attuned to our social ecology.

The constructive vision of **Habits of the Heart** is not really programmatic; Bellah and his colleagues do, however, identify focal points for reforming the cultural patterns of meaning used to discern identity and purpose, both individual and collective. In the final analysis, **Habits of the Heart** is a quite readable book about our images of ourselves as Americans in the late twentieth century. This book should be especially appropriate to stimulate serious thought in interdisciplinary humanities courses focusing on American culture.

HOLY GRAILS, ETC.

"Medieval Church Treasuries," by Margaret English Frazer in **The Metropolitan Museum of Art Bulletin**, Winter 1985-1986. Metropolitan Museum of Art, Fifth Avenue and 52nd Street, New York 10028. $18/year, single issues $4.75

Church treasuries of ritual objects and other precious artifacts are much older than Christianity. There is a major school of thought that the back room (Opisthodanos) in Greek temples such as the Parthenon was used as a **thesaurus**, or treasury, and the tradition seems to be almost universal. Few Christian churches have maintained their treasuries intact, but we shouldn't lament unduly, for one of the functions of the treasury was to serve as a bank of more or less negotiable items for times of stress and poverty. The large number of these artifacts that have found their ways into museums (the Metropolitan and its medieval satellite, The Cloisters, have over three hundred) should attest to the fact that not all have been "priceless" treasures. Unfortunately, many precious objects were plundered by thieves and armies. Most of the treasures of San Marco which toured United States museums in 1985 and 1986 were trophies pillaged by good Christian Venetian knights from Christian churches of the East.

Many of the objects in the treasuries were functional ritual objects necessary for carrying on the business of worship; others were apocryphal ornaments to the rituals, and still others were tourist attractions, acquired for just that very profitable purpose, although it would be impossible to designate which objects were acquired for such crass purposes, since all were objects of veneration. "Such yearning for tangible evidence of the Christian faith was related to the phenomenon of pilgrimage," writes Frazer in her historical introduction. "The church of the tomb of the apostle James at Santiago de Compostela... drew numerous pilgrims, bringing prosperity not only to Spain but also to the communities along the route, like Sainte-Foy of Conques, France"--which got **its** saint's body and relics by theft from a neighboring town.

The organization of this magnificently illustrated magazine issue is useful to teachers of the humanities who want to interconnect museum artifacts with medieval life--and with a good deal of Roman Catholic life today. Frazer deals first with primary liturgical objects, then secondary liturgical objects, followed by service books and reliquaries. It is surprising how few are the primary liturgical objects, that is, those that were regarded as sacred, and necessarily connected with the rite of communion that was initiated by Jesus at the Last Supper. In the primitive church, this was a communal supper, but by the second century, it had moved to a morning service in a sanctified house. It is unknown when special cups for the sacramental wine and plates for the sacramental bread were set aside (nothing survives from before the sixth century), but as the centuries moved on, the act became more and more sacred, it became increasingly a rite in which the priest **represented** the people, and the functional cups and plates became richly decorated chalices and patens. Thus, Frazer notes two beautiful chalices from the

Cloisters treasury where the capacity of the sixth century Byzantine example is greater than the thirteenth century German vessel, indicating a shift from large group to priestly imbibing.

Other changes can be read from the artifacts. As the church became more secure, more popular and more populous, the community ritual developed into ritual theater. "In the Late Middle Ages a new form called a **monstrance** was introduced... in response to a change in the liturgy in which the priest elevated the Host for the congregation to see and adore." The other primary liturgical items are the rare tabernacles, which appear to have been kept on the altar table to hold the chalices, patens, the ewers in which the wine and water were kept and the pyxes, or box to hold the bread (now reduced to thin wafers), and the sacred books of Christ, the gospels, which were often enclosed in jewel-studded gold and ivory book covers.

The list of secondary liturgical objects is long, including such obsolete forms as liturgical combs (presumably used in the investiture ceremony of the priest) and the **flabellum**, which was a fan for keeping flies from the sacred body and blood of the Savior. Other objects are still with us, such as censers, holy-water sprinklers, candlesticks and portable altars for the priest to take on sickcalls. One of the most familiar and essential objects of Christian church altars--Catholic and Protestant alike, the cross, was a relatively late addition to the sacred table. Most early crosses were either large architectural pieces or were intended for carrying in processions. The Cloisters owns a twelfth century English crucifix of ivory that seems to have been designed for an altar.

While the gospel books were considered sacred embodiments of the word of God, service books were directly functional as guides to the priests for properly conducting the services. Frazer explains how these developed into the **missal** in the latter thirteenth century and the **gradual**, a service book for musical rites. Both missals and graduals were often elaborately illuminated, and although the Metropolitan does not collect medieval books (the Pierpont Morgan Library some dozen blocks south manages quite well), some fine service book illuminations have found their way into the museum exhibits.

Reliquaries are the objects that were made to hold sacred relics. Not having practical functions such as being used for drinking, holding candles or combing hair, their forms have no everyday counterparts, and often have an "element of surrealism" which was "probably cultivated because of its emotional effect upon the faithful." Two such surreal reliquaries that are illustrated are an arm and sleeve of gold that contained a fragment of a saint's arm bone and a realistic bust of Saint Juliana that holds a fragment of her skull. Reliquaries for pieces of the cross on which Jesus was crucified abound-- "over eleven hundred reliquaries of the True Cross are known"; and one can understand their wide distribution from the experience of a pilgrim named Egreria, who learned that one pilgrim under cover of reverent kissing of a fragment of the True Cross, bit off a hunk to take home as a souvenir.

SALIGIA

"Seven (and more) Deadly Sins" by Paul Jordan-Smith in **Parabola**, X:1, November 1985. Parabola, 150 Fifth Avenue, New York NY 10011. $18/year; $5.50/issue

SALIGIA is an acronym made popular in the Middle Ages for remembering the Seven Deadly Sins in a regressive order of deadliness. Decoding the acronym gives us Superbia (pride), Avaritia (greed, covetousness), Luxoria (lust), Invidia (envy), Gula (gluttony), and Acedia (sloth). Why pride is least deadly and sloth most deadly is illuminating in more ways than one, for we learn not only the archaeology of the seven deadly sins, but how much we have trivialized and stereotyped the formula, insulating our spirits against the self-examination that the seven-fold formula provided.

The number seven appears first in Christian literature of sins in the Sixth Century AD in a treatise by St Gregory the Great. Prior to that the "desert father" Evagrios listed "Eight Kinds of Evil Thoughts," while earlier St Augustine had listed fifteen sins, including all of the classic seven except gluttony. Curiously, the seven had appeared together in pagan writings: the Epicurean Horace in his first epistle, circa 20 B.C., listed seven **vices** that in excess would detract from the serenity of a balanced life. Which of course is not the same thing as sin. It is in St. Thomas Aquinas' **Summa Theologia** that a systematic analysis of the seven sins was set forth, to dominate Roman Catholic thinking all the way to the beginning of our century. The Thomist thought no longer obtains, however. Jordan-Smith, a freelance writer, compared the 1912 edition of the **Catholic Encyclopedia** with the current edition, which "treats the subject in psychological terms, almost as if sins were little more than quirks of the personality, to be treated by the modern pastor by psychotherapeutic methods."

Has sin merely fallen out of fashion, or has modern humanity managed to bury it deep, with all the other artifacts of long-gone religions? As a regular contributor to **Parabola**, a magazine that espouses profound faith in the spiritual value of myth and ritual, Jordan-Smith believes in the importance of contemplating sins and sinfulness, but he says that "case could be made that each of the Seven Deadly Sins has come to be looked on almost as a virtue largely because in our mistrust of systematic religion we have lost the knowledge of distinctions. We can no longer discriminate when one of our appetites, carnal or spiritual, has become an end in itself.... Since each sin has its virtuous counterpart, we are apt to mistake one for the other."

Take **pride** for example. Church fathers were well aware that on the one hand, pride is the least deadly because its counteragent, **humility**, is an exercise within human capability for action; yet, on the other hand, pride is one of the most devilishly insidious sins, for if the sinner works aggressively to root out all other six sins, pride in the form of the vainglorious self-assurance that now one is qualified to preach of virtuousness to others is likely to creep in. Even the effective practice of humility can convert into smug holier-than-thouism: "I'm the number one humble one!" Today, says Jordan-Smith, prideful ambition has become a virtue in self-help books. Looking out for "number one" is the word of the day, advertising presents beautiful egoists who praise products because 'I'm worth it,'" and we assert "Black pride," "gay pride" without thoughtful contemplation about distinguishing between "the true and the false among the forces that move us."

The examples of the modern virtue of pride indicate the degree to which we think in material terms, wearing brand-name badges of pride in goods on our shoes, our teeshirts, our bumpers and our rumps. Sts. Gregory and Thomas both recognized how pride and its public form of vainglory lead to all the other sins: avarice, lust, gluttony and so on. Each of the sins, in its traditional form and its modern stereotyping is examined in similar manner by the author.

But why is **sloth** the most deadly? It is not because of the modern stereotyped slothfulness of lying about in a hammock, gluttonously imbibing in Chivas Regal (because you deserve it) and lustfully paging through **Cosmopolitan** or covetously wishing your way through **New Yorker** ads, envying all who are better off than you. No, not these. Sloth is most deadly, because the slothful human makes no effort to contemplate or to counteract his or her own sinfulness. Thus, the proud person can try to learn humility, but only by self-effort, which sloth prevents.

CHRESOMATHIA

"From 'Polite Learning' to 'Useful Knowledge,' by James Burns in **History Today**, April 1986. 83-84 Berwick Street, London WIV 3PJ. U.S. $3.50/issue.

The quarrel between the camps of liberal education/humanities and vocational training is so familiar to us that its bouts seem like scheduled rounds in a ritual contest. The quarrel has been going on much longer than some might suspect, and in England of the first half of the nineteenth century the issues had important political significance. It should be understood that both terms, **polite learning** and **useful knowledge**, share implications of broadening education among a larger group than those of the universities. Polite learning, says Burns, who is a professor of political history at University College in London, "was clearly an extension of the learning that was supposed to be 'reborn' in the Renaissance. It was also a dilution of that learning, a popularization if not a vulgarization of it." Underlying polite learning was the idea that although it was pursued for its own sake, it was a civilizing force as well.

Polite learning, therefore, was exclusively for gentlemen, but we should bear in mind that outside of Oxford, Cambridge and possibly the Inns of Court, the majority of English gentlemen were agriculturists, widely scattered throughout the island. For their degree of politeness, literature provides us with such models as Sir Toby Belch, Squire Western, Heathcliff and others. But with the publication of the famous periodicals **The Tatler** and **The Spectator** in the early 18th century, gentlemen in various backwater towns gathered to discuss the magazines, and "members were encouraged, even required to submit communications of their own; and a library was gradually built up, to which each new member was expected on his admission to present at least one volume." Through these various "Literary and Scientific" or "Philosophical and Archaeological" societies young men, whether home educated or mentally stultified by the anarchical public schools of the time, acquired the rudiments of classical learning. Moreover, many libraries and museums were started from these polite and dilletantish beginnings.

Enter Jeremy Bentham and Chresomathia. The term, Bentham said, meant "conducive to useful learning," and what he was proposing was schools for persons of all classes (but especially the middle classes). Unlike Count Rumford's 1799 Royal Institution which Bentham thought too elevated and only for "superior and extraordinary minds," Bentham's school was to take young men and equip them with useful rather than "ornamental" knowledge. What came of it eventually was the University of London, whose 1826 Prospectus broadened liberal learning to include modern languages, natural sciences and political economy. Further, it would offer training in civil engineering.

Meanwhile, other approaches to democratizing useful knowledge were being pursued, such as Henry Brougham's Mechanics' Institutes, which were "primarily concerned with the teaching of elementary science as the basis of trades in which members were engaged." Starting in Scotland in 1823, augmented by the concurrent **Mechanics' Magazine**, there were close to a hundred institutes by the end of 1825. The following year Brougham launched the SDUK--the Society for the Diffusion of Useful Knowledge--which published books, maps, pamphlets, at first in technology and science, but soon broadening into "entertaining knowledge."

But all these efforts, however successful, were viewed as politically dangerous. The elevating of lower classes through education endangered the English class system. Most particularly, the teaching of political economy to the lower classes was viewed as potentially inflammatory, and even the most liberal-thinking surveyors of useful knowledge for the masses were distressed by Harriet Martineau's bestselling books that put economic theory into forms that any could understand.

FEELING NUMBERS

"Counting Your Blessings: Sacred Numbers and the Structure of Reality" by William K. Powers in **Zygon: Journal of Religion and Science**, March 1986. Rollins College, Winter Park FL 32789. $20/yr.

All religions have sacred numbers: the Christian trinity and seven deadly sins, for example, or the Hebrew seven candles and ten commandments. Ordinarily we note these sacred numbers rather glibly, neither inquiring into why it is **these** numbers rather than others, nor how they originate for different cultures and religions. Moreover, our tendency is to regard a sacred number as a fixed mythological element, or "static models of a society's symbolic representations."

All this is hasty and simplistic to Powers, who is a Rutgers University anthropologist. Far from being static, sacred numbers are dynamic and belong to the area of ritual behavior rather than verbal myth. The origins of sacred numbers are concrete, relating to using parts of the body for counting. Counting one to five can be done on a single hand, which oftentimes then serves as a mnemonic for counting to higher numbers. In a number of pre-literate societies, the word for five is **all**, so that thirteen might be rendered or two alls plus three. This theory of origins produces several cultural effects: first, there is a degree of **handedness** to the expression and values of sacred and mystical numbers. The right hand is active, the left passive in finger enumeration as it is in making the sign of the cross or of blessing.

Another product of the bodily origins of sacred numbers is that they are **felt** by the members of the culture. This sounds mystically vague, until one realizes how much we of the European cultural heritage don't feel "right" when groups of words, of illustrations, of ideas are not expressed in trinities. What were the three main causes of the Revolutionary War? Who are the three B's in classical music? What are the three Aristotlean tragic unities? The three divisions of government? The elements of art are what? Line, form and color. Of music? Rhythm, melody, harmony. How many bears, pigs, musketeers or stooges are there?

The answer is three, not because three **is** right, but because it **feels** right. Powers goes beyond this: the sacred numbers precede reality. That is, a given reality "out there" might "naturally" fall into two categories, or five, or eleven, but "the numerical system takes precedence over the objects which it seeks to classify and therefore explain."

But, Powers says, following insights provided by the much maligned early twentieth-century sociologist Lucien Levy-Bruhl, "all numbers are the same;" that is, it is of no significance which numbers become the predominant structures for a culture. What is important is that once certain numbers evolve into importance, the numbers will model and structure experiences, arts, rituals, institutions. The sacred numbers are plural in many--possibly all--societies, though it is rare to find integers beyond one to ten, simply because the ten fingers constitute a limit for handy enumeration. Despite our western trinitarianism, other numbers provide ritual structures for things (2, 7, 4, 9, 10 are common, but 6 seems neglected).

The Oglala Lakota (popularly known as "Sioux") of South Dakota have been Powers' particular people for field study. Four is the dominant sacred number for the Lakota, but seven is also important and the numbers often complement one another. "Four...generally relates to what is perceptually all persons, places and objects in nature--the four directions, the four seasons, the four stages of life, four kinds of living things, four phases of a plant...[while]...the Lakota divide most of their social and political divisions into sevens." In the ritual ceremony of the Sweat Lodge, both numbers operated, and seven is seen as the sum of four (directions), two (sky and earth), plus one (a symbolic eagle). But we must be cautious about over-analyzing the elements, because within this ceremony, the numerical systems co-exist much as in baseball the nine players are four infielders, three outfielders and a balanced **dyad** of pitcher-catcher. Furthermore, we must be cautious about viewing the numerology of the Sweat Lodge ceremony as having fixed associations. "The quadratic structure can symbolize any natural category..., the dyadic structure can serve to symbolize any contrasting set that is significant in Lakota culture..." and the monadic element can stand for unity or for the individual person. In a similar way, the Christian cross has four parts, yet relates to the trinity and the individual Jesus and individual worshipper.

One more dynamic aspect of sacred numbers is that they can symbolize a development, evolution or process in which (for the Lakota) fourness, the arrival at the fourth, produces a feeling of completion, satisfaction and fulfillment. Because of this kind of feeling, Powers quite rightly concludes that there is safety in numbers.

SEVEN AT
ONE BLOW

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HUMANITIES EDUCATION

Dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions.

ISSN 0882-5475

VOLUME IV, NUMBER 1 WINTER, 1987

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HUMANITIES EDUCATION is published by the National Association for Humanities Education with editorial offices at the Department of Philosophy & Humanities University of Minnesota, Duluth, Duluth, MN 55812

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VOLUME FOUR: NUMBER ONE: WINTER, 1987

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Published quarterly by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Subscriptions and renewals are $16 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Philosophy and Humanities, UMD, Duluth, MN 55812. When renewing, please be sure to include your **expiration code** from the mailing label or **enclose the label.**

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Computers
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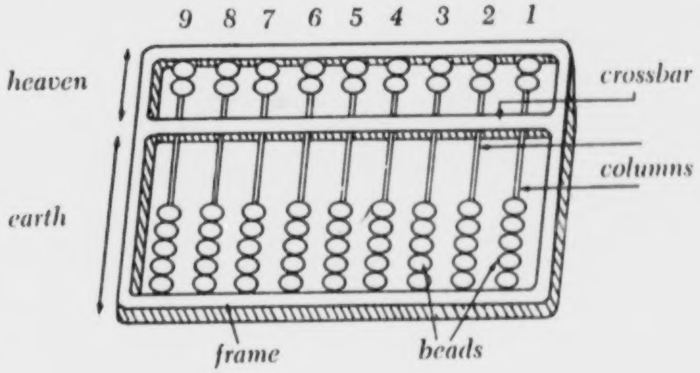
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A Special Issue

edited by

David H. Stringer

PREFACE

It has been argued in the popular press that the invention of the computer ranks as a watershed human achievement, matching in significance the invention of telecommunications, the printing press, written language, and speech itself. That is a large claim for many of us in humanities education who, like me, think of a computer as a typewriter with a few magic buttons.

It is with some skepticism, then, that this issue of **HUMANITIES EDUCATION** addresses the question of the role of the computer, and of technology itself, in the art which we practice. Several of the articles included in this issue argue that the computer is merely a tool. Rudolf Arnheim, Steven Schaffer and I all urge us to remember the primacy of human imagination, ideas and intentions. A second group of articles introduce readers to what computers can do. Bernard Galler provides historical perspective, while Loren Lomasky explains how the computer becomes an integral part of an ethics course that is required for engineering students, and Jennifer Williams and Nancy Reding describe some specific applications of computer programs for humanities education. Jeremiah Reedy steps back to reconsider the relationship between the scientific community and the traditional culture which constitutes the humanities, and he advocates priority to education in the humanities. As in the Rites and Rituals issue, here the review essays also relate to our thematic focus: Susan Hockey's examination of the use of computers in textual research, Albert Bergman's more general study of the role of technology in contemporary life, and Kathryn Mohrman's statistical analysis of adult education.

While our previous thematic issue on Rites, Rituals and Humanities Education reaches to a deep core of human experience, this issue on Computers and Humanities Education has perhaps a more tenuous claim on our attention as humanists. It holds, however, a direct relevance for us as educators. Will computers give shape to our cultural lives and to how we open the cultural lives of our students? If the computer is in fact the new medium, and if Marshall McLuhan is right that the medium is the message, then what are the implications of this medium for our humanistic "message" about the human spirit and imagination?

David H. Stringer

Rudolph Arnheim

THE TOOLS OF ART-- OLD & NEW

It is sensible and practically useful to call the most recent centuries of our history the age of technology. We assign the beginning of this age to the period in which tools, in the order meaning of the term, were being supplemented by machines. Machines are tools that no longer rely on a human operator for the power of action and the steering of the production process, but themselves supply all of the power and much of the control. There can be no doubt that the psychological, economical, and political changes brought about by industrialization are fundamental. The age of technology has given us mass production, rapid transportation, and the electrical generation of light, heat, and cold. It has replaced large amounts of human labor with faster and more accurate factory work, and it has severed our intimate ties to the work of our hands and to the elementary resources of nature. For all these reasons the age of technology certainly is distinguishable in principle from earlier periods. For these reasons, too, one is fully justified in looking for the particular cultural traits that characterize life with modern technology and for the specific benefits and threats it has in store for cherished human values.

But no novelty can be entirely new. Made by people and for people, the new must rely on the same basic principles, resources, and needs as the old. We are bound to misinterpret the nature of a novelty if we give it exclusive credit for qualities it shares with much more general conditions. Take, for example, the once fashionable assertion that the invention of the printing press converted our culture to linear thinking. As it happens, linearity of thought did not have to wait for Gutenberg. Written speech was linear from the beginning. But even this extension of our view does not suffice; we must realize that sequential speaking and writing are not the cause but only a manifestation of sequential thinking. The ability to think in sequences must have emerged at a primordial stage of human development, and only when we consider this ancient acquisition of the mind can we hope to approach the root of a psychological phenomenon that may have been bolstered since the Renaissance by the mass production of printed language but certainly did not originate as a specific symptom of so recent a cultural period.

Once we see technology in the more general context of people relation to their tools, we also react less one-sidedly to the suspicions that have been voiced against the machine--a fear expressed most

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1986 The Regents of the University of California. Reprinted from New Essays in the Psychology of Art by Rudolph Arnheim by special arrangement with the University of California Press.

movingly in one of Rainer Maria Rilke's **Sonnets to Orpheus**, which begins with the assertion: "Alles Erworbene bedroht die Maschine." The machine, says Rilke, threatens everything humans have acquired, as it insolently claims to be "the inspiring lead" rather than limit itself to obedience. Unhesitatingly it "orders, creates, and destroys." We acknowledge the complaint, but we also realize that in Western history the onset of modern technology coincided with the age of Romanticism, and that the one-sidedness of Romantic thought is no less to blame for the conflict than the one-sided character of the machine.

The problem has become particularly poignant in the arts. Here again it is not sufficient to point out the ways in which the new instruments created by technology--say, photography or computer graphics--differ from the manual arts. It is equally necessary to know how these new devices handle the timeless invariants of artistic creation. There exist certain indispensable conditions without which art is not art, and we must find out what becomes of them when new techniques tackle the old job.

Looking back to the origin of people's relation to their tools, we are reminded that all willful human activity is generated by the mind for the mind, and that the first instrument to serve all that activity is the human body. No mental conception can generate material action of shape directly. The task must be entrusted to the body, which is not necessarily a very satisfactory piece of technology. For example, even if one excludes the hand and creates a drawing of an object by recording the draftsman's eye movements with the help of electro-oculography, one if far from producing a faithfully direct materialization of a mental image. In a sense, the whole problem is already there. The physical instrument, the human body, offers the means of giving tangible presence to the images conceived by the mind, but like every other tool, acting as an intermediary and translator, it has its own idiosyncrasies. Inevitably the special traits of the tool influence the product.

Certain formal qualities suit the instrument so well that they flow from it almost spontaneously. Others require special efforts, lead to painfully artificial results, or are not obtainable at all. For example, since the human arm is a pivoted instrument, it takes naturally to curved movements and curved shapes. A straight line movement requires special control, not only in drawing but also in the handling of a violin bow or in a dance gesture. The opposite bias distinguishes, for example, the loom. The weaver has no trouble with straight shapes when they run parallel to the woof, but the loom has its own rules: to produce a diagonal or a curve, it is necessary to coerce the weave's structure. Good craftsmen know how to reconcile the freedom of their conceptions with the character traits of their tools.

Most tools have an affinity to geometrically definable shapes, especially to straightness and rectangularity. Organic shapes, however, tend to be biomorphic. They eschew the straight line and the right angle and defy mathematical formulae. Human life in what is sometimes called a "carpentered" environment is largely an interplay between the flexibility of the organism and the configurations of cubic shapes, which facilitate work and orientation but may frighten us by their stern impersonality. The city dweller's escape to the inexhaustible multiformity of nature is a response to this contrast, and the recent rebellion of architects against the neatly regular skyscrapers of the so-called international style is equally symptomatic of the unsteady relationship between humans and their technological products.

These same examples, however, warn us not to view the situation too simply. After all, it was humans themselves who opted for all those cubic shapes and made machines to help build them. In architecture, the international style came about in response to a desire for clarity, simplicity, and efficiency. Mathematically precise slabs, cubes, cylinders, and pyramids are the embodiment of one of the extremes on the scale on which every organic and inorganic thing finds its particular kind of shape. The five regular stereometric bodies described by Plato in his **Timaeus** (4, sec. 55,56) as the elementary building blocks of all existing things are a pleasant reminder of our willingness to accept geometrical shapes as the manifestation of the fundamentally simple laws of nature, to which all complexity can be reduced.

In the history of art we note a give and take between simple shapes simply combined and complexities that tax the most refined organizational powers of the human nervous system. It looks as though the mind, in the course of its history, feels impelled to explore the many positions on the scale that lead from elementary constituents to their richest combinations. Thus, when in the arts of recent generations we observe a tendency toward mathematically definable shapes, it is not sufficient to explain such works as responses to, or products of, all the technology we happen to have around. Technology itself must be understood as a swing of the human mind toward a way of life that happens to be congenial to some of our present attitudes.

Note here also that not all technical devices affect the style of their products in the same direction. For example, photography, the first technological artform in the more specific sense of the term, does more nearly the opposite. It keeps picture-making away from the simple elements of shape and leads it toward the other extreme, the full complexity of the world in its actual appearance. The idiosyncrasy of the camera did not find the Western mind unprepared. By no means can one assert that photography came about in the nineteenth century simply because at that time the optics of the camera obscura happened to be joined by the discovery of photosensitive substances. Rather, it took a civilization inclined toward mechanically faithful recording to give the new invention its opening. Photography, as Peter Galassi argues in **Before Photography**, was a welcome ally in the quest for a realistic style of picture-making, which Western art had been seeking for centuries.

The example of photography can also help us to refine our notion of the role played by technological hardware in the artist's dealings with the environment. What is decisive for the character of the photographic product is not the technical equipment as such, but what it brings about--namely, the mechanical imposition of the physical world's projective image. This imposition, however, is only the most radical step in a long evolution that started when organisms developed eyes to obtain information about the environment beyond the reach of their bodies. In vision, the optical information is the raw material shaped by the nervous system. The eyes receive retinal images, and the brain processes them. Even more indirect is the relation of the painter to the visual images offered by the nervous system. Painters respond to images by inventing images of their own. But in the photographic camera, the visual world itself may be said to impose its projection directly upon the pictorial surface. The environment itself becomes a decisive component of the picture, and this is like saying that the tool, halfway between the world and the human being, is a part of the environment as much as it is an extension of the person.

I am influenced here by a striking remark I found in an article by a California computer artist, Christopher William Tyler in Ruth Levitt's **Artist and Computer**. He observes that "one of the trends of recent art has been the tendency to operate by selecting from an environment entities that have significance to the artist rather than creating from scratch on a tabula rasa." And he continues: "The instruments which are thought of as tools at the disposal of the artist become part of the environment in which the art is produced." In a more general sense we arrive at the insight that our problem is not so much the relation of the artist to his tools as the relation of the mind's conceptions to the opportunities and constraints presented by the environment. To invent a new tool is to change that environment. If we identify the human being with the mind, the body is not only the primary tool of a person, but also the closest neighbor in the world that surrounds that person. The boundary line can be traced either way.

In the arts the question arises to what extent the direct contribution of environmental factors must be acknowledged by viewers if they are to perceive certain types of art appropriately. This is certainly relevant in photography. A photograph can be understood and appreciated only when the viewer acknowledges the contribution of the optical projection (see in **New Essays in the Psychology of Art** "On the Nature of Photography"). Photography displays its particular value only when it is understood as a collaboration between the projected optical environment and the shaping mind of the artist. The artistic value of a photograph depends on the success of this collaboration. The same is true for other recording techniques, such as photocopying or the casting of molds in plaster or plastic. While we respect the documentary value of a mechanical reproduction, say, the imprint of a person's face preserved in a mask that was made after death, we have reason to object to the casting of a body when it is presented as sculpture.

To a lesser extent this is true for the geometric fundamentals to which I referred earlier. Although they can be conveniently supplied by tools, they are also essential creations of the mind itself and as such can, but need not, rely upon the help of tools. The potter's wheel or the lathe, for example, imposes upon the object a mathematically strict circularity in the rotational plane, while along the axis the craftsman creates "free" forms that need not obey any geometrical formula. For the appreciation of a typical ceramic vase it is necessary to realize, at least intuitively, the interplay between rigid circularity in the horizontal dimension and freedom of shape in the vertical. But it is not necessary, although perhaps helpful, to attribute the former to the technological tool, the latter to the free judgment of eye and hand. In principle, the same ceramic pot could be made without the wheel, although the skill would really be wasted and the result would hardly match the perfection of the "thrown" product.

Moreover, the use of the mechanical tool and the realization on the part of the viewer that the tool has been used sharpen the distinction between mathematical regularity and free invention. The mathematical condition of circularity is a constraint imposed by artists upon their visual imaginations, and the potter's wheel is the technological device that introduces the constraint with the utmost precision.

It is useful to realize that the imposition of rational, i.e., intellectually definable, shapes by the lathe, the wheel, the plane, the saw, the straight-edge, or the draftsman's compass, is similar in principle to the intellectual constraints adopted without the aid of such tools by painters or architects when they rely on modular proportions, the golden section, or other ratios. In literature one can refer to the rules for the form of sonnets or haiku or to Dante's use of the number three in the composition of the **Divine Comedy.** The same poet's funnel-shaped hole of the Inferno and the conic mountain of Purgatory as well as his concentric galleries of sins and virtues were built without the help of engineers. The case of music is too obvious to mention. Everywhere the mind craves the rationalization of shapes and, if necessary, produces tools to achieve it.

In this connection it is instructive to look at computer graphics. A computer is a steering device and as such has been compared, misleadingly, to the human brain. It differs from the brain in at least two fundamental aspects. A computer cannot invent but only execute instructions. To be sure, it can deliver combinations that no brain ever conceived of, and it can produce random patterns that might enchant and aid artists. But neither combinations nor random behavior amounts to invention, or even thinking.

Computers differ from brains also by being incapable of organizing data in field or gestalt processes, which are the privilege of perception and as such a decisive resource of the artist. Computers, as we know them today, produce only combinations of fixed elements. They receive information in the form of bits, and they dictate only patterns whose shapes and spatial relations are reducible to the formulae by which they were constructed. Therefore the technique of computer graphics is particularly suited to geometrical ornament. It is a godsend for weavers and for the designers of fabrics and wallpapers because not only does it execute tediously repetitious work with supreme accuracy and speed, it also can deliver all possible variations of a given set of elements and thereby supply the designer with an inexhaustible choice of themes. By the same token, however, certain types of computer graphics presented as works of art remind us all too often painfully of Christmas tree decorations or grandma's cross-stitch embroideries. In such works there is frequently a pathetic discrepancy between the sophistication of the program fed into the computer and the simplism of the visual results.

Such disappointment is to be expected when the work is entirely determined by a computer program. Elsewhere in the arts the same aridity distinguishes certain works of so-called minimal or conceptual art that are derived entirely from intellectual measurements. In the search for proportions that would reveal the secret of beauty, there has been a similar belief that once the happy formula was found, it would deliver the perfect composition. This, however, is an illusion. Wherever such measurements are used, they serve only to give simple accuracy to relations prescribed by intuition. This is true, for example, of symmetry. And it took Le Corbusier's ingenious sense of design to make the **modulor** a useful aid.

The good sense of good artists make them realize that the unchallenged dominance of particular mental powers leads to poverty and boredom. In successful products of computer graphics all elements, whatever their origin, fit a visual pattern whose compositional order and originality reveal themselves to the eye but are not reducible to the sum of the elements that may have given rise to them.

When intuition controls the design, technologically created shapes can exercise a particular charm and enrich the artistic statement. This effect is evident elsewhere in the arts when geometrically simple shapes such as squares, circles, or even simple straight lines appear in pictorial compositions. Modern nonfigurative painting offers examples; so do sculpture and, of course, furniture design and architecture. The antagonistic interplay of rationally defined elements and the elusive freedom of intuitive conception reflects symbolically the dual character of the mind. It also symbolizes people's productive dealings with nature and with their own rationalized environment.

A good example is the use of typographic elements in so-called concrete poetry (see "Language, Image, and Concrete Poetry," in **New Essays in the Psychology of Art**). In this recent branch of graphic art, letters and numbers are combined to form visually meaningful compositions. Here again the results are most successful when the printed shapes are arranged with intuitive imagination. The patterns often lack interest when they are confined to the standard horizontal and vertical rows and columns or to a few regular distances. The technique also fails, however, when the letters or numbers look handdrawn. It takes the crisp precision and perfection of printed type to make the contrast compelling. In this connection it may also be mentioned that the reflections of the technological age in modern painting and sculpture are most convincing when actual samples of machine production are used in collages, assemblages, or constructions of **objets trouves**, whereas the pictorial imitation of technological shapes, for example, in the stovepipe figures of Fernand Leger's paintings, rarely go beyond ingenuous make-believe.

As long as we are dealing with art, perceptual experience remains the final objective and the final judge. A sobering admonition to this effect came half a century ago from one of the most influential pioneers of technological art, Laszlo Moholy-Nagy. In his book **From Material to Architecture** he wrote:

> Since ancient times people have labored to discover formulae for laws that would decompose the intuitive quality of human expression into scientifically manipulable elements. One tried repeatedly to establish canons that would guarantee harmonious results in some particular medium. We have become skeptical about this sort of doctrine of harmony. We do not believe that works of art can be produced mechanically. We know by now that harmony does not reside in an aesthetic formula, but in the organic, unhampered functioning of any one being. Therefore the knowledge of some kind of cannon is much less important than the existence of a true human equilibrium. To approach a piece of work in this

6!7

> way is almost tantamount to giving it balanced, harmonious shape and true meaning. When this is done, the work attains its lawfulness by itself, organically. (p. 188)

I will conclude with one more reference to the so-called applied arts, for which technological means of production are most frequently and most happily employed. The applied arts make constant use of geometrically simple, intellectually definable shapes, which appear in the fine arts only exceptionally. Of course, this is so for practical reasons. A building reposes most safely on right-angled relations. A table, a chair, or a vase uses symmetry to stand up. The cylinder and its piston will not fit each other unless they are perfectly smooth and regular. Easy cleaning, measuring, stacking call for simple shapes. And precisely those simple shapes are most readily produced by tools and machines, because tools and machines themselves function best when they are designed of simple shapes. Tools and machines make objects of their own kind, and what suits the functioning and efficiency of the producing mechanism suits the functioning of the product.

Not only do all organic or manufactured things fulfill certain functions, they all participate in artistic expression. It has often been observed that well-designed machines are beautiful. Why do we welcome geometrically simple, intellectually definable shapes in the applied arts, whereas we reject such a preponderance in the fine arts? The reason seems to be that a painting or a piece of sculpture--and the same is true for musical compositions--is expected to represent and interpret the various aspects of human experience in all their fullness. If the image they offer is one-sided, they fall short of their task. Each of the works of painting or sculpture we see in our museums and each musical composition we hear at a concert is, one might say, a complete and closed world of its own. These works are either detached from the broader context of the environment they represent, in which they and we dwell, or they occupy within that environment a central place that calls for such completeness of representation.

Most objects, however, serve a more limited function. A wine glass, for instance, is shaped to facilitate drinking. Therefore artistically also it should express the limited functions of containing and dispensing and should do so in a manner that benefits a festive occasion. If such an implement goes beyond its limited program, if it pretends to be painting or sculpture, we are puzzled and suspect bad taste. Benvenuto Cellini's exuberant saltcellar can embarrass. There is, then, a meaningful correspondence between the range of an object's function and the range of its expression. Modesty of expression suits a pocketknife or a pair of scissors. When a hunting gun or a telephone is enriched beyond practical necessity, we diagnose a tendency to glorify its function.

Although the so-called applied arts rely so rightly on simple, rational shapes, even they are seldom reducible to such elementary geometry. Even a beer bottle supplements its straight cylinders with curved transitions and endings that may follow no simple formula. An elementary tool like a hammer or pair of pliers has angles, proportions, and curves whose aesthetic rightness in relation to their function can be judged only intuitively. But the machines and tools that fabricate these objects cannot make free forms. They can only cast or stamp them out from models created by designers.

The conclusion seems to be that the outcome of the encounter between people and machines will be determined more by the former than the latter. It is true that in many ways an airplane is more coercive than a buggy, and an electronic word processor more than pen and paper. But whether or not we get carried off by the waters that swept away the sorcerer's apprentice will depend more on the swimmers than on the flood.

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Stephen A. Shaffer

THE COMPUTER IS A TOOL, NOT A SUBJECT

Has the introduction of computers into education somehow dehumanized it? This is a question that is often on the minds of teachers. It is a valid question and a valid concern. But is it true that computers will somehow replace the teacher-student relationship that is so vital under our present method of teaching and learning? I believe that the answer to this is a resounding NO.

Ann Arbor Public Schools has had computers as part of the curriculum for over 20 years. That has given us a great deal of time to explore their uses and observe their impacts and problems. To gather together this wealth of experience, a "Computer Council" was formed, consisting of many people who have had a great deal of time to evaluate the role of computers in education. As one of two Computer Coordinators in the district and a member of that council, I would like to share some of my philosophical conclusions along with some of the experiences upon which these conclusions are based.

There is no question that computers will change our world in ways that are hard to imagine. Computers will add new possibilities, new dimensions to enrich our lives. This includes enriching our educational techniques as well. For example, this summer a new wrist watch was put on the market. Its cost is around $150. With the watch comes a cable that can be connected to an Apple II computer. Through this cable approximately five pages of text can be sent from the Apple to the watch. This text can then be viewed on the liquid crystal display of the watch using two buttons to scroll backwards and forwards through the text. I have described this device to several teachers and observed their reactions. Some were horrified by the potential for cheating. They immediately feared that students would somehow misuse this device. Others became excited, first considering what it could do for them personally, and then realizing what it could do for their classes. Along with this second group, I view this watch as a useful tool, allowing people to carry information in a compact and readily accessible way. It does not replace the higher level thought process, but rather enhances them by allowing us to free our minds from details. And what is this watch but a wrist computer?

Our students have had a great deal of exposure to computers in education. This year's graduating seniors in Ann Arbor have had computers in their classrooms from kindergarten through the 12th grade. They have seen computers used to teach programming and to teach science, math, and reading. They have used computers to word process, to learn accounting, and to simulate nature. In short, they have used computers enough that the novelty has worn off. This novelty factor is extremely important. When computers were new and novel, the Ann Arbor School's faculty and counseling staff found that students would take a class that used computers, even if somewhat irrelevant to their education, just to play with them. Over the last several years, as more and more of the novelty has worn off, the students have become far more selective in their use of computers. This does not mean that they avoid them. Quite to the contrary, they seek them out and demand them, but in a form that is useful and meaningful to them.

This leads me to the present philosophical position that computers are not a subject, but rather are a tool. Like any other tool, certain obligations are implied. Looking at some of the other tools of education, we can see how computers fit into this scheme. The typewriter is another tool, along with the projector, tape recorder, ditto machine, xerox machine, and VCR. Other tools include the chalk board, calculator, overhead projector, globes, maps, etc. More removed, but still a tool, we have the printing press. Nearly all teachers will find themselves using several of these tools nearly every day that they teach.

Try to imagine teaching without ever having a chalk board, projector of any kind, or any form of print. Socrates taught effectively using such a technique, but few have been successful since. We have accepted these tools and use them to our advantage when we see fit. We should likewise use computers as tools, choosing them when it is to our advantage and when we see fit.

Instead of a curriculum with no tools, imagine a curriculum that requires specific tools. It might require to use a chalk board for two weeks in the first unit, or require that the slide projector be used to teach driver education. Such demands are absurd. Likewise, a social studies curriculum which requires a two week unit on computers is equally absurd. Somewhere we must find a happy middle ground. We don't ban or require the computer either.

Where are the "experts" to guide us, to help us determine whether a use is appropriate or not, and to decide just what should be required? Teachers often consider themselves to be the experts in their own specialty, teaching. Yet where did they acquire this expertise? In many cases, the skills are learned through experience, training, and observation of other experts. With computers being so new, there are no previous experts from whom to learn. There is little or no knowledge base to build upon. Even a few short years ago no one knew how to use this tool. This is changing rapidly. Once no one knew how to use a ditto machine or movie projector, yet now both have found appropriate places in education. With time and experimentation, effective methodology for computers will be developed as well.

A different part of this concern is knowing how to operate this technology. A social studies teacher might fully understand the concept of using computer-based data to study parallel developments throughout history, but may have no idea of how to actually turn on the computer and press the appropriate keys. Too often, this second concern gets mixed up with the first. Discussions on how to best use a computer as a tool often become discussions on how to train a teacher on a specific computer and computer program. We must be careful not to confuse the tool with the concept that is being taught by using the tool.

Our educational system must accept some responsibility for dealing with the issue of training. The technology of the tool is changing too rapidly for the traditional methods of learning to occur. Merely hoping that knowledge will informally trickle down through the faculty from a few trained teachers is not effective. Long before even half of the faculty has begun to use the technology, the technology itself will have to be put into place.

Several highly effective training programs have already been implemented in a few districts. One of the most effective that I have seen has four full-time district trainers and a training center. Teachers may train after school for overtime pay or credit towards steps up the pay scale, or during the day for release time. A minimum set of courses must be completed every three years, with new required courses being added and outdated courses being dropped regularly.

The emphasis in these professional development courses must be on using the computer as a tool. Teachers should be taught to do word processing, store and retrieve data, manipulate numbers, telecommunicate, build simulations and models, and evaluate and use commercial educational software. Examples of successful teaching strategies and effective uses of the tool may be taught, but teachers should **not** be told how they **must** teach their subject. The computer is a tool. It is perhaps the most powerful tool we will ever encounter, but it is only a tool, and we must be its master.

In a recent visit to a university research laboratory, I noted that nearly every room in the building had at least one computer and often several. These computers were being used to take notes, draft papers, analyze data, monitor equipment, and communicate with colleagues around the world. Like pencils, paper, and calculators, these machines were shown no special reverence. They were not carefully placed or expensively accessorized. They were just there, where they were serving a useful purpose. No one gave them a second thought, yet they were able to accomplish in minutes what might have taken a lifetime even twenty years ago. It struck me that this is the attitude educators must adopt with computers as well. If a computer is not the best way, then use whatever is the best, and forget the computer.

To the curriculum designers I say, "Ignore the computer, pretend that it doesn't exist." Because the computer is a tool, it belongs in whatever parts of the curriculum that require that tool. It does not belong in a course of its own. For example, districts are right now struggling with the question of whether or not word processing belongs in the curriculum, and where it belongs. One large group wants word processing taught in the elementary schools. Another wants it in the junior high grades. I feel that both are wrong. Word processing should be taught as part of the coursework for those classes that use the written word.

Our high school is presently offering a pilot course in word processing. It is offered by one of our typing teachers. Originally, the idea was to offer a one-semester course to college bound students. The course was to give the students the basic skills needed to use the tool called a word processor. Most importantly, the tool was intended to help them become better writers. What has happened in fact is that the course has become a business typing course. Without any creative ideas being developed and discussed, the teacher quickly found that she needed something to type into the computer as practice. With a background in typing, her logical choice of material was business, letters and forms. The course is not producing better writers; it is producing better typists.

Far greater success is possible when word processing is used as a tool by an existing curriculum. In another example from our school, we have several sections of basic skills writing. These students spend much of the semester trying to improve their writing skills by writing. Until last year, all of the writing was done with paper and pencil. Last year, the students were given a one day introduction to word processing on the Macintosh computer, and then given a week to produce a specific theme paper. Three different teachers observed that more written work was produced in that one week than in the entire previous eight weeks. The tool accomplished its purpose: it freed the students from the lower level tasks of corrections and producing legible handwriting, and it allowed them to exercise the higher level skill of creative writing. Revision lost its sting, and teacher suggestions were much more readily accepted and applied.

The difference between these two examples is that the second uses the computer to enhance the existing curriculum, while the first creates a new and sometimes undesirable curriculum by accident. Do we want students to write? If so, give them the best tools we have. Once it was chalk and a slate. Later came pencil and paper. Still later came the typewriter, erasable paper, correcting typewriters, erasable ink, and presently, the computer screen. To my knowledge, no one ever offered a course called "White-Out I". Likewise, let's not make the mistake of offering a course called "Word Processing". English classes use the written word; let them teach word processing. Likewise social studies, science, foreign language, and other disciplines all use different facets of the written word, so let them teach the relevant word processing as well. For example, science classes could teach multiple tab columns, social studies could show how to footnote, while foreign language could teach the various diacritical marks. This way, a student learns the tool for its purpose, not for the sake of the tool.

Here again, the question of teacher training arises. How can teachers be expected to teach a tool that they don't know how to use themselves? Equally, how can they be expected to teach a tool when there are not enough of them to go around? The answer to both questions boils down to cost. Perhaps for some districts the cost of technology is too great. If so, they must recognize this fact, and admit that they are not going to be able to include computers as tools within their curriculum. This should not be a problem. Education existed long before computers. Shakespeare managed to write **Macbeth** without a typewriter, Sir Isaac Newton discovered gravity with only a **real** apple, today's students can manage to get along without computers. On the other hand, let's not try to fool ourselves into believing that introducing computers costs only as much as the computers themselves. Training, software, and computer specialists all must be included in the cost analysis.

With all of this, why should we bother to incorporate computers into the curriculum at all? If they are to be used as tools of the curriculum at a time when there is already too much squeezed into the

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curriculum, why not just ignore them? The reasons are many, with some of greater importance than others. Perhaps one of the most important is that computers have already become one of the major tools of the "real world". Everything is becoming computerized, from cash registers to bank tellers to home stereos to microwave ovens. Computers are a part of our world, and cannot be ignored.

It has been said that all that separates human beings from the apes is our ability to use tools. The master craftsman often makes his own tools, the virtuoso pianist tunes her own piano, the great artist makes necessary pigments or other media. Likewise, we must teach our students how to use and master the tools of our trade, not so that they become toolmakers, but so that they become masters of our art.

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HUMANITIES: A NATIONAL DIALOGUE

N.A.H.E. CONFERENCE

ST. PAUL

IN APRIL

(see P. 54)

David H. Stringer

COMPUTERS
vs.
HUMAN VALUES?

As a high school English teacher, I am alarmed by the heralded Computer Age. Should we wait for yet another fad to blow over--like language labs and transformational grammar--or should we leap to embrace a New Order as profound as the printing press and talking pictures? Several years ago, "learning kits" made up of tapes, filmstrips and ready-made discussion questions were going to revolutionize education in the form of teacher-proof lesson plans, and they largely lie unused on the shelves of media centers. My own experience suggests we move cautiously and skeptically into the Computer Age so that we do not neglect the human values which should be central in education.

A salesperson unwittingly raised the important questions while I was shopping for a home computer. When I said I was not sure what I wanted my computer to do, he replied with a confident chuckle that once you start playing with a computer you find all kinds of uses you never thought of before.

What struck me then, and strikes me now as our schools buy computers and think about how to use them, is that something is backwards. I imagine my children putting in hours at the computer, finding out all the things it can do and then doing them. The technology determines the objectives. If you buy a machine that can do something, then that is what you do; the danger, as opponents of the arms race insist, is that what you **can** do becomes what you **should** do. I think of new filmmaking students who, when they use a camera with a zoom lens, feel obliged to zoom in and out on every shot, or of the teen-age boy with his new car and license who decides what he should do is go for a drive. Shouldn't we decide, first, what we want to do, what we want children to learn, and then find the best ways to help them?

That may mean using computers. My own children are frustrated when they write letters or school papers by hand or on my manual typewriter because erasing and rewriting are such a pain. Word processing makes good sense because it makes revision easy. When students in the Basic Skills classes in our high school get a chance to use the computers, they similarly find they can compose and do the kind of rethinking that accompanies revision.

The best ways to help students may also mean using more effectively some conventional teaching and learning methods such as lecturing and Socratic questioning. My ten-year-old, echoing an advertisement, pushed me to buy a computer so I could do the family budget. But I find a pencil, paper and calculator perfectly sufficient. We see a similar point in the story of the Vermont farmer asked if he were going to take some courses over at the Agricultural College.

"Nope," he replied. "I already know more than I can do." We need to keep our objectives in focus without indulging in novel technology for its own sake. What kinds of learning does Socratic questioning best encourage? What is the role of lecture and recitation in accomplishing our educational objectives?

What, then, are some objectives we in the schools should keep in mind? I feel that one of the valid functions of a school is to deliver students from electronic media. Many of them live with radios, televisions, walkpersons, or other such devices in the background or foreground of their lives, or they may even experience what they call "life" through these media. Some records are called "live," and for many a televised event is more rather than less real: How many of us think we saw the **Challenger** explode because we saw it on television? How "unreal" was the attempt to rescue the Iranian hostages because it was untelevised? For a few hours a day in school, however, students can experience direct personal communication. An English teacher's earnest interrogation of a poem shows that he finds it important. A student complains that democracy is inefficient, and the teacher asks other students for their opinions. Students exchange knowing glances as they lead a teacher into her pet digression about sailing so the quiz will be postponed. Two students at lunch try to figure out what is going to be on the biology test, and they joke a friend out of anxiety. These interactions have no electronic component: they are purely human. Their value lies in the quality of the learning. Ideas are experienced as human products. Questions are human. Poems, paintings, guesses, theories, and even technologies, come from human minds, and the classroom, with a teacher engaged with students, reinforces that fact. This humanizing of knowledge and learning is essential to the self-respect of our students. We need them to feel confident that human ideas set the direction of human civilization.

The admittedly oversimplified scenario which I imagine when I see the High School in the Computer Age is that the students will be interfacing with their computers, perhaps from the privacy of their own homes, and ideas will be too often perceived as products of the monitor or the print-out. For most students the human connections in school, however imperfect, would be diminished and remote.

Remoteness may take another form. We may be able to do more efficient biology by simulating the growth of an organism on a computer, thus saving the time of having to wait for the damn thing to grow. But do we imagine that computer-simulated earthworm dissection is an adequate substitute for the smells and textures of the real thing? One thinks of the mousetrap baited with a picture of cheese which catches a picture of a mouse.

Though mastery of the computer can itself be a valid subject matter, we need to keep in mind that the crucial interactions among students, teachers and subject matter are **where** and **how** education happens. We need to evaluate the changes already under way. For example, would the computer become the medium in which French, history, and music theory exist? It is important to remember that **how** a student learns is tightly intertwined with **what** a student learns. In a world which is certainly going to be more saturated with technology, it is time to re-emphasize the human element in education.

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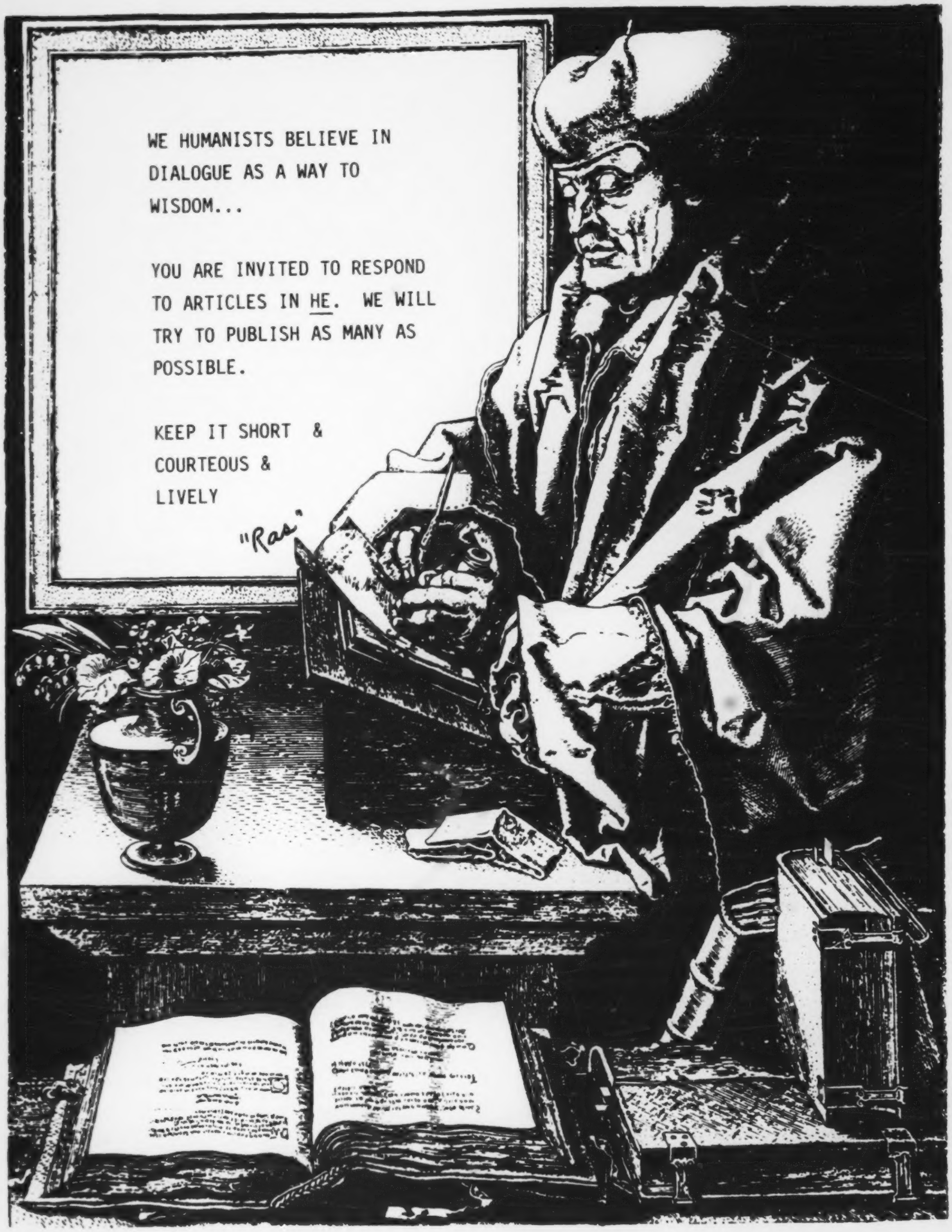

WE HUMANISTS BELIEVE IN
DIALOGUE AS A WAY TO
WISDOM...

YOU ARE INVITED TO RESPOND
TO ARTICLES IN HE. WE WILL
TRY TO PUBLISH AS MANY AS
POSSIBLE.

KEEP IT SHORT &
COURTEOUS &
LIVELY

"Ras"

Bernard A. Galler

THE HISTORY OF THE COMPUTER, PART ONE...

Discussions of technology often make us realize that "technology" is that which is new. Yesterday's technology is taken for granted. Newspaper and magazine articles now refer to computers casually, treating as commonplace the hardware and software which was "blue sky" only a few years ago.

It all began a long time ago.... Actually, it was not that long ago. Although a number of remarkable calculating devices were invented during the seventeenth century by such well-known people as Leibnitz and Pascal, most historians credit the invention of the modern computer to Charles Babbage. It was Babbage who first suggested, designed, built, and almost completed some very ingenious computing devices early in the nineteenth century. Unfortunately, since he was not entirely successful in demonstrating much actual computation, and since modern machine tools and electronics were not available at the time, computers did not make much headway for many decades.

The real impetus came with the imperatives and resources of World War II, and with the converging technologies of electronics, logic, and communications. Partly because of wartime needs, and partly because of the mathematical backgrounds of the people involved, computers were seen as useful primarily to solve mathematical problems. The first large-scale general-purpose electronic computer, the ENIAC, developed at the University of Pennsylvania by J. Presper Eckert and John Mauchly in the late 1940's was in fact intended to solve such problems as computing the path of a projectile fired at a moving target. Because of this specialized mathematical emphasis, respected mathematicians such as John von Neumann wrongly predicted that a half dozen computers would satisfy this country's computational needs for years to come.

Computers were applied to a wider range of problems with the delivery of the UNIVAC I to the Bureau of the Census for use in processing the 1950 census. This computer was recognized--even by the general public--as processing **information**, rather than just numbers. By 1952, the UNIVAC I was used to predict election-night results in the presidential election. (When it predicted a landslide win for Eisenhower early in the evening, however, the broadcasters changed the results manually because they did not believe the computer!) Even with a growing commercial use, such as applications to payrolls, inventories, and accounting, computers remained large and expensive. They were accessible only to the largest corporations, universities, and government laboratories.

Part of the fallout from the race to the moon in the 1960's was the miniaturization of computer technology. In order for computers to move information inside the computer rapidly enough, the distances involved--and therefore the whole computer--had to become very small. As computers became smaller and faster, they were found to be useful in solving an even wider variety of problems. In particular, computers were applied to "real-time" applications, in which the computer senses incoming information and responds rapidly enough to control an ongoing process, such as controlling the timing and ignition in an automobile engine, or sensing and regulating the temperature in a furnace or nuclear reactor.

In the late 1960's and early 1970's, support for research and development became abundantly available, for example, through the space projects of the National Aeronautics and Space Administration (NASA). The size and cost of computers continued to go down, while the speed increased dramatically. The IBM 650, a widely-used computer in the middle 1950's, for instance, could execute 500 instructions (add, subtract, etc.) per second. The typical microcomputer today can execute a million instructions per second. A whole new terminology had to be invented for computers: **mainframes**, very large machines costing millions of dollars, **minicomputers**, medium-sized machines priced at about $50,000 to $300,000, and **microcomputers**, much smaller computers, at around $1,000 to $5,000. Recently vendors have begun to distinguish between the **home computer**, costing around $100 and used so far primarily for games, and the **personal computer**, which costs about $4,000 and is intended to be used primarily in the office. Of course, with these price differences (which are changing as we read this) come differences in speed, storage capacity, and capability.

As a result of such changes, **entire new industries** have been able to take advantage of computers, causing a tremendous increase in the demand for faster and more powerful minicomputers, on the one hand, and small and more portable microcomputers, on the other. In recent years, for example, we have seen the explosive growth of hand-held calculators, automatic scanning devices in supermarket check-out counters, 24-hour automatic tellers for banks, and so on. The video games that we now see everywhere typically contain a couple of microprocessors which are each as powerful as the large room-filling mainframes of just a few years ago.

The rapid development of software has been almost as remarkable as the changes in the hardware. **Software** refers to the sequences of instructions called "programs" that cause the computer system to do things: compute, display, print, ring a bell, or send a message. In the early days instructions were written as sequences of digits, filling entire unreadable pages with numbers. Occasionally such pages were even filled with the proverbial "one's and zero's." As one might expect, programmers soon found ways to avoid such error-prone detail by using symbols, such as "ADD", to represent the digit-sequence that instructed the hardware to add a pair of numbers. Of course, the programmers then had to manually replace "ADD" with the correct sequence of digits, but they quickly realized that this second step was so routine that a program could be written to instruct the computer to make that substitution. Thus a tool, called an "assembler," was created which has simplified the programmer's work since then.

Such programming tools as those described above begat other tools. Around 1960 we began to see very large collections of programs, called "operating systems," consisting entirely of utility (i.e., useful) programs, with powerful commands to invoke the right programs at the right times, in the right combinations. An operating system contains, in part, programs which bring information into and out of the computer, programs which provide accounting services for the owner of the computer, programs capable of generating sophisticated graphics, and many others.

In particular, the operating system contains programs called "translators," or "compilers," which translate instructions, or entire programs, written in **high-level languages**, into the digit-sequences referred to above. The "ADD" instruction that we saw earlier, for example, would now be written **directly** in mathematical notation:

$$Z = X + Y$$

which would then be translated into digit-sequences representing machine (hardware) instructions to carry out an addition and store the result as the new value of z. Only after this translation process has been completed will the actual computation for which the original program was written take place.

The example of a simple computation in the preceding paragraph illustrates the use of a high-level language. There are many high-level languages, some of them designed with particular applications in mind, such as controlling machine tools in factories, composing music, creating the graphics for television commercials, authoring documents and manuscripts, creating video games, and so on. Among the early languages of this kind were APT and COMPASS II, which allowed operators of numerically-controlled machine tools (used for drilling holes in automobile engine blocks, for example) to write instructions for the tools such as:

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TURN COOLANT ON
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Then such instructions would be processed into digit-sequences that would be punched on paper tape and used to control the actual machine tools on the factory floor.

Other high-level languages are more general in nature. They provide for the usual sequence of calculations that one might encounter in a scientific or business application of the computer: a payroll computation, an inventory control program, an airline reservation system, or a baseball score-card report. The more well-known of these general-purpose languages are FORTRAN (the oldest in general use, introduced in 1956), COLBOL, PASCAL, BASIC, and PL/I.

As computers became easier and less expensive to use, programmers no longer had to submit programs to an operator to be run on the computer and then wait for the result to come back several hours later. It became economical to allow--even encourage--users to stay right there and **interact** with the computer.

The most important ingredient in the move toward interactive use in the 1970's was the merging of computing capabilities with communications. At first, only one individual could access a central computer remotely using a "terminal." Then several people could do so simultaneously, with each person served by the central computer for a very short "time-slice" (perhaps 4-6 milliseconds), so rapidly and so often that the computer would appear to be totally available to each person. In this mode, called "time-sharing," large modern computers can serve hundreds of users doing independent tasks, all at the same time. Eventually, people began to send messages and documents to each other over the same communication lines with which they were interacting with the computer. With an "intelligent" computer to intervene, these documents could be processed and stored as they went back and forth. Elaborate "store-and-forward" message systems followed. We now see telephone systems that provide so many services that it is hard to recognize the old telephone switchboard. We can expect further dramatic changes in this area in the next few years.

To illustrate some of the changes that have just been described, one need only look at the way word processing and computer graphics have evolved. In the beginning, we had typewriters. (Remember that years ago even the typewriter was new technology!). Then typewriters began to get "smarter." Texts stored on magnetic cards or tapes could be run through the typewriter and be corrected on the way. An entire line could be stored in a buffer within the typewriter so that changes could be made before actually typing the line. In the late 1970's, as computers became less expensive and smaller, marketing people in the computer industry started looking at the office as a relatively untouched and potentially profitable market for computers. Eventually computers programmed to be "word processors" became cheap enough to be justified for secretarial use. What was missing--and to a great extent may still be missing--was a real understanding of the more subtle communication paths and social structures of the office. Some professionals, for example, love to compose and send documents and messages to colleagues directly through the computer. Their secretaries may now find it difficult to know what information, such as appointments and meeting commitments, has been transmitted. Other professionals regard it as inappropriate for a manager, for example, to be seen at a keyboard. Computer vendors have been experimenting with "professional" (or "executive") workstations to try to break down the resistance exhibited by managers and executives to working at a keyboard.

The original "word-processing" workstations in offices were "stand-alone" systems. They performed like typewriters with some additional capabilities. Later it became more economical to **share** some of the more expensive components, such as printers and the disk storage where documents and records are stored. In the early 1980's we began to see clusters of workstations communicating with a central processor which controlled such shared components. With the recent growth of networks--especially "local area networks," which connect a number of computers and other devices in a small number of adjacent buildings--the communication aspects of word-processing stations have become more important. Very general message and document-sharing systems are now quite prevalent.

Meanwhile, the word processing and editing capabilities of small computer systems have become more elaborate. Even the smallest personal computers are capable of displaying different parts of one or more documents simultaneously on the workstation screen in "windows", allowing the user to edit documents in terms of words, sentences, paragraphs, and chapters, checking spelling, attaching annotations and questions to various parts of a document, and even analyzing style. The implications for the classroom are only dimly perceived at the present time, but the tools are improving rapidly. If these computer advances are appreciated as **educational opportunities** by teachers and students, exciting times are ahead.

For example, it is already possible to use a computer in front of a large auditorium and have the image on the computer screen projected onto a gigantic front-wall-filling screen so the entire class can observe it. Given the current advances in graphics which are described below, the possible combinations of computer-generated images and video images, and already available capabilities for generating voices and musical sounds, one can imagine the teacher and the class experimenting with dance sequences, role playing in psychology classes, and simulating chemistry and physics experiments.

The electronic mail and computer conferencing facilities that are now quite generally available make it possible for students and their instructors to communicate and discuss assignments and urgent questions at any time, not just during class hours or office hours. Groups of students can work together on group assignments, even though they may live in widely separated parts of a large city. The advent of very large data bases makes it quite feasible to provide on-line the entire collection of "great books" needed for advanced literature courses, allowing undreamed-of ways of browsing through such books and analyzing style, organization, and the choice of words and phrases by the great writers of our time and of the past.

Computer graphics is another area of rapid development. In the 1950's, Ivan Sutherland, then a graduate student at MIT, was the first to create line drawings on a screen and manipulate them. He could, for example, move a point at the corner of a box around to change the shape of the box. What he did then for his doctoral thesis is about as simple--with today's tools--as a good exercise in a computer graphics course for college seniors, but at that time it was a remarkable breakthrough. The movie demonstrating Sutherland's graphics facility was shown at universities and conferences everywhere. Now we see extremely sophisticated graphics used routinely to design automobiles, airplanes, and buildings, in training films, in movies (such as **Star Wars** and **Tron**), in television commercials, and especially in video games. Our ability to create subtle shading, perspective, motion, and other special effects foreshadows a new and amazing world of visual effects.

Now we must use our imaginations to merge these mind-stretching technologies and capabilities into educational opportunities for ourselves and our students, opportunities to create "literature" in forms that can only be regarded as "blue sky" today, but which will soon be yesterday's technology!

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Loren Lomasky

LOW TECH IS BETTER THAN NO TECH

My first indication that professorial life was to lurch some decades into the future came during the 1983 cocktail party season. Previously, my colleagues at the university were wont to discuss the Great Books and their Great Ideas. Well, we would do so in between musings on real estate as an inflation hedge and reflections on the best killers of crabgrass. But then a new topic came to the fore. The first brave users of personal computers undertook to become missionaries to those of us who still languished in a world of typewriters and ballpoint pens. The new talk of "ROMS" and "RAMS" and "64K" was foreign and intimidating but, somehow, also enticing. For what it held out was the prospect of easing the world's most agonizing task, putting one sentence after another. I won't say that my conversion was as sudden or riveting as Paul's move into Christianity or Ronald Reagan's into Republican politics. But conversion it was. By the end of the year I had put away once and for all my yellow legal pads; I too was the fledgling owner of a computer.

Sitting now at the keyboard and watching my ideas turn into little green characters on the monitor, I wouldn't have it any other way. Writing really is better with a computer. That was my first electronic insight and, for quite some time, my only one. I knew that some university colleagues utilized computers for instruction, but that information meant little to me. I understood why scientists would send students with numbers to crunch to the computer center or how foreign language teachers were able to preserve sanity through reliance on programs that automated repetitious syntax drills. I, though, am a philosopher. I don't believe that there exists an algorithm for determining whether or not the unexamined life is worth living. Even if I knew how to write a canned philosophy program, I wouldn't do it. My lecture notes were now word processed; that was the extent of technology's impact on my teaching.

That too has begun to change. In the Spring of 1985 I was scheduled to teach the inaugural section of our "Values and Technology" offering. The class was drawn up at the request of the university's new Computer Engineering department, for whose students it would be required. The combination of subject matter and clientele led me to rethink instructional methods. I wanted to design the class so that form would reinforce substance. Technical practice is, overwhelmingly, cooperative activity in which individuals combine to generate a product. It never proceeds **de novo** but rather builds on prior efforts (not unlike the philosophical enterprise). It seemed natural, then, to center the class around major group projects that would both **examine** the new technology and **utilize** it. Teams of five or six students would spend half the term building from the ground up policy reports on normative concerns raised by the application of technology. These ranged from the alleged threat of an emerging technocratic elite to gene splicing to assessing responsibility for the Space Shuttle Challenger disaster. Report preparation was to be incremental, beginning with formulation of a precise topic statement and proceeding through a bibliographical search, abstracting sources, outlining, preliminary draft, and final copy. During the final week of the course, each group orally presented its product to the class.

Without any straining or artificiality, the computer was introduced into each stage of the curriculum. Obviously, it enhanced the efficiency of writing. Because each stage of the project development process built on the preceding one, students were required to incorporate preliminary work into successive stages. With data on magnetic media rather than far less tractable paper, much rekeying was avoided. This was good for students, even better for me. Like almost all other teachers in the humanities, I firmly believe that students should be given more occasions for writing--and fewer for filling in little rectangles with a Number 2 pencil. So I assign a fair quota of papers and ask for essay responses on exams. My conscience is thereby assuaged, but only partially. For an even more gaping hole in the average college curriculum than **writing** is **rewriting**. My courses, unfortunately, have been no exception. It has been a continuing frustration to receive written work manifesting severe deficiencies of both form and substance while having distinctly limited opportunity to address those deficiencies. I **could**, of course, adopt a policy of open-ended rewriting and resubmission until acceptable quality is achieved. Dissuading me have been fears of lynch parties and nervous breakdown. It is simply unrealistic to require labored rewritings of complete drafts while the rest of the class is moving on to other matters. Those frustrations are not adequately assuaged by the spilling of a sea of red ink urging the need for corrections that will never be made.

Computers **do** make a difference. No longer is it a major imposition to call for selective rewriting of a flawed essay. Second and even third drafts roll off the printer suitably emended and, mercifully, without a new parade of typos to offend the eye. Students receive the lesson that the point of writing isn't simply to get something or other down on paper but rather to do it **well**. The dividend is pride in achievement, and the cost is denominated in the coin of effort. The difference that computers make is that the effort goes into prose construction rather than laborious recopying. Consequently, I am now able to prescribe a higher standard of minimum acceptability for written work. It also becomes possible to accommodate "Values and Technology"'s multi-stage project development within a ten-week quarter.

It was no surprise to me that, as the course developed, word processing proved to be a more efficient means of writing for my students; I had already made that discovery with my own work. I discovered, though, that computerization afforded another bonus: enhanced student/student and student/instructor communication. Is there a teacher anywhere who has not been greeted by some version of the plaint, "I tried to get in touch with you, but you weren't in/someone else was talking with you, and I didn't want to interrupt/I couldn't find your office"? I withhold comment on the general level of veridicality concealed therein; the point is that these annoyances **do** periodically pop up and **do** disrupt smooth transmission of information. And when instructors utilize a small group strategy, all too often there arises the dilemma of the hard-to-locate group member. When A and B swear that they tried but failed to contact the elusive C and D, while the latter just as insistently maintain the opposite, it is the rare teacher who relishes being pushed into the Seat of Judgment to play Solomon.

I am not so starry-eyed a technophile as to suggest that computers obviate all such embarrassments. But they can help considerably. Microcomputers are lovely accoutrements to instruction all by themselves. But when they are linked to each other and to the campus mainframe through a network, serendipity multiplies. In the "Values and Technology" class, all student work was either directly entered into the University's central computer or else produced on a microcomputer and then uploaded to it. Once there, it became instantly accessible to me. So too were student inquiries addressed to me through the computer's "Mail" facility. From the comfort of my office I would regularly check for dispatches and respond to them immediately. I could also address communiques to an individual student, a project group, or the entire class. Similarly, students were able to leave work-in-progress for fellow group members to examine and critique. Engineering students, even more, perhaps, than others, have remarkably full schedules. It can prove difficult to the point of impossibility for them to find a time during which an entire group can meet. But computers have wonderfully good memories, are accessible from afar, and are infinitely patient. They will preserve and share data to whatever extent is required. When face-to-face contact is too difficult or too slow, conferencing via computer is a good alternative.

Practice seemed to bear out the above theory. Students got the hang of the system quickly, their instructor a bit less so. During the learning process some communications went awry, but no vital data were lost. Next time around I expect I'll be able to avert even these minor annoyances. Blessedly, traditional excuses for missed connections were conspicuous by their absence. To be sure, a couple of new ones emerged: e.g., "Gee, I'm sorry for missing the assignment; my modem was misbehaving." On balance, though, group efforts proceeded more smoothly than I had ever experienced in pre-silicon days. And receiving electronic mail was fun! (No bills or junk mail.)

Quality of the final products exceeded by a large measure my optimistic expectations. Two of the project reports, in particular, compared well with treatments I encountered in the professional literature. It would be naive to credit these results exclusively or even primarily to computerization. I was the beneficiary of bright students accustomed to hard work and motivated to excel. The technology was merely the instrument through which these favorable conditions were successfully channelled. On second thought, the preceding sentence's 'merely' may be out of place. It is no mean achievement to work out procedures which actualize the potential latent in a class. I am now convinced that computers, in the twin modes of writing device and communication device, can notably help an instructor toward that end.

There is, perhaps, a respect in which the computer becomes more than an instrument toward a product and transforms the nature of the product itself. One difficulty shared by virtually all humanities instructors is that of getting students to take their essays seriously, as something more than a peg on which a grade will be hung. Contributing to this perception is the transitory nature of most student writing. Once the piece is submitted and graded, it vanishes down the memory hole, nevermore to be seen. Does it not ask too much of students to expect them to attach importance to ephemera? I recognize that when I write for the sort of permanence that publication affords, I invest more attention and energy than I do for an interdepartmental memo or a chatty letter to a friend. Bromides about the sanctity of student writing aside, why should it be any different for them?

Items on disk or tape can, under suitable circumstances, become invested with greater weight. My students were informed that their project reports should be understood as making a significant contribution to an important normative debate. To underline this message, they were told that their analyses and associated data were to be preserved on the mainframe computer, serving as a base on which other student researchers could build. To my engineers, especially, this procedure resonated with familiar professional overtones: collaborative work building on and, in turn, supporting the further efforts of others. Although I can only speculate concerning the contribution this perception made to quality of output, it does not seem unreasonable to hypothesize that it was both positive and considerable.

I said above that I was a computer convert; I fear, though, that I am now presenting myself more as a missionary. And perhaps I am. Still, this particular gospel is rather modest in its message. The mysteries of innovative instructional programming continue to elude me. I don't doubt that gains are attainable along those lines, even in a discipline as venerable and beholden to tradition as philosophy. One of these days I might even make the plunge into Pascal (the name appeals!) or C. Then, surely, I **shall** make myself thoroughly unfit company for social occasions. In the meantime, I suggest only that low tech computer applications can probably benefit any teacher who places much stock in student writing or who desires to render group projects more productive.

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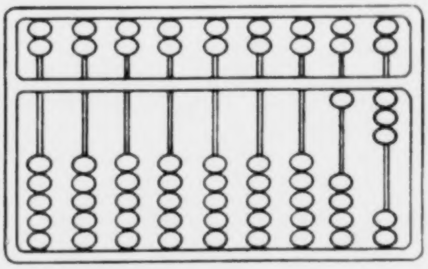

Jennifer Williams

ART WARE:
Computers in the Art Museum

The Education Department of the Detroit Institute of Arts recently developed **ART WARE**, three games for use on Apple II computers. The software is used with 41 postcard reproductions of art works from the collection of the Detroit Institute of Arts ("DIA") to teach universal concepts of art appreciation. The games are designed to be used in schools by fifth grade through adult students with no previous computer or art experience. The games may be used as a classroom adjunct to art, humanities or social studies courses and to prepare students for a visit to the DIA or their local museum.

ART WARE was developed with funds from the W. K. Kellogg Foundation. In a new direction for the foundation, twelve Michigan arts organizations were awarded three-year grants in 1984 in an effort to bring high quality arts experiences to students throughout the state. The objectives of this Kellogg Foundation grant program dovetail with those of the Detroit Institute of Arts. Established in 1885, the DIA is the fifth largest art museum in the United States with a permanent collection of over 70,000 objects representing world art from ancient times to the present. Since 1975, the DIA has received much of its funding directly from the state government and increasingly functions as a statewide institution with many existing outreach programs.

The use of computer technology seems an excellent way to meet Kellogg Foundation and museum objectives and to reach a statewide audience. With expensive computer equipment in place in virtually every school district in Michigan, administrators are anxious for "cross-curricular" computer use beyond traditional math and science applications. Yet there is a dearth of humanities software on the market.

This void is particularly evident in the fine arts. While several programs exist which use the computer as a tool to create visual images, none (with the exception of ART WARE) teach about the cognitive content of art. At the same time, educators are experiencing a nationwide push for scholastic excellence, and reports such as the Getty Foundation's "Beyond Creating" (1985), serve to increase awareness of the need for materials which incorporate the teaching of art history, criticism and aesthetics into the art curriculum (so-called discipline-based art education).

ART WARE is the first software developed by the DIA to meet these needs. Crucial to the success of the project was a team approach which utilized both the art historical communication skills of the Education Department staff members Jennifer Williams and Helen Shannon and the technical skills of software consultant Marcia Burrows. In addition, our software developer had a special empathy for the project as she had also been a teacher and museum teaching volunteer.

From the beginning, we worked to design games that would reach the widest audience. Games were designed for the Apple II series computer, rather than more advanced systems, since most schools use Apple equipment. Every effort was made to make ART WARE "user-friendly" with easy-to-understand directions. For example, directions at the bottom of the screen in each game let the player use the escape key to go back one screen at a time, as well as using the return key to go forward.

The computer and postcard text are brief to allow students to concentrate on the visual material. The games are designed to teach an awareness of visual elements and concepts rather than the memorization of names and dates, with much learning coming from informal comparisons between cards as students play each of the games. All the games are designed to be non-competitive, without time limits or penalties for wrong answers. The games can be played under a variety of conditions: in the computer lab or classroom, by students working alone, or as part of a classroom activity.

Computer graphics were seen from the beginning as essential to ART WARE's success. We contracted with an additional consultant to produce the more complex graphic designs that enliven every game. After unsuccessful early attempts to reproduce works of art as computer images, we decided simply to include postcard reproductions as part of the package. This option required much less programming and used less space on the increasingly crowded computer disk. Most importantly, the color and detail of these "Art Cards" far surpassed Apple computer graphics. Inclusion of art reproductions proved costly, and accounted for one third of our budget.

The Art Cards come in an accordion-fold plastic sleeve for easy retrieval and storage. Credit lines and brief paragraphs about each work appear on the back of the Art Cards. Additional written material includes a teaching handbook of suggested activities and supplementary information. Two Quick Play cards which reproduce charts found on the screen are also included for optional use. A full-color poster of the "100 Masterworks" of our collection completes the package. All materials are contained in a bright red plastic box which is a commercially available eight-inch software diskette file.

In developing ART WARE, we sought the advice of a cross-section of teachers, administrators and students who contributed ideas and tested and evaluated the software in the classroom. Changes and improvements to the software could continue until the last minute, as reproduction of the computer disk was the last part of the ART WARE package to be completed.

While testing the software, we realized that some teachers were copying our disks. We feel that without the Art Card reproductions, such "boot-legged" copies will be inferior and misleading. Since complete copies are available either as free loans or at a nominal cost, we are making every effort to insure that unauthorized duplication of ART WARE does not occur.

A description of each of the three activities included in the ART WARE disk follows.

THE GALLERY GAME

This game simulates a tour of the Detroit Institute of Arts. The player chooses one of four increasingly difficult roles: Visitor, Docent, Conservator, or Curator. Each role reflects the different needs of real people inside the museum and also requires a student to look at the same work of art in a variety of ways. The Visitor and Docent levels don't require that students read any written information. The Conservator and Curator levels require the student to read information on the back of the card as well as to study the work of art on the front of the card.

The 41 Art Cards are arranged in a simplified version of the DIA floor plan. Players move through the museum in search of just six of the works selectively assigned by the computer. The Art Cards may be found in any of 11 galleries according to their culture of origin or function. An additional Special Exhibition gallery is filled with works selected to fit an assigned theme such a "Creatures Great and Small" (animals in art). This organization of works reflects situations students are likely to encounter when visiting an art museum.

As each player enters the museum he or she can ask for a "Gallery Guide" which always shows the player's current position. As they enter each gallery, a list of clues appears. Students must carefully look at their assigned postcards and, on the Conservator and Curator levels, read the information on the back of the card to correctly identify each work and complete the game.

THE THINKER'S GUESSING GAME

In this game, the student may pick any one of the 41 Art Cards and challenge Rodin's statue of **The Thinker** to identify it. **The Thinker** will ask yes or no questions. The student will need to study both the front and the back of the card to answer these questions. If the student answers all the questions correctly, **The Thinker** should be able to identify the work after a few questions. Each game will take place quickly, and the students may play again with the same card or choose another.

This game was designed to be flexible, allowing students to choose both the work of art and the number of times they wish to play. The questions are objective, and ask for specific information, such as dimensions or media. These questions are not intended as an end in themselves, but to encourage students to look more closely at each work. When **The Thinker** identifies the work, he adds a subjective statement about the work that is intended to spark discussion and re-examination of the work.

THE SCRIBE

The Scribe game has two parts. The first part is a tutorial about hieroglyphs and life in ancient Egypt. The second part uses a printer to translate and print out names in hieroglyphics.

In the tutorial game at the beginning of this activity, students will learn about ancient hieroglypics by following an imaginary ancient

Egyptian scribe to work. Information about this system of writing, everyday life in the ancient world, and the variety of symbols used by Egyptians will be available to students.

Hieroglyphs are very complex, and only those which correspond to the sounds of our alphabet, and the symbols for a man and a woman, are included in this activity. Using just these symbols, however, names of people and places can be written in a variety of ways selected by the student.

Names can be copied by hand from the hieroglyphic chart on the Scribe Quick Play Card whether or not students have access to a printer. If the computer has a printer, they can use the second part of The Scribe game to print-out names in hieroglyphs.

Copies of ART WARE are available for purchase from the DIA or for loan to schools within Michigan from the statewide system of Regional Educational Media Centers. We are currently producing an expanded version of the Thinker's Guessing Game for general public use within the museum. With additional funding from the Kellogg Foundation, we look forward to producing more art appreciation activities for the classroom and galleries of the Detroit Institute of Arts in the future, all using computer software as a learning tool.

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Nancy C. Reding

COMPUTERS & HUMANITIES EDUCATION:

Observations & Some Resources

For some--perhaps for many--of us, the words **Humanities** and **Computers** are incompatible. Computers do things to numbers and formulae and to the telephone bill and the credit card bill that then take many human hours to set right. For some, computers simply do not relate to that which represents humanity's uniquely creative abilities. For computers in their pure form, with their ability to "crunch" numbers, to zap rows and columns of numbers into projections and bottom lines--in other words, to **compute**--this is certainly true. In the broader interpretation of the concept "personal computer," however, that of applications and communication, the relationship is less negative.

With the ever increasing level of access to microcomputers, i.e., the personal computer, and the ever changing capabilities of the technology upon which such equipment is based, humanities education is being impacted in new and interesting ways. More and more colleges and universities are installing student-use computer labs and are encouraging students to come to school equipped with a personal microcomputer. Word processing is the most frequent application used on these computers. The freedom to edit and rewrite at will, without frequent and liberal application of "white-out" and a mountain of crumpled up sheets accumulating by the typewriter, has demonstrably improved the quality and quantity of the written work of many students. For teachers, the ability to produce flawless handouts, alone, has been worth the cost of a computer! In my consulting experience in junior and senior high school the evaluations have universally indicated that students exhibit a better control of the language when they regularly use word processing. This better control is exhibited in two specific types of students: those who have a grasp of grammar and writing technique are more willing to correct their mistakes before they get to the teacher and, more importantly, those students for whom writing is tedious, odious and terrible, are also more willing to make the corrections either before or after the fact, thus raising their awareness of syntax. The use of much maligned spelling checkers and, more recently, of grammar checkers, can further raise the awareness of errors, but leave the determination of what the error is and what the correction should be up to the student. Many teachers object to the use of such programs, feeling that students should proof their own papers and what they miss, they miss. Others feel that such checkers raise the awareness of users, ultimately making them more conscious of their mistakes. Programs such as **Sensible Speller** and **Sensible Grammar** by Sensible Software for use by high school and college students and a complete writing program called **The Writing Workshop** by Milliken Publishing Company for use with junior high and younger students on microcomputers emphasize syntax and spelling.

Another common application for computers in the humanities is that of music synthesis. Keyboards and music digitizers and synthesizers are plugged into large "main-frame" computers, and students can compose, arrange and play music. The applications for the teaching of music theory are obvious, and the ability to create "new" instruments and sounds are exciting. Until recently--as recently as last year--the quality of the synthesized music on personal microcomputers was somewhat weak. The introduction of Commodore's **Amiga** and Apple Computer's new **Apple II GS,** however, bring quality sound to the personal computer, and programs like **The Music Construction Set** by Electronic Arts helps introduce music theory and composition to a broad range of people, from serious music students to those who just want to explore. Computer art has been an accepted art form for quite a long time. As with music, it was first created on large, "main-frame" computers, but with the advent of the high quality graphics of Apple Computer's **Macintosh**, and the excellent color graphics of the Commodore **Amiga** and Apple's **Apple II GS,** this art form is now more readily available to a wide range of people.

Thus far, we have spoken of the obvious. There are, however, new and exciting ways for computers to be used in humanities education. Research of a higher order is now available with telecommunication. Modems allow researchers to connect with much larger research libraries than are locally available to them. Researchers can read rare and often otherwise inaccessible documents via modem connection with personal microcomputers. This increases the options for students in high schools and colleges to do research. That, in and of itself, has major impact. It also highlights an area of frequent weakness: the knowledge of **how** to do research. Educators will need to teach research techniques and the writing of research papers at earlier levels and will need to be ready for classroom management that emphasizes independent study and individualized course work. A supplemental package to Milliken's **The Writing Workshop** offers computerized instruction in how to write a research paper.

Research via telecommunication with microcomputers brings to the fore the need for students to understand the concept of a database. In essence, a database is a special library of information on a specific subject which can be electronically created, accessed, added to, and deleted from. This is one of the most rapidly growing areas of development in the computer industry today. People who shop or bank over the telephone are using a data base. Consumers who have their credit card number called in when making a purchase are being checked on a data base that is constantly being updated and changed as purchases are approved. The possibilities in education are limitless. The increased data for research, the ability to recognize key components of a subject and to arrange those components so that others can make use of the new information, enhance the learning process in ways that reading, writing and discussion alone do not provide.

An immediate leap into research via the above means is not likely, nor is it wise. Preparation for such a leap, however, is mandatory. Programs are now readily available for microcomputers that have application in humanities education which introduce data bases and teach the manipulation of them. On one level there are programs such as **The Scarlet Letter** -- a mini data base of Hawthorne's book -- by Hartley Courseware, that permits the reading of the novel and guides the user through a series of questions to arrive at the major themes of the work. Characters are analyzed, settings are explored and the social importance of the book is defined. A second level of preparation is the actual development of a data base using programs such as **The Friendly Filer** by Grolier which teaches the user how to set up a data base and then how to use it. This then prepares students to move into larger, more sophisticated programs such as **Apple Works** by Apple Computer or, for very large projects, something like one of the **DBase** programs that allow very large amounts of information to be handled in a large number of ways.

The above changes also require changes in the training of teachers. Teachers will need to be taught by universities how to do all of the above things: word processing needs to be the norm for papers and electronic databases need to be searched at the upper levels of research --in fact, that will be where many of the required databases will be created. Music and art students will need to have courses in electronic composition and creation. As these graduates enter into public school teaching, they will bring the technology with them, and in turn, their students will continue to press the colleges and universities to continue to add to their courses, and the cycle becomes self perpetuating. The introduction of personal microcomputers into all phases of education is both thrilling and threatening--usually threatening until personal experience makes it thrilling. For teachers in math and the sciences, and for teachers of basic skills at any level, the computer is an essential component of the teaching-learning experience. For teachers who lead students into the creative process and who teach them to explore their own and others' creativity, the computer is a tool of exploration, organization and refinement. We would never think of sending math and science students off to colleges and the universities without computer experience--nor would colleges and universities send graduates of such fields into the greater world without such knowledge. Not to give students in the humanities the same basic computer education, at least as it relates to their areas of interest, is to limit the potential of their education.

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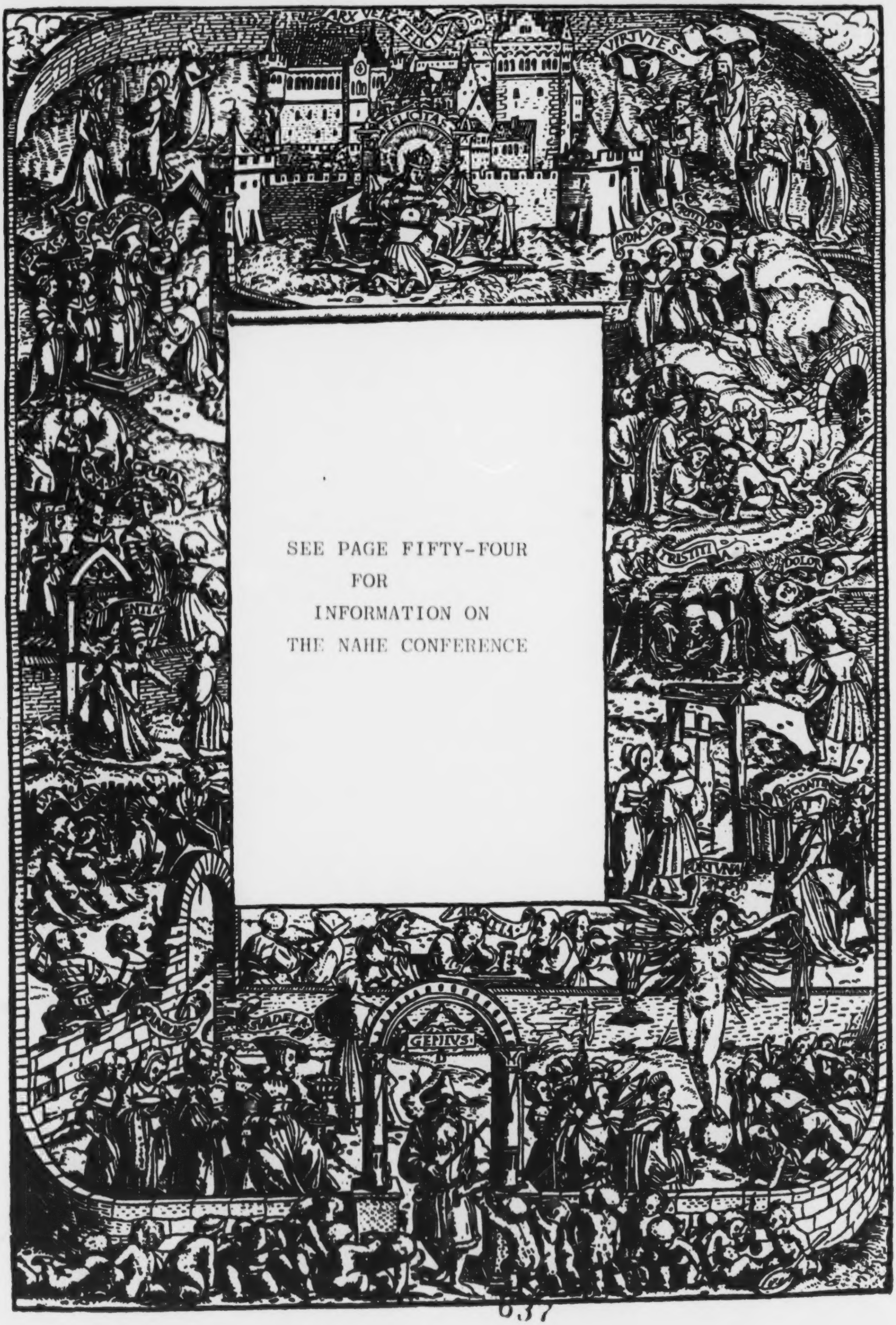
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FOR
INFORMATION ON
THE NAHE CONFERENCE

Jeremiah Reedy

"TWO CULTURES" ONCE MORE

Various issues raised by the National Endowment for the Humanities' report "To Reclaim a Legacy" and the Association of American Colleges' study "Integrity in the Curriculum" have got me thinking about the place of the humanities in the curriculum and about the "two cultures." Mature readers will recall that in 1959 C. P. Snow, an English scientist, novelist and civil servant, delivered the Rede Lecture at Cambridge which was subsequently published under the title **The Two Cultures and the Scientific Revolution.** In his lecture Snow argued that there are two cultures--that of the scientific community and that of literary intellectuals (also referred to as "non-scientists" and "the whole traditional culture")--which have become so polarized that they are no longer able to communicate with each other.

It seems to me, however, that it is simply wrong to say that there are two coequal cultures, as Snow argued; nor are there three cultures, nor 2002 cultures, as others have claimed. There is in the West **one culture,** what Snow called the "traditional culture", and hundreds, in fact thousands, of **subcultures** of which the scientific community is one, along with the subcultures of technology, the legal community, religious subcultures and many others. Every member of a subculture such as the scientific one is **ipso facto** a member of the larger traditional culture. Those who do not want to be simply technicians will want to know the "tales of the tribe" as found in its great books and works of art for whatever identity, coherence and continuity the dominant culture has derived from its "mythology," i.e. the great narratives that are passed down from generation to generation by the literary tradition.

Ninety-five percent of the members of the larger culture, however, are not members of the scientific subculture and are not expected to know its laws, rites and rituals any more than they are expected to know the arcana and practices of other subcultures. In other words, members of the scientific subculture who want to be considered well educated will have read a play by Shakespeare (plus a lot of other things too), but members of the traditional culture are not expected to know the second law of thermodynamics and should not be, nor should they be expected to be able to define mass and acceleration if challenged by the likes of C. P. Snow at a cocktail party.

As Snow's challenger F. R. Leavis said, "There is no scientific equivalent of that question ("Have you read a work of Shakespeare's?"). Equations between orders so disparate are meaningless...." Between an aesthetic experience, in other words, and the ability to state a scientific law there is no comparison. Snow himself, in fact, in his "A Second Look" regretted that he had used "What do you know of the Second Law of Thermodynamics?" as a "test question about scientific literacy."

The narratives which have come down to us through the literary tradition and the arts have the capacity to engage people on all levels of their being, to move and inspire them, to deepen and to enrich their lives, and, we hope, to make them more humane and more human. The humanities were called **Humanities** by the Romans because they believed that the study of poetry, literature, religion, history, art, music and philosophy could and would make people more humane, i.e. more caring, more compassionate, more tolerant, more generous. As George Steiner says, "The study of literature was assumed to carry an almost necessary implication of moral force. It was thought self-evident that the teaching and reading of the great poets and prose writers would enrich not only taste and style but moral feeling, that it would cultivate human judgment and act against barbarism." (**Language and Silence**, p. 57)

I believe that throughout history, liberal arts education has been seen as primarily an education in the humanities. Men and women who were engaged in it have felt that they were doing something more than trying to earn a living for themselves while preparing students for jobs.

James Jarrett put it this way: "...the great achievements in the humanities...invite a **feeling** response that is often both sensuous and emotional. One may get excited by a mathematical theorem or a chemical formula but the excitement is, so to speak, gravy, and gravy, notoriously spots the purity of the cloth.... In the humanities, then, we involve a large portion of ourselves responding as valuing, feeling, personal beings, as well as inquirers and knowers." (The Humanities and **Humanistic Education**, p. 111) Because the sciences tend toward generalization and abstraction, because their ideal is to be objective, impersonal, detached and unemotional, and because their mode of explanation is not normally narrative, they lack the capacity of the humanities and the arts to move students profoundly; hence they also lack the humanizing potentiality of the humanities.

This does not mean that scientists are not humane, but it does mean that their humaneness has come from the family, from religion, from the study of literature, history, art, music, and/or philosophy. As I say this I realize that I will be called insensitive and ignorant, but I am fully aware of what Bronowski and others have done to defend science against the charge of being "austerely cognitive" and even dehumanizing. I am simply not convinced.

Bronowski's claim that the creative act is the "same act in original science and original art" is neither original nor new (nor even relevant) (quoted by Jarrett, p.64). He seems to be talking about what Shelley called the creative imagination and a contemporary French philosopher calls "knowledge by connaturality" which comes into play in "science or imposture." (J. Maritain, quoted by Otto Bird, **Cultures in Conflict**, p. 76.)

A liberal arts college should graduate students who have learned to think critically from the study of grammar, logic, literature, history, philosophy and other subjects and who have what one American philosopher calls a "sapiential overview", a larger vision which is infused with wisdom. We need such people so that they can assess the impact of science on society and, if necessary, shape and control it. To achieve this I believe that courses in the history of science and technology and the philosophy of science are of the utmost importance, more important in fact for the general student of the liberal arts than a course in a "lab science," if the student has had a "lab science" in high school.

I like the idea that liberal arts education is a conversation (see Robert Hutchins' **The Great Conversation**), but the crucial questions are **who sets the agenda** and **whose vocabulary do we use?** I believe that the overwhelming influence of positivism and scientism during the past decades has impoverished and trivialized our "conversation" with the result that, as Bennett said, many of our students have been "short-changed in the Humanities;" they have not participated in discussions of the larger issues the humanities alone raise. I believe that questions such as "What is truth?" "What are the foundations of morality?" "Do the humanities humanize?" are not only rarely raised (outside of a few classes), but if raised are ridiculed, and anyone who proposes to discuss such questions is considered crazy. When was the last time we heard mention of **wisdom?** John Naisbitt is quoted in ads to the effect that "We are drowning in information but starved for knowledge." I would add to this "and we have forgotten completely about wisdom!"

It is time we humanists find our lost faith, recuperate from our "failure of nerve" and exert some leadership in curricular matters so that, working together, we might restore the humanities to the heart of American education.

Jeremiah Reedy
Professor of Classics
Macalester College
St. Paul, MN

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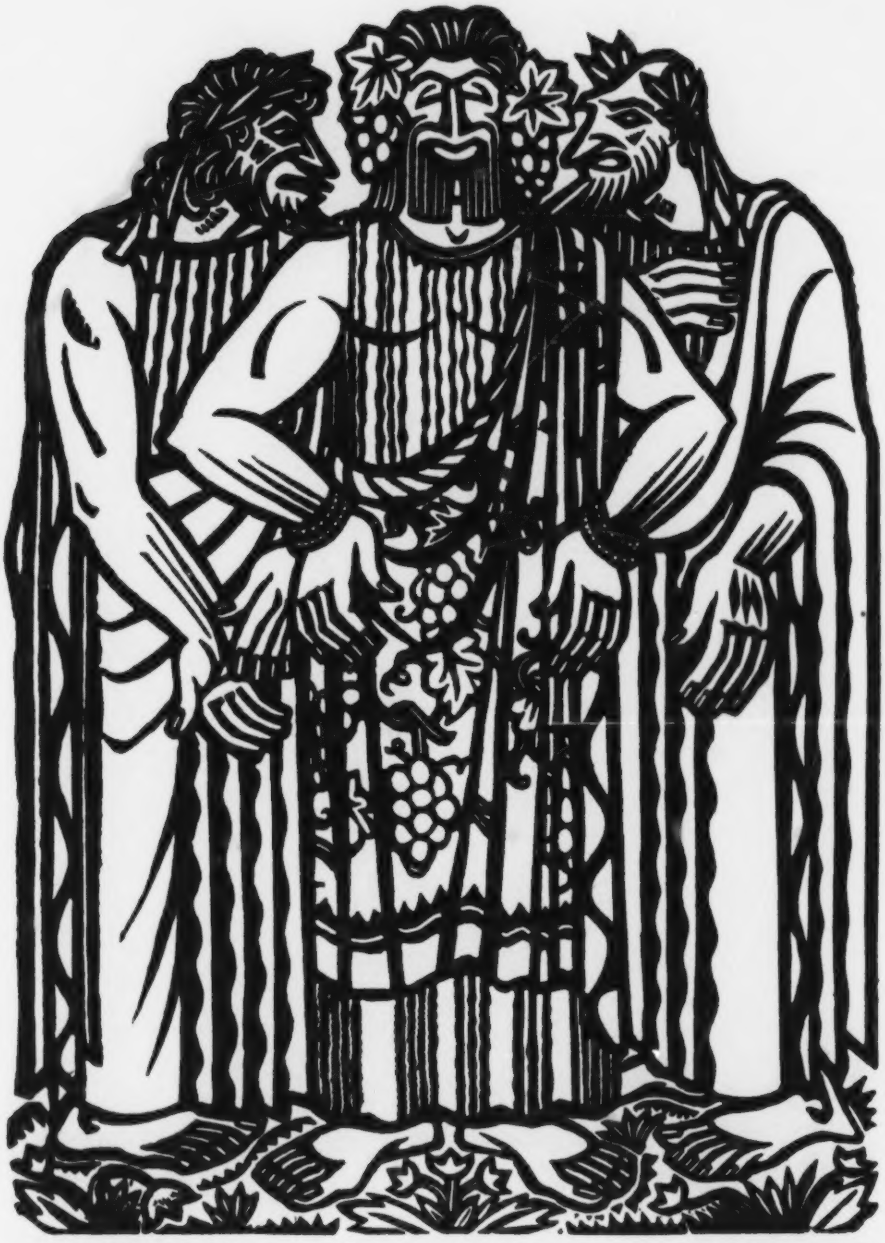

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and others will be at the conference in St.Paul

will YOU?   See page 54

HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

(Editor's note: Contributors who would like to submit abstracts of magazine articles should send them directly to the editor, using the style and format that follow. Reviews of books and educational materials should be sent to the Book Review Editor, Dr. James Mehl, Missouri Western State College, St. Joseph, MO 64507)

TINKERING WITH TEXTS

A Guide to Computer Applications in the Humanities by Susan Hockey (John Hopkins University Press, London, 1980). Review by Sharon Scholl, Jacksonville University

It is easier to begin by stating what the book is not about. It is not a manual for running a classroom, grading written exercises, establishing an evaluation curve, or any of the mundane things one thinks of in the daily push and haul of academic life. It is also not an instructional manual for any of the common computer languages. Nor is it an outline of the structure of computers and their component interactive systems. It is, succinctly, about words in contexts and how to index, collate, translate, catalog, retrieve, and textually criticise them.

British activities and interest predominate, providing insight as to how some awfully clever scholars have been tinkering with texts for the past twenty years. The chapter on "Stylistic Analysis and Authorship Studies" is my favorite, as it gives a thorough analysis of the schemes by which computer-generated validations of authorship have been derived. The nature of appropriate text samples, the critical element of habitual word usage, and such statistical manipulations as the chi square test are deftly explained. Ms. Hockey lays out the methodology of well known examples of authorship studies such as Milic with Swift, Oakman with Carlyle, and Ellegard with the Junius Letters. Her aim is to illustrate how the computer process has been misused as well as resourcefully employed in the analysis of style.

The chapter on "Textual Criticism" defines five stages of preparing a critical edition of a text and describes the advantages of using a computer for two of them: collation of manuscripts and finding the relationships between various manuscripts. For example, a program by Dearing claims to be able to handle up to fifty manuscripts at one time. The OCCULT (Ordered Computer Collation of Unprepared Literary Text) and COLLATE programs for collating prose are detailed down to their very print-outs. There are programs to reconstruct manuscript stemmata and their eventual genealogical connections. Much of the extended computer time that used to be needed for such processes can be short cut by use of algorithms, a number of which are outlined.

Though few readers may undertake the kind of literary analysis outlined above, the chapter on "Word Indexes, Concordances and Dictionaries" could prove to be useful to anyone who keeps even a systematic set of course notes. The COCOA program can be used simply to reassemble all the words in a text in alphabetical order with number of occurrences, whereas the KWIC format cuts down on the indiscriminate choice of context so apparent in a mechanical listing. Howard-Hill's work on **The Oxford Shakespeare Concordances** is one demonstration, as are the concordances for Indus Valley inscriptions and Minoan hieroglyphs. The computer as beast of burden for entirely mechanical procedures is the theme of the chapter, leaving the judgment on inclusions to the human lexicographer.

A chapter on "Sound Patterns" introduces procedures for the analysis of meter in poetry and rhythm in prose, as well as alliteration and assonance. As long as there is pattern, the computer can take account of the feature, as does Packard's program for analysis of Homer's works. Should you ever pine to scan Latin hexameters or Middle High German dactyls, there is a computer program available.

Not the least of the features of the book are the extensive references after each chapter and the bibliography of books, periodicals, and newsletters at the end. It is surprising to discover how long substantive computer resources for the humanities have been available. For example, the journal **Computers and the Humanities** was founded in 1966 and includes such areas as language, literature, history, archaeology, music, and education. The book performs stellar service in describing the many models of computer processing open to scholars in the humanities and indicating a variety of sources for further information.

HUMAN FOCUS

Technology and the Character of Contemporary Life by Albert Borgmann (Chicago: The University of Chicago Press, 1984). Review by Walter Gulick, Eastern Montana College

Albert Borgmann in **Technology and the Character of Contemporary Life** attempts to peel away our assumptions and practices regarding technology until he uncovers the hidden ways in which technology shapes our life. His concern is not to tinker with various specific technological practices, but to illuminate the vastly important place technology and technological assumptions have in contemporary existence. His analysis is comprehensive, penetrating and compelling. But this book is powerfully suggestive not only because of its interpretive insight into our technological malaise; it sets forth a cogent antidote to negative impacts of technology. Through his notion of focal practices Borgmann succeeds in showing how technology can be returned to its rightful role as servant to humans.

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The paradigm of technology, Borgmann argues, is the technological device. Devices rely upon "machinery" to procure a commodity to be consumed. Thus devices secure the promise of technology; they make available safe, reliable, accessibly goods which reduce labor and enrich our lives. Yet there are hidden costs to the apparent satisfactions devices provide. These costs are illustrated by the **contract** between devices and things. A thing "is inseparable from its context, namely, engagement" (p. 41). In contrast, devices do not require us to be engaged with a world. Their commodious satisfactions rely upon machinery about which we need know nothing. Indeed, with the progress of technology, the supporting machinery becomes less and less obvious. Thus in an age of technology we are able almost instantaneously to gratify many desires without being seriously engaged in a larger world, without our skills being tested. The promise of technology is betrayed "when liberation by way of disburdenment yields to disengagement, enrichment by way of diversion is overtaken by distraction, and conquest makes way first to domination and then to loneliness" (p. 76).

It will likely sound as if Borgmann is another in a long line of those disenchanted with modernism in some form or another. But Borgmann's treatment of technology is remarkably evenhanded. He acknowledges that technological advances have, on balance, contributed greatly to the alleviation of suffering and eliminated much meaningless toil. Since the middle of the nineteenth century, however, technology has become yoked not only with science but also with liberal democracy and capitalism to form a cultural force that is as ubiquitous as it is disguised. Borgmann sees his task to be that of unmasking this force and restoring it to a supportive rather than a foreground role in our culture.

Neither technology nor science, Borgmann contends, proceeds according to any consensually based commitment to a vision of the good life. Rather we live in a democracy of individual desires regulated by advertising and voted for in the marketplace. Technology, as a tool in securing the satisfaction of desires, develops according to the pressures of profit maximization and the rhetoric of freedom, equality, and self-realization. Most critiques of technology remain under the hegemony of technological assumptions (the importance of efficiency as a criterion, for instance, or the GNP); what is needed is a critique of the whole paradigm of technology as exemplified by the device.

To this end Borgmann examines focal things and practices. He reverts to the etymology of "focus" to explain his specialized meaning. In Latin the focus meant the hearth; it was the pivot of family activity, the center providing warmth, light and sociability. For the Romans the focus was a sacred place of power and engagement, the place where the lares dwelt. Borgmann notes that the cathedral was a place of focal practices in medieval times. Where are the focal things, the urgent matters of concern, to be found today?

Borgmann's list of candidates for focal things and practices may strike one at first as strangely jumbled, a stew of incompatibles. The wilderness, gardening, running, music, the culture of the table--how can such a motley group of entities promise to aid us in restoring technology to its rightful place in our society? What sort of shoddy excuse for philosophical precision is Borgmann offering us?

Certainly Borgmann's aim is not analytical rigor. He understands philosophy at its best to project a resourceful vision of the world, a vision that can provide the basis for living a richer, fuller life. Focal practices are his candidates for transcending the trivial availability of commodities. Things rather than devices provide for rich engagement of our embodied selves with others and with the world. Focal things "are concrete, tangible, and deep, admitting of no functional equivalents; they have a tradition, structure, and rhythm of their own. They are unprocurable and finally beyond our control. They engage us in the fullness of our capacities. And they thrive in a technological setting" (p. 219). Focal things and the disciplined practices they invite are inevitably disparate; by reason of experience and capability we may be called to some and not others. But by reason of the complexity and challenge of focal practices, those who respond to their call will experience a bracing significance in life not to be found in everyday technologically framed existence.

Albert Borgmann has written a book that has the capacity to change our understanding of the world. If the austere cadence of his prose frightens some potential readers away, they will miss a profound consideration of our culture such as all too rarely comes along. To be sure, I believe his notion of focal things needs much careful elaboration before it will be possible to judge how well it fulfills its promise. While I think he is right in urging the importance of discourse in the public arena so that people begin to recognize the problematic aspects of technology today, the path to the collective political agreements he argues for (see p. 241) seems almost overwhelmingly difficult. I take heart, though, in reflecting that through Borgmann's book we are at least much clearer about the problem than previously. His diagnosis provides the first step toward recovering the promise of technology.

COUNTING UP

Adult Students and the Humanities: an analysis of census data by Kathryn Mohrman, Association of American Colleges, 1818 R Street NW, Washington DC 20024. Abstract by Sharon Scholl

The National Center for Educational Statistics conducted a survey of participation in part-time educational activities by adults of all ages as part of the 1981 census. The resulting data base obtained from 21,000 individuals has been subjected to a variety of analyses. The one involving the humanities was supported in part by NEH and is available from the Association of American Colleges.

The importance of the report is its delineation of a whole body of humanities students other than those post-high school young people conventionally described as the collegiates. We teachers have a variety of audiences which are described in Mohrman's report in both a broader and more detailed fashion than our individual encounters are likely to provide. The socio-economic nature of part-time adult students, the subjects they study, their educational providers, and even the source of their tuition are included.

In extracting humanities-related information from the huge statistical base, the report uses the NEH sub-disciplines definition of the humanities but excludes anything related to the social sciences. It deals with education in these disciplines wherever it is found, which might mean secretarial schools, public service organizations, correspondence courses, government agencies, etc. There was no comparison of level of advancement or length of the course. Some students (14.1%) were taking humanities courses as part of high school equivalency programs. Almost one third of all courses were taken to meet general education requirements for college degrees. Thus it appears that at least half of all enrollment in humanities courses is not for personal enrichment but to meet academic standards. Additionally, the largest enrollment (2.4%) is in areas somewhat marginal to humanities, the basic skills studies in writing and speech. Literature ranked next with 1.8%.

The comparison of humanities study area enrollments with those of other study areas showed it at about the middle of the spectrum. Business related studies claimed 20.2% of all part-time adult students; health related studies 12.8%; mechanics, computer training, and driver-pilot-engineering studies together claimed 12.7%. The humanities collectively drew 7.7%, ahead of education, arts, social and natural sciences, religious education, and professional courses by 2 to 4 percentage points.

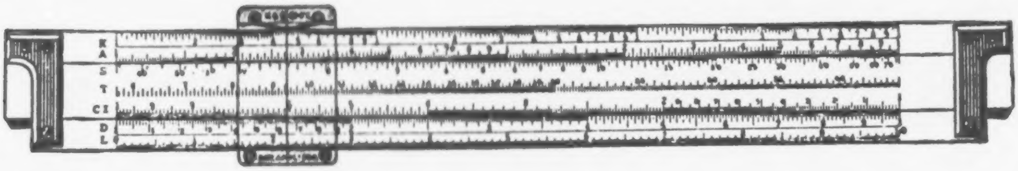
Part-time students, compared to Americans as a whole, were more likely to be young, female, well educated, and economically well to do. Interestingly enough, this profile did not fit the most typical humanities student because of the large numbers of people taking basic skills courses as part of a high school equivalency program. At the other end of the age spectrum, after steady declines in humanities enrollment after age 24, numbers of students rise dramatically after age 65. There is an even greater rise of students studying the arts and religion. The volitional nature of most study at this age is an encouraging factor. The figures for the over-65 group would also explain the statistical oddity that non-working persons participated in humanities courses far more than those in the labor force. The significant drop in humanities studies after formal schooling may suggest nothing more than that people are going to museums, plays, lectures, concerts or reading and traveling on their own. They are, in essence, "doing" the humanities. There is no way to test inferences suggested by these statistics. In general, humanities subjects attracted students involved in degree or certificate programs and those with leisure time, both of these categories a small percentage of the total adult part-time student population.

Education for job-related skills was the dominant reason for most adults (57.5%) to be in classes. Humanities enrollment, as part of a general education pattern, benefitted from this same motivation. People want to advance or keep up to date in their current occupation, move to new jobs, or make other career adjustments, and education is seen as a means to this end. Only 37.7% of humanities enrollment came from this motivation, while 57.3% was for other motivations. Personal and social reasons topped the list (29.3%) with general education following (23.9%). Even speech and communications courses were not as often motivated by job-related reasons. The housewife returning to the job market through educational preparation was a small factor in continuing education, as was minority participation. Interestingly enough, the best educated individuals were most likely to study in humanities disciplines for career objectives; people with five or more years of college took 52% of their humanities courses with some occupational outcome in mind. Do they know something the others don't? Evidently those who have already made a great investment in education are likely to continue to do so, and to regard humanities as a legitimate interest area.

The providers of these educational experiences made an interesting study. For adult education in general there is a diversity of study sources, including vocational schools, business and industry, labor and professional organizations, government agencies, community organizations, and even private tutors. Study in the humanities, by contrast, is predominantly tied to formal schooling obtained through elementary and secondary schools (13.3%) two year colleges (24.3%) or four year colleges (26.3%). This is understandable in light of the fact that almost one-third of humanities courses were taken for college degree credit. Government agencies (6%) and such community organizations as libraries and museums provide other humanities experiences (7.2%). This latter statistic reveals an interesting sexual division, as the proportion of men receiving training from the non-school or college sector was twice as high as for women. Participation by women in educational experiences offered by community organizations was twice as high as for men. Humanities programming in museums and libraries that is especially adapted to the interests of women should do well if this pattern continues.

As to the source of tuition for adult education, humanities students paid for their own courses to a greater extent than did adults as a whole. The largest statistical divergence was the case of educational funding by business or industry, which paid for only 9.8% of education in humanities disciplines, but 22.1% of all other educational categories. Government funding was used predominantly with low income or low education levels, and impacts the humanities with students studying in general education programs for certification at some level. The average payment per course was $117, indicating a dominant dependence upon publically funded institutions for instruction. Minority students were willing to pay more for their education than other groups, and more likely to have access to public funds with which to do so. The reverse was true for women. They were less likely to have financial support from outside sources, and consequently paid less for their educational experiences. There is a consistent relationship between educational level and self-supported educational endeavors; well-educated citizens value education and are willing to pay more for it.

In general, then, the variables that were highly associated with humanities enrollment were education for degree credit or other collegiate motivations and study for personal and social reasons. Other factors were statistically insignificant. Adult part-time humanities students are focussed upon educational credentials of some kind at younger ages. At more advanced ages they are seeking personal and social values and feel freer to pursue non-vocational interests. The report sounds one warning theme. There is a growing gap between most and least educated persons in American society, and our present practices of educational subsidy are widening the gap even further. Colleges and universities need to broaden the definition of job-related education, to demonstrate persuasively that history, literature, philosophy, and foreign languages have occupational value as well as inherent worth. This seems to be the only way to attract larger numbers of adults to these subjects. There is a growing audience of adults enrolling for personal and social reasons, but they are not looking in sufficient numbers to higher education to meet their needs. Humanities topics are well suited to this group and its motivations; more could be done to attract their enrollment. At the other end of the spectrum there is a large body of educationally disadvantaged persons, many of them funded by public sources, that colleges have undertaken to serve. They are likely to be left behind in an increasingly technological and well educated society. What are the responsibilities of humanities instructors toward these people? Can we create the necessary forms and shapes of our disciplines to serve them adequately? Kathryn Mohrman and her assistant Shelley Yerman have done a very helpful service in analyzing the vast cobweb of responses given to the Current Population Survey forms and sorting out the underlying issues that confront the humanities and their role in American education.



What's a "poster session"?
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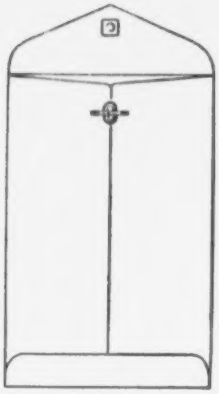
learning
device or strategy.
We provide a place
and a time for people
to meet you
and talk
one-on-one.
Afterward
you
fold your tent
and
steal
away.



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HUMANITIES EDUCATION

HumaNews

Official Newsletter of the National Association for Humanities Education

EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publications, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts interdisciplinary education. Such announcements should be submitted at least three months in advance of events or deadlines to ensure properly timed publicity.

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For NAHE members, the Big Event upcoming is our own conference, **Humanities: A National Dialogue** to be held at the St. Paul Hotel and other Twin Cities settings April 10 - 12, 1987. As we go to press, the presentations on pedagogical techniques and issues are still being accepted, so you will have to wait for the program schedule which will be mailed by early March.

However, various special events that are included as part of the ninety-dollar registration fee are pretty well set. We will be guests for a morning performance by the St. Paul Chamber Orchestra. An orchestra principal will conduct a pre-performance lecture-discussion. The tentative program includes Bach's **Suite #3 in D**, Hayden's **Concerto in D** with Anthony Newman, Harpsicord, and haudel's **Dixit de Dominus**. We will also meet with members of the creative and production staff of the Great North American History Theatre, which has won considerable attention for its blending of historical research and professional drama. We will have a reception at the Minneapolis Institute of Arts with a variety of educational programming features.

The entire conference is being planned for a good balance between presentations and participation, both formal and informal. Arrangements are being handled by the University of Minnesota-Duluth's Continuing Education and Extension division of conferences. For further information, write to Deb Piwoshuk at 19 School of Business and Economics, UMD, Duluth, MN 55812 or call her at (218) 716-6142.

Many NAHE members first met our association at meetings of the Southern Humanities Conference. This year's annual meeting will be in Nashville, February 26 - 28th. The conference theme is: "The Humanities: The Possibility of a Renaissance". The revised schedule of sections includes:

1. Authority in the Humanities: Who sets the standards?
2. Values and Relativism in the Humanities: Codifying Culture or Re-defining Tradition
3. The Humanities and Popular Culture
4. Re-inventing the Humanities: The Feminist Challenge
5. Re-inventing the Humanities: The Black Experience
6. Humanities and the Corporations: 20th-Century Patronage?
7. The Humanities and World peace: How do we make a difference?
8. Panel Discussion: Interdisciplinary Faculty Development in the Humanities

For information, please contact:

Marcia A. McDonald or J.H.E. Paine
Southern Humanities Conference
Department of Literature & Language
Belmont College
Nashville, TN 37203

For those of you who are associated with an historical museum or agency, an exciting array of conferences are planned for March through September on such topics as "Collecting and Interpreting the History of

Home and Family" (at the Strong Museum April 26 - May 1), "Collecting and Interpreting the History of Minority Cultures" (at the Smithsonian May 15 - 20), "Collecting and Interpreting the History of Agriculture and Rural Life" (at Living History Farms September 13 - 18). Expenses must be borne by each participant.

For additional information, call or write:

Patricia Hogan
Project Director, NEH Conferences
AASLH
172 Second Avenue North
Suite 102
Nashville, TN 37201
615/255-2971

Working with medical ethics?

"The Value of Many Voices" February 11 - 13, sponsored by the Center for Applied Biomedical Ethics and AMI/Presbyterian/Saint Luke's in Denver, Colorado, explores how cultural, religious and social value differences complicate ethical-decision making. Faculty includes: physicians, nurses, mental health specialists, religious and cultural leaders. This conference also presents a practical process for developing ethical solutions to these dilemmas. For information, please contact the Center for Applied Biomedical Ethics, 4567 East Ninth Avenue, Denver, CO 80220 (303) 320-2985.

Looking forward to the summer for your secondary school students, you might recommend this:

> The College of Arts and Sciences at Oklahoma State University and the National Endowment for the Humanities will co-sponsor a two-week summer program in "Ancient Studies: The World of Ancient Greece" this June, 1987. All participants (75 students, grades 7-10, will be admitted) will take Greek history and choose a project from four offered--science (astronomy), mathematics, art, literature/theatre. Students will be housed in university residence halls and advised by an experienced and responsible staff or counselors. Total cost of the program per student is $100. A limited number of scholarships will be available. For more information, write or call

Robert Graalman
College of Arts and Sciences
201 L.S.E., Oklahoma State University
Stillwater, OK 74078
(405) 624-5663

(Incidentally, we'll have a description of earlier OSU summer programs in the Spring issue of **HUMANITIES EDUCATION**.)

Finally, here are shorter notices of upcoming events from this month through May:

January 28-30 **"Literature and Anthropology"**: Symposium on Comparative Literature, Texas Tech University, Lubbock, Tex. Write to Wendall Aycock, Interdepartmental Committee on Comparative Literature, P.O. Box 4530, Texas Tech University, Lubbock, TX 79409.

January 29-31 **"Crosscurrents/Art, History, Politics: Literature and Cinematic Representation,"** conference, Florida State University, Tallahassee, Fla. Contact: Winnie Adolph, Department of Modern Languages, Florida State University, Tallahassee, Fla. 32306.

January 30 **Thinking**: Proposals for possible presentations at a conference on critical thinking, to be held in April in Newport News, VA. Contact: John Hoaglund, Center for Critical Thinking, Christopher Newport College, 50 Shoe Lane, Newport News, VA. 23606-2988; (804) 599-7085.

February 1 is the deadline for proposals for the **American Classical League Institute and Workshop**, Georgetown University, Washington, D.C., June 17-20. Individual papers and presentations in workshop format are solicited in several areas, including Latin authors; aspects of classical culture; and methods of testing and evaluation of Latin students. Proposals are invited from teachers at all levels. Please submit a 100-300 word description with title for a workshop or paper to Judith Lynn Sebesta, ACL Vice President, Dept. of Classics, Univ. of South Dakota, Vermillion, SD 57069.

February 6-8 **"Technology and Imagination,"** national conference on technological literacy, Science Through Science, Technology, and Society Project, Washington. Contact: 409 Keller Building, Pennsylvania State University, University Park, PA. 16802; (814) 863-1743.

February 25-27 **"Literature and the Historical Process,"** Conference on **20th Century Literature,** University of Louisville, KY. Write to Sharon O. Vance, Department of Modern Languages, University of Louisville, Louisville, KY 40292.

Montreal, Quebec is the site for the 1987 annual joint conference of the Popular Culture and American Culture Associations, March 25-29. Along with multi-disciplinary academic papers there will be many sessions relevant to teaching. Contact PCA/ACA Convention, Bowling Green State University, Bowling Green, OH 43403 for information.

April 10-12: **Don't forget NAHE in the Twin Cities!**

April 30-May 2 The International Association for Philosophy and Literature Conference: **"Postmodernism: Texts, Politics, Instruction,"** the University of Kansas. Plenary sessions with lectures by Richard Bernstein, Kenneth Frampton, Fredric Jameson, and Gayatri Spivak, four panels at which papers will be read and ten seminars with papers circulated in advance. Write to Gary Shapiro, Department of Philosophy, Lawrence, KS 66045.

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EDITORIAL

(Note from the Editor-in-Chief: Our indefatigable Associate Editor, Sharon Scholl, submitted this article as a review of a report on "Interpreting the Humanities" Institutes sponsored by the Woodrow Wilson National Fellowship Foundation. However, Professor Scholl brings up so many controversial and disturbing issues that we thought it better to highlight her review as an editorial. Not so incidentally, Sharon was one of twenty-six Institute participants selected from over 1000 applicants.)

INTERPRETING THE HUMANITIES

Two "Interpreting the Humanities" multi-week institutes have been held under the financial sponsorship of the Woodrow Wilson National Fellowship Foundation, the first in 1984 and the most recent in 1986, the participants being twenty-six instructors in undergraduate humanities disciplines from throughout the nation. There would be little reason to report on the proceedings had it been a typical NEH-type assemblage of individuals doing their own separate projects along strictly disciplinary lines. However, two items eventuate from the Institute which take on broader interest. The group represented the whole spectrum of fields usually designated collectively as the humanities (the fine arts being notably absent). Their assembled interests and frustrations revealed much of the dynamics of humanities instruction today. In addition, there is available from the first Institute (and shortly from the second) a printed collection of the commissioned papers around which the conversation focussed. Copies may be had for $7.50 from the Foundation at Box 642, Princeton, N.J. 08542.

The most discouraging realization that soon swept over the 1986 group was how diverse and ill-centered the collective humanities seem to be. The historians had precious little in common in terms of interests and working rationale with those in literary studies. Philosophers and representatives of religious studies departments worked to still different ends with other sets of assumptions. Most had not been forced by curricular design to interact with varied disciplinary perspectives along integrative lines. All they had in common was the presence of a text, a traditional body of conceptual material, with which they had to deal. The only compromise seemed to be to concentrate on the textual problem and possibilities of dealing with it, which guaranteed a concentration of Deconstructionist parlance.

One important concern was the nature of the collection of texts itself. Does it have authority? Is it elastic enough to contain the enormity of new influences from ethnic studies, global concerns, and feminist perspectives? The general sense of the group was that though the repertoire of conceptual forms which constitute the standard university fare are sometimes accidents of time, often politically motivated choices, they are not erroneous or expendable. Many agreed with George Steiner's comments in his article "A New Meaning of Meaning" that though we must realize the provisional nature of any truth, we have to teach as if the enterprise had meaning, as exemplars of the values and commitments "the canon" embodies. The final authority is that of rational discourse rather than a particular reference point within it; there is room for expansion but not defection.

The problem of authority loomed large. Granted that in the public mind humanities are marginal to American culture, where does the instructor acquire the purpose and grounding from which to speak with assurance? Part of it comes from membership in a particular institutional setting; the university is the specified place where the value of knowledge, critical inquiry, and imagination is ultimate. Ours is that contradiction, a non-authoritarian authority over a "truth process" which is constantly changing. The canon of texts provides some widely recognizable record of the corners into which intellectual conversation has drifted over time. Much of our authority comes from intellectual allegiance to a discipline which is by nature artificial and open to challenge. We act upon the community at large in several ways: we are delegates from that universe of discourse to which we belong. We are constant interrogators of our own social and intellectual milieu. We are providers of leadership in a quest for life of mental, moral, and social quality. One of our most important roles is as creators of a cultural community, counteracting the cultural fragmentation of modern society. As Bellah and other investigators reporting in **Habits of the Heart** state, we must be concerned with communities of memory which give qualitative meaning to life.

The 1986 group most often failed to agree on anything discussed; in fact, their ad hoc reports often stressed the danger of homogenization. We tended to see the act of teaching as an intensely personal one, giving a kind of paradigm of struggle with fractious traditions of contending ideas. Hence, perhaps, all the concern over some agreeable canon; what else is there to hold all these varied conversations together? Education as an ongoing process of self-creation and social criticism was balanced with the need for ethical decisionmaking which would consider the hidden implications for usually unseen, marginal peoples. The many days of reading and conversation that nourished such ideas proved, above all, how contentious, dynamic, and "messy" (in just the way life itself is messy) the humanities are.

The 1984 group achieved a greater sense of collective will which was codified in a formal "Call to Action on College Education." They identified the purpose of the humanities as education for the ideals and realities of life and the rights and responsibilities of citizenship in a world community. Humanities instruction must engage students' roles as members of a community, as moral agents, as aesthetic beings. Teachers and the consciousness they model are as important as the texts taught. They direct a process of learning that must embody thought, feeling, and action, and include diversity of race, class, and geography. They call upon institutions to affirm in practical, consequential ways teaching as their primary activity, to give scholars the freedom and purpose to be educators.

EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with **content** that draws upon the human cultural heritage, **methods** that derive from the humanistic disciplines, and a **purpose** that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Seniors Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanities, humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable and useful.

Format? Typed or word-processed double-spaced on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. Camera-ready line illustrations are very welcome. We can use written material of two lengths: one to three commentaries, etc.; and articles of six to ten pages (3500 work maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions. If you have **word-processed** your article, please specify the program you used (we use **Word Perfect**). If your article is accepted we'd like a copy on disk.

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HUMANITIES EDUCATION

Dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions.

ISSN 0882-5475

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HUMANITIES EDUCATION is published by the National Association for Humanities Education
with editorial offices at the Department of Philosophy & Humanities
University of Minnesota, Duluth, Duluth, MN 55812

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VOLUME FOUR: NUMBER TWO: SPRING, 1987

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Published by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Subscriptions and renewals are $16 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Philosophy and Humanities, UMD, Duluth, MN 55812.
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Lois Feuer

Literature as Evidence of Social Values

As a teacher of literature, I was intrigued and puzzled when a colleague invited me to give a course in the Sociology department: what information or training could I offer these presumably discipline-oriented students?* But I was interested in the possible gains from such an experiment, and I accepted: at the least, the students and I could learn from each other; at the most, we might discover ways of making literature a tool for the sociologist. I should like, in what follows, to outline both the limitations and the strengths we discovered in such a tool, and to give brief examples of the kind of analysis brought to bear upon our literary texts.

Sociologists and psychologists have often considered literature as one kind of historical evidence useful for understanding the social values and psychological insights of the past; literature is a complicated sort of evidence to use, however, because its purpose, unlike that of the more usual historical document--census tally, legal record or even private letter--is not to report but to structure, order and transform human interaction to arrive at a truth transcending factual accuracy. As Chief Broom says of the events he narrates in **One Flew Over the Cuckoo's Nest,** "but it's the truth, even if it didn't happen" (p.13). Given the ambiguity of material which purports to discover the truth of the human condition by telling lies, I thought it might be well to set out for my students some of the difficulties in utilizing literature as historical evidence, and then to examine briefly a few examples of one possible approach.

Three major difficulties might at the outset discourage the sociologist from using literature as part of his evidence. The first is that the literary work presents no obvious person for the values of the author (and of the author's society); You cannot easily equate the author with one or even several of the literary characters. This is not entirely a self-evident truth; people who wouldn't dream of identifying Shakespeare with Macbeth see him in Hamlet, and one runs across articles which, for instance, discuss "Faulkner's View of Race Relations in the South" and draw, not on interviews with, or public statements by

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*This essay, in slightly different form, was delivered to a Pacific Sociological Association panel on "The Social Uses of Historical Materials" in 1976. I am grateful to Professor Marilyn Garber for her encouragement of this project since its outset, and to Professor Steve Riskin for inviting me to teach the course I describe here.

Faulkner, but on the words of his fictional characters. You cannot easily select a single character as mouthpiece for the author, I explained: who are we to say speaks for Faulkner? The poor redneck? The decayed aristocrat? The young, resentful black? The older, resigned and submissive black? None of them? How, in this embarrassment of options, is the reader to choose?

The second obvious difficulty is that you can't extrapolate one passage or one set of events from the work and treat it as the "message." This difficulty is related to the first, but has more to do with the fact that critics and authors see literary works as organic wholes, no one part of which represents the sum, extractable like the fortune from a cookie. It would, for instance, be inadequate to see the nihilism of Macbeth's "Tomorrow and tomorrow and tomorrow" speech as representing a broad outlook, either of Shakespeare or of his society; it is in fact the violation of the values of that society, the rending of its social fabric, which has brought Macbeth to the empty and despairing viewpoint of that speech. The more well-wrought a work is, the less one is likely to be able to abstract its meaning; the meaning **is** the entire work. The solution to this difficulty seems unlikely to lie in the direction of using less than well-wrought works as texts; it would hardly be worth importing an English teacher for that purpose.

The third obvious difficulty I pointed out is that one must know the other literature of the time--and other literary works of that particular type--in order to distinguish the original and idiosyncratic idea from the platitude; Polonius' advice in **Hamlet** about being neither borrower nor lender was cliched even in Shakespeare's time, and so to take it as evidence for a rising Protestant thrift ethic is misleading. The words tell us something about the character Polonius, but little about the economic values of the time. Similarly, one needs to distinguish the commonplace from the original; what has come down to us is often the work of great men and women whose very genius may create a gulf between them and the conventional thinkers of their times.

Given these forewarnings, we turned to our literary texts. One way through the morass of difficulties surrounding the placement of a work in its historical and literary context is the use of a theme spanning times and genres; I therefore chose the theme of madness in literature and selected texts accordingly. Madness is useful for describing social values since it implies a norm of sanity against which the reader measures the "mad" behavior. Traditionally, the mad person has been viewed as one who deviates from the established norms; in this way, the theme of madness is often used as a critique of these norms, being here similar to satire, which looks at the discrepancy between what is and what ought to be. We had thus two sets of social values to investigate: the social system of beliefs by which people actually order their lives and the opposing moral voice which criticizes these beliefs. Often the opposing voice uncovers the fact that what people think they **ought** to do is what they **say** they do but don't, and thus social hypocrisy is one of the persistent themes in the literature of satire and madness. Satire often uses the built-in discrepancy/norm system of madness to make its point--from the hallucinatory chivalric folly of Don Quixote to the naive and misanthropic isolation of Gulliver--and thus we have the view of madness as greater insight, or as reflecting the absurdity of the world's values. The study of such deviants provides one path into the study of the norms from which they differ.

Shakespeare's **King Lear**, written in a time of great social dislocation, contrasts two sets of values, what we may for the sake of convenience call the Old Man and the New Man. The Old Man adheres to the hierarchically-ordered society of obedience and love, a society thought to reflect the chain of being which the medieval and renaissance world saw extending from inanimate rocks through the ladder of creation to God, with each link in the chain receiving its validation from its relation to the superior and inferior links surrounding it, and each link possessing its own special excellence and reason for being. This view of human society, with the father or ruler being in their functions analogous to the Creator in His, is represented in the play by those who serve the old king through love and obedience and not through hope of self-advantage: Kent, the Fool, Edgar and Cordelia. The New Man adheres to the notion of self-aggrandizement and individualistic opportunity, seeing society not as an ordered whole but as a chaotic jungle in which each seeks his own end. The economic and social opportunism of the new men of Shakespeare's own time provided the key to the behavior of the villain Edmund. The play's action has the old king dividing his kingdom among his daughters on the basis of a "Who loves me the most?" test, finding that he has erred in his evaluation of his daughters and in expecting the honor without the power, and going mad as a result of the rude awakening. Throughout the play, events contrast the two value systems: when Lear's servant is put in the stocks by one of his daughters, he is outraged beyond our understanding, unless we realize that the affront is one to the hierarchy of the old system: the respect due a king, even one now without authority, would preclude such rudeness to his messenger. To the New Man, such deference is gratuitous. In Lear's madness, he rails at the falsity of his society's system of justice, noting that robes and furred gowns hide a multitude of iniquity, and that the judge who passes sentence may be as much of a thief as the man he hangs. Here, the madness of Lear allows him to see more clearly than he had when sane, and his displacement and suffering focus the contrast of the two belief systems functioning in his society: madness as social criticism. Such a focus can tell us a good deal about the sense of disorder and displacement in Shakespeare's own society in a time when the reordering of the social system, the rising population and the displacement of the farmer in an increasingly cash-based economy exacerbated the unrest stemming from the Reformation and from urbanization itself. The students found that they could talk about the effects of major shifts in values by reading materials they hadn't considered since their required "general education" courses.

To draw on an example some three centuries later, one which deals at least implicitly with the status of women, we turned to Henry James' novella **The Turn of the Screw.** This is territory as foreign as Shakespeare to my sociology students. As you'll recall, it tells of a governess who apparently (that is, indeed, the crucial issue) hallucinates the possession of her two young charges by the evil ghosts of their former servants. A male colleague once pronounced to me that James uses the governess because spinsters are the most likely to suffer such hallucinations; as Freud would have explained, they are prone to hysteria. The social value inference from this point of view is that James, writing in 1898, is reflecting a view of women common in his time. A more feminist reading is possible; from this view, we would see her economic (she is a poor parson's daughter with few avenues of self-support open) and emotional (she has an unrequited attachment to the uncle that is also unrequitable--because of the social gap and the passivity expected of women in romance) dependence on men and its resulting entrapment as contributing to, if not indeed the source of, her "madness." This is a more subtle revelation of social values, since it doesn't depend on our probing the dead author's attitudes, but goes beyond them to discover the relationship of our assumptions to those of James' time. What one society takes for granted--here, the economic and emotional dependence of women--may speak revealingly to another age.

Catch-22 is a marvelous text for examining attitudes to war; it provides a commentary on the discrepancy between the values we say we hold--the sanctity of life, the primacy of the individual--and those values we actually practice in wartime. The arbitrariness and irrationality of death are vivid:

> Clevinger knew everything about the war except why Yossarian had to die while Corporal Snark was allowed to live, or why Corporal Snark had to die while Yossarian was allowed to live. It was a vile and muddy war, and Yossarian could have lived without it--lived forever, perhaps. Only a fraction of his countrymen would give up their lives to win it, and it was not his ambition to be among them....That men would die was a matter of necessity; **which** men would die, though, was a matter of circumstance, and Yossarian was willing to be the victim of anything but circumstance. (p.69)

The novel, by the method of taking the absurd literally, contrasts the needs of the individual and his group; from the point of view of society, being a good soldier and fighting the war is sane; from the point of view of the individual Yossarian, it is madness, a madness underlined by the amorality of the war profiteer who will bomb his own squadron or the self-serving bureaucrat (there is no competent officer in the book) who can devise Catch-22, which specifies that a concern for your own safety in the face of danger is rational. You'd be crazy to fly more missions and sane if you didn't, but if you're sane you have to fly them. If you fly them, you're crazy and don't have to, but if you don't want to you're sane and have to: that's Catch-22 (p.47). By reducing the principles of war to absurdity, Heller has provided us with an insight into the conflict of individual and social values, and has done so by using as a premise the essential insanity of war: the world as asylum.

The world as asylum is also the informing metaphor of **One Flew Over the Cuckoo's Nest**, and the novel (unlike the film) makes this point in part through the character of the narrator, the Indian Chief Broom, who pretends dumbness and whose role as an outsider in American society allows his insight into its workings. The Chief hallucinates a paranoid fantasy concerning what he calls the Combine, a mechanistic conditioning force for destroying individualism. In Broom's view, the mental hospital is the repair shop for the Combine's mistakes and cases of inadequate conditioning. He dreams one night of seeing the old "vegetable" Blastic plastic placed on a meathook and sliced up: rust, ashes, wire, glass and little bits of machinery tumble out (pp. 79-82). Mental illness is here socially defined, and the machinery-innards of the old man suggest the dehumanization resulting from socialization into conformity. Broom's hero McMurphy raises deviance to the level of heroic resistance, which is a frequently attractive but limited view of mental illness, limited because it seems to imply that all mental illness is socially caused.

Through these and similar illustrations, my students and I came to see the utility of literature as evidence for the social values of its time, noting that the values are often implied by the critique of them presented through the madness of the characters. Literature focuses more on the deviant case--one of its goals being to represent the individual human experience--and sociology more on the norm, though the place at which these statements shade into their opposites is the fruitful ground for interdisciplinary investigation. Additionally, literature, in **representing** experience, creates its own world: There is no direct or simple correspondence between literature and life.

Frustrations abounded: the students complained about the difficulty and the amount of material I asked them to read, and grumblings that I was trying to transform them into English majors were muted but heartfelt. I agonized over their tendency to psychoanalyze characters as if they were real persons, or to apply sociological labels to characters and authors alike.

Even given these qualifications, the experiment yielded some useful results: we discovered that a literary work, read differently from other sources, can be valuable to the sociology student discovering a society's central concerns, conflicts, and values: In addition we learned to respect each other's disciplines and their potentials for mutual illumination; the students read some good books, and I experienced the exhilarating pleasures of preaching to the unconverted.

READING LIST

The booklist for the course, studied in chronological order, consisted of these paperback editions:

Cervantes, **Don Quixote**, transl. W. Starkie (New American Library, 1964)
Shakespeare, **King Lear**, ed. Russell Fraser (NAL, 1963)
Conrad, **Heart of Darkness** (NAL, 1950)
Faulkner, **The Sound and the Fury** (Randon House, 1956)
Heller, **Catch-22** (Dell, 1962)
Vonnegut, **Cat's Cradle** (Dell, 1970)
Kesey, **One Flew Over the Cuckoo's nest** (NAL, 1962)
Weiss, **The Persecution and Assassination of Jean-Paul Marat As Performed by the Inmates of the Asylum of Charenton Under the**

Direction of the Marquis de Sade, English version by Geoffrey Skelton (Pocket Books, 1966).

I later became aware of the textbook **The Abnormal Personality through Literature,** ed. Alan A. Stone and Sue Smart Stone (New Jersey, 1966), whose approach is considerably more psychonalytic than mine.

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Fred E.H. Schroeder

Ten Humanities Views of Cities

Among the various themes that are especially appropriate for integrating the concepts and materials of different disciplines into a coherent humanities course, **The City** is one of the most stimulating and popular. Cities are concrete from subway to penthouse and so the teacher does not have to present a theme such a "justice" or "love" that may seem elusively abstract to the student. The City is really there, and every American has had some personal experience with cities, directly or vicariously through the media.

Another advantageous quality of The City as a theme is that its **complexity** is readily apparent. The teacher does not have to do very much to persuade a student that a city is more than the dot on a map. Ordinarily one cannot comprehend the unity of a city from within it at street level, while an aerial view from an airplane, skyscraper or hill discloses the economic complexities of industrial, commercial, residential and recreational districts as well as the transportation networks. Furthermore, it takes little effort for a student to see within the inanimate physical city the **human** city, the dynamic social community. Not so readily perceived are the **historical** city and the **natural** setting, but once again, these can be discerned directly in physical realities. Thus, The City is one of the most accessible integrating themes we could hope to find, and it is filled with vital humanistic, social, political, economic and personal issues that make it a **genuine** topic for study and not a mere academic exercise. The accessibility of the topic has been borne out for me by the excellent City "units" I have observed in elementary grades, in secondary schools, in colleges and in post-graduate and adult education.

In addition to the advantages of being a theme that possesses physical concreteness and multidisciplinary complexity, The City is (or can be) a topic that is particularly mature, sophisticated and elusive. When we enquire into such subtleties as the **image** of The City, or of the **atmosphere**, the **personality**, the **essence**, the **experience** and the **expression** of a city, the certain concreteness of cities disappears and we are obliged to wrestle with profound humanistic problems of dialectical change, evolution, cause-effect relationships, subject-object, figure-ground, organism-system, symbols and semantics--in short, all the exasperating abstractions of perception, definition and interpretation that show no sign of ending while human beings continue to puzzle out what they are, what they have wrought and what they might become.

My experience from having prepared and taught some four or five courses on cities (and towns) has been that the last-mentioned aspects of cities (and towns), that is the **perception**, **definition** and **interpretation** of cities, of The City and of the "urban experience" requires a quantum leap on the part of the student. Speaking quite honestly, I have not at all been satisfied with the effectiveness of my attempts to assist students in making that leap beyond very simple, almost instinctive responses. (Four simple responses include: 1. the egocentric "this is what I think about my city;" 2. the cartographic "here is a map of this city;" 3. the journalistic "these are the issues facing the city today;" 4. the anachronistic "Rome was destroyed in 476 A.D. and Williamsburg is what towns once were like"). The simple responses are not totally invalid (there is no reason for a teacher to ridicule or deny them) but they represent "cultural provincialism," the naive beliefs that Today is a unique creation, bearing no reference to past or future, and that What I See is all that matters. To express this as a cliche, cultural provincialism is incapacity to perceive the Big Picture.

In addition, there is a persistent tendency to quantify, objectify and professionalize the city, thereby divorcing it from the human experience as well as from the humanities. Personal experiences are replaced by group dynamics, expressive interpretations by statistical information, value issues by political conflicts, history by journalism, beauty by engineering. What I really want to argue for is all of these disciplines, but, especially in urban studies, regional planning and architecture programs, the humanities (and arts) too often are missing.

What follows are ten more or less traditional humanistic ways of perceiving cities. These originated as notes for lectures in a cities course that I thought showed signs of deteriorating into an economic geography course.

1. AESTHETIC OBJECT

The city can be viewed like any other work of art, as something outside of ourselves created for our pleasure. The example **par excellence** is Venice, a city that is now an art object, a museum in itself. It was the premier city to be a subject for painting as a souvenir. True, El Greco and various Little Dutch Masters antedated the famous Venetian artists Canaletto and Guardi, but Venice was the first cityscape to be taken home to be hung on the wall, and on the Grand Tour of the 18th and 19th centuries, Venice was the one stop where the city itself was the goal. Many city planners from the Renaissance on have regarded the city as aesthetic object, and in some cases it appears as if the paper design rather than the city was the aesthetic object, since its totality cannot be perceived from within. Today many historic preservationists seem to regard the city or segment thereof as an aesthetic object, not only legislating against buildings that will disturb "the picture," but even rearranging their home interiors and the furnishings of their minds to harmonize with the outside urban design.

2. EXPRESSIVE IMAGE

Cities can function as symbols or metaphors representing various abstractions. Carl Sandburg's poem "Chicago" is a good example of a poem that views the city as **expressive** of energy, power, excitement. The New York City skyline is used again and again as an expression of America, and if the view is from the harbor including the Statue of Liberty, it can express hope and opportunity. Skyline illustrations abound: Paris with its Eiffel Tower and Notre Dame towers, Moscow's Kremlin, San Francisco's Golden Gate Bridge. Occasionally things are consciously designed to concentrate and express a city's self-image, like St. Louis's Jefferson National Expansion Memorial Arch, and of course, the equally "useless" Eiffel Tower. Gustave Charpentier's opera **Louise** uses the city of Paris as a silent character of overwhelming importance, a panoramic state backdrop forming an image against which the drama is played out, ending with the words "Paris, Paris!" as the city completes its seduction of the innocent.

The differences between these examples and the aesthetic object is that while the aesthetic object stands still for our admiration the expressive city seems to be empowered to articulate a spirit, an idea, a cluster of feelings of a time and place. It is hard to put into objective words (which is why we need metaphors and symbols), but we all know of cities that seem to embody the "spirit of an age", like London in the time of Elizabeth I, or Athens in the time of Socrates and Aristophanes, or even Sinclair Lewis' semifictional zenith in **Babbitt** which expresses the Twenties. Filmmakers revel in the urban imagery of hope and despair, adventure and anomie, corruption and fulfillment in such films as **Naked City**, **Chinatown**, or **Rocky**, while journalists and civic boosters represent cities as expressive of energy, the future or self-fulfillment.

3. DYNAMIC ORGANISM

As an expressive image, the city is a force, but when we view the city as an organism the city becomes a living thing, with its own evolutionary history. As with the view of the city as an aesthetic object, the humanist tends to stand away to take in the totality. Lewis Mumford's great **The City in History** is of this type, discerning signs of animate existence such as birth, youth, death, disease, and organic parts such as nerves, mouths and cloacae. Ecologists point out the "pathetic fallacy" that cities are **systems**, not organisms, and yet in popular language we have the **heart** of the city, main **arteries**, **dying** downtowns, **festering** slums; and in such poems as William Wordsworth's sonnet "Composed on Westminster Bridge September 3, 1892" London becomes a living, breathing person who "doth now like a garment wear the beauty of the morning...."

4. MYTHIC ARCHETYPE

The words "myth" and "archetype" indicate that we have entered the world of the subconscious and of the primitive mind. Modern people no longer think of cities as being founded upon magical ground, or started by the acts of divine beings or of divinely inspired humans, nor do we think of cities as earthly representations of cosmic order, but we still have vestiges in such terms as **metropolis** (mother-city) and founding **fathers**, and in rituals and ceremonies of keys to the city, honorary citizenship and in-**augur**ation. Nearly empty of divine meaning today, these honors yet are not lightly bestowed, nor are the ritual acts forgotten away. Like the installation of Christmas trees in our homes, they **satisfy** deep, inarticulate needs.

In some cities, the mythic remains highly charged with meaning and spiritual significance, as in pueblo towns of the Southwest, in the Salt Lake City of the Latter Day Saints, and in the many communities that started with a church congregation or a parish and with appropriate **invocations**. The flag of the Republic of Mexico contains the symbols of the founding of Mexico City, and we are all familiar with the beginnings of Rome from a wolf suckling Romulus and Remus. The undercurrent idea is that the founding of cities is identical with the process of civilization, which finally humanizes the wild, the animal, the rootless, egocentric wandering of primitive not-quite humans. The first mythic king of Athens was Cecrops, half man, half snake, and to him is attributed the institution of monogamy, the burial of the dead, and the invention of writing. Obviously the tale is not factual, and equally obviously, it was invented after the city existed (as was the alternative Athenian story of Erichthonius and the foundation myths of most ancient cities); but in the Cecropian tale the symbols of pre-urban wildness and of civilized humanity are clear.

Myths and psychoanalytic interpretations are ambiguous and hard to nail down; hence they are easy prey to skeptical analyses. The best demonstration of validity is subjective: if you have ever, in dreams or nightmares, encountered a city with an overwhelming sense of threat, or adventure, or danger, evil or loneliness, you will know that in the hidden depths of your mind, cities and cityscapes have undefinable but nonetheless undeniable power of meaning.

5. HISTORICAL FORCE

Time and again cities have altered the course of the histories of nations and even of larger segments of humanity. Three exemplary illustrations are: Paris of the seventeen-eighties and nineties which made not only the French Revolution, but in a sense, made almost all ensuing people's revolutions; Florence of the latter fifteenth century, which changed our eyes for beauty; and Athens of the fifth century BC which made up our minds. Notice that what is meant by "the city" in each example is not quite the same. Revolutionary Paris seems to be the populace more than leaders; Renaissance Florence is a group of humanist patrons, scholars and artists, while the classical Athens that has changed our minds is a cluster of teachers as much as patrons and artists. The cities need not be large--Concord and Weimar are still sending out reverberations from the past--; the historical force need not be individual--the New York melting pot does not summon up names of leaders--; nor need the influence be associated with a crisis--the imperial force of London on what we now call the Third World has not been so concentrated in time or place as my first three examples.

Equating a city with historical force is clarified by the journalistic shorthand of today: "Moscow has not responded to the statement", "Washington is altering its stand" and so on to neighborhood metonomies like "Wall Street is gloomy." The importance of the concept of the city as historical force is easily demonstrated by examining almost any standard world history: the "progress" of human history leaps from city to city, each city having its moments in the sun. Political capitals invariably exert force upon events, but other cities have similar "built-in" power because of being centers of commerce, arts and education, as with Geneva, Pisa and Baghdad at different points in history. Although historical force is generally associated with the social institutions or persons or events, now and then we can identify a **cityscape** that sets patterns for design. Washington DC is replicated in American state capitols, while New York's skyline is echoed in cities throughout the entire world.

The great moments in a city's history can also leave indelible marks on the cityscape in historic districts and monuments. Springfield, Illinois for example, was the home of Abraham Lincoln in his formative years; to what degree the city of Springfield itself was a force upon American history and values is an open question, but the subsequent life of Lincoln changed the city forever. Here, and in innumerable other cities and towns, the physical city has been shaped by past power and past events that encourage the preservation of places that might otherwise have disappeared.

6. CULTURAL MARKETPLACE

Cities are the places where ideas and art works are bought and bartered. The cities that are the real marketplaces are few: New York, London, Paris and Rome are the cities where reputations in painting, music, writing and other arts are made ultimately and finally, regardless of the importance of such other marketplaces for culture as Rio de Janerio, Sydney, Tokyo, Tel Aviv, Copenhagen, Hollywood, Las Vegas or Nashville. Historically there have been other truly major centers like Vienna, Alexandria and Athens. The lists can go on, as can debates about relative degrees of influence and centrality, about specialties, and even about the rightness or wrongness that such centers should exert so much tastemaking power; but for the humanities and arts, certain cities are key exchange points. The reasons are various, but underlying is the fact that a concentrated population of audiences, artists and brokers are essential to a cultural marketplace. Many other cities have fine concert halls, art museums, and conservatories, but the real power is in the brokers: literary agents, galleries, auction houses, publishers, magazines and critics.

This sounds commercial and crass, but it remains a humanistic view of the city. Cities represent many other kinds of marketplaces to economists, geographers and urban planners who are more likely to look at the markets for money, food, manufactures, trade and technology than for culture, but the humanistic eye singles out the aesthetic-intellectual storefronts, stalls and warehouses.

7. CREATIVE CATALYST

The city as a catalyst for creativity is directly related to its function as a cultural marketplace, and it may be the main contributing factor in a city's becoming an important historical force. Of course creativity, artistry and intellectuality can and do thrive outside of cities in green pastures, and numbers of famous artists and thinkers have railed against the city, but it almost seems as if some urban exposure is needed at a formative time of intellectual growth. Those with rural preferences have included people from Horace and Juvenal to Shakespeare and Montaigne to Frost and Wright, but all benefited from the urban catalysis. Altering the imagery somewhat, cities have been magnets to draw in young minds to a world of challenge, encouragement and opportunity. Some of the most famous catalytic circles are astonishing for their mix of writers, artists and philosophers: Dr. Johnson's London, Bertrand Russell's Bloomsbury, Langston Hughes's Harlem, Alfred Stieglitz's New York, Gertrude Stein's Paris, Harriet Monroe's Chicago are but a few. Some have been very small places, like Urbino, Weimar, Concord or Taos, but most are co-existent with large cultural marketplaces, and for better or for worse continue as meccas for the young humanists who regard residence in Greenwich Village, Bloomsbury or the Left Bank as obligatory rites of passage.

Catalyst, magnet or mecca, cities engage the minds of humanists.

8. HUMAN EXPERIENCE

There is a vast body of literature in which cities are depicted not as places, or as aesthetic objects or systems, but as **experiences** of humans among humans. Aristophanes, Catullus, the authors of **The Arabian Nights**, Francois Villon, Henri Murger, Victor Hugo, Charles Dickens, Walt Whitman, O. Henry, Thomas Wolfe, Saul Bellow constitute a short starting list. The way in which this humanistic view differs from that of the cultural catalyst lies in the experience of the teeming variety of human lives that populate the cities. Some literary artists of the rural landscape have the same sort of sociological sweep--George Eliot, Thomas Hardy and William Faulkner come to mind--but for sheer immersion, this is an urban art.

In a sense, this humanistic view runs counter to that of the aesthetic object. It is marked by a disorder that is only given organization by one human being's self-centered experience, but it tends to take in everything eye-to-eye at eye-level, rarely seeing vistas or designed beauty, much less a plan.

9. UTOPIA

The original Humanists were scholars of the European Renaissance whose rediscovery of ancient Greece and Rome coincided with a discovery of the human potential for improving life on earth. One of the most honored of all Humanists was Sir Thomas More, whose book **Utopia** (1516) was at once an imaginative spinoff from Plato's **Republic**, a fantasy prompted by the adventurous explorations of a New World, and a satirical indictment of current social conditions. Since then utopias have been a regular part of western thought, ranging from barely masked social blueprints like Edward Bellamy's **Looking Backward** to colorful entertainment like the comic-strip **Flash Gordon**. But even in its lightest or most prescriptive forms utopian fiction partakes of More's three humanistic views: uses of the human heritage (if only for costumes and castles), new explorations and discoveries, and criticism of the contemporary world.

Utopian futurism also spills over from fictional speculation to experimental programs, whence B. F. Skinner's Walden Two communes, Paolo Soleri's arcologies, and the tenth and final humanistic viewpoint...

10. LIVING SPACE

Like any other professionals, professional humanists run to specialties. For example, the "human experience" view is most common to professors of literature, literary critics and novelists, while historians will obviously tend toward the "historical force" view and art historians will perceive a city as a "cultural marketplace" or an "aesthetic object."

The city as **living space**, however, is not ordinarily associated with typical humanists, being more often within the professional bailiwick of architects and urban planners. Some names that come immediately to mind are Frederick Law Olmstead, Kevin Lynch, Edmund Bacon and Christopher Alexander and his associates.

Their various emphases run from artistically sculpturing urban space to restructuring urban societies, but their views are best characterized as opposing the idea that a city is merely a container, a map, a construction or a problem: for them the city is a concentrated space in the world in which many different kinds of people live out their lives. Sometimes their urban plans work, often they fail and people choose not to live in the planned living space, or would rather leave it for tourists or card-carrying members of planners' cults.

And that briefly describes ten traditional humanistic viewpoints. We might ask what use they might be. First, like all categorizations, this division tells small lies of oversimplification in the interest of clarifying an unwieldy topic. Cities as totalities are beyond our grasp. Second, each viewpoint can help to temper mechanistic, economic and political views of the city. Temper, not change. Humanists (especially when they are writing a grant proposal to the National Endowment for the Humanities), are fond of saying that their views will be of demonstrable value in facing urgent social issues of the day. Unfortunately, the humanities' stock-in-trade rarely converts to demonstrable units. Reading Hugo's **Notre Dame de Paris**, Sinclair's **The Jungle** or Mumford's **The City in History** will not plan a park, revive a downtown or improve the political process in any direct way. Yet in the most literal sense of the word **perspective**, each and all of these can help people to see through the immediate, the trivial and the narrowminded issues into broader cityscapes of human heritage, cosmic issues and subjective values.

Third, the division of a general humanistic idea of the city into ten specialized viewpoints can help in making choices for practical programs. The "aesthetic object" and "living space" views may be of most interest to designers and to citizens contemplating urban renovation; "human experience" and "mythic archetype" to social service and mental health professionals; "creative catalyst" and "cultural marketplace" to arts alliances, and so on. Bearing in mind that all the humanities can **promise** is perspective (although specific, applicable insights are by no means uncommon), it is then possible to call upon professional humanists as participants with mutual understanding of potential resources and probable limits. Left to themselves, humanists would make cities places where sewers back up, industries are spurned and taxes are uncollected, but in league with technocrats and engineers, they can help to maintain the cityscape as a place of discovery, imagination, magic and life.

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HUMANITIES EDUCATION CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

Robert Graalman

Humanities Courses for Pre-College Students

For the past five years, the College of Arts and Sciences at Oklahoma State University has developed innovative, interdisciplinary curricula to offer a successful series of academic summer camps for outstanding junior high and high school students. The approach has led to funding by the National Endowment for the Humanities for a two-week institute in Medieval Studies (1985) and a forthcoming program in Ancient Studies (June, 1987).

Recognizing the need to provide enrichment in the humanities and instruction in problem-solving, and counting on the popularity of on-campus educational experiences for youngsters, a group of Arts and Sciences faculty and administrators designed a three-week program for twenty-two (out of 130 applicants) seventh, eighth, and ninth graders for summer of 1982. The course of study included English, mathematics, and a class in computer graphics which was taught by a university artist who had become intrigued by the potential for computers in her field and by a computer scientist who possessed a solid background of study in the humanities.

Thanks to very positive public and student response to this program, the college continued an expanded version of it in 1983. The faculty involved also expressed a concern for the lamentable ignorance shown by some students (even many of the most capable!) for topics of international significance, and they proposed a camp in International Studies for high school students. But they wished to maintain their humanities focus and so offered three new courses. First, a world geography and culture course dealt with the much publicized failure of students to understand their relative "place" in the world, examined how physical surroundings can affect the development of culture, and characterized the art, literature, music, and religion of selected societies. For a more specific look at culture, a German course included not only rudimentary langauge instruction, but explored the cultural traits of German-speaking countries. Finally, to reveal dramatically the interplay that exists often among seemingly unrelated disciplines, a university mathematician prepared a course in the "Mathematics of World and Public Issues." The students were amazed at the amount of time this scholar spent referring to philosophical texts, historical documents, and artistic masterpieces before focusing on the "mathematics" of such topics as the United States Electoral College, the population explosion, the arms race, world hunger, and ecology--truly an exercise in interdisciplinary education.

A disastrous state financial crisis prevented further development of these expensive programs (an average cost per student was around $1,000, most of which the college had previously been able to bear), and a new approach was in order. A thematic structure evolved, giving the program a more vivid identity while maintaining the important humanities-related goals the faculty originally envisioned. Based on faculty, student, and public interest, the attempt to attract funding for a two-week program in Medieval Studies was made, and the National Endowment for the Humanities (Youth Programs) supplied the assistance ($50,000), allowing Arts and Sciences to offer "Warriors, Priests, and Peasants: The Dynamic Society of the Middle Ages" to fifty-five seventh-through-tenth graders in June, 1985.

The instructional approach included both the traditional and the innovative. Each student was required to take a course in medieval history, taught in a lecture/discussion format. Course planners were pleased to discover that the history class was lively and popular, contradicting some rather dire predictions that the "formal" classroom setting would not be appealing to this caliber of student, the majority of whom would need the stimulation of a more independent, self-directed learning atmosphere. Those particular concerns were addressed in four "project groups," each designed for the students to study in specific areas under the direction of university faculty and their assistants in a so-called "hands-on" learning environment--i.e., projects, productions, extensive individual and small group participation, conducted in less formal surroundings. Each student enrolled in one of the four groups: medieval science (alchemy), mathematics, literature, and art.

As one might have expected, the alchemy class attracted much interest and generated much excitement. As those enrolled had anticipated, time was devoted to the "magical" elements of this topic. But primarily the students worked as beginning young scientists, learning the skills of investigation while being informed of the philosophical concerns of medieval alchemists and the interdisciplinary nature of responsible scientific study, both then and now.

Those choosing the mathematics project group learned a great deal about the history of this discipline and focused on the discoveries and writings of Fibonacci, by exploring the delicate and beautiful relationships between aesthetics and mathematics. The students found their appreciation for mathematics increasing in proportion to their understanding campus architecture, musical performances, and displays of art.

The students enrolled in the literature group read and discussed some important and representative works, such as selections from **Beowulf and Sir Gawain and the Green Knight**. They also produced and performed, with the direction of a visiting theatre instructor, the play **Noah's Flood**, one of the miracle plays of the Chester cycle.

In art, the students viewed slides which led to discussions of the characteristics of medieval art and architecture. For their projects, teams of students worked with an architect-historian to construct scale replicas of a typical medieval castle and grounds, and the Chartres cathedral, complete with "stained Glass" and flying buttresses. Reading Macaulay's **Castle** and **Cathedral** supplemented these activities.

In addition to their regularly-scheduled classes and project groups, the students heard frequent lectures on related topics, such as "Astronomy," "Philosophy," "Music," and "The World of Islam during the European Middle Ages." All final presentations and productions, including a performance of the play by the literature group and some enthusiastic attempts by the alchemists to turn copper pennies into "gold," were made at a medieval fair for friends, relatives, and the university community on the last day of the program.

Thanks to the success of that program and satisfied with its structure, the college moved to a new topic and has again been awarded a significant grant by the National Endowment for the Humanities ($75,000) to present "Ancient Studies: The World of Ancient Greece" in June, 1987. The plan is to require all participants (a maximum number of seventy-five will be admitted) to take a Greek history class and to make four project groups available. The groups are: literature and theatre, mathematics, art, and science (focusing on astronomy). Obviously much potential exists here for faculty not only to introduce the students to important subjects and to guide their creations and productions, but also to illustrate the interdisciplinary foundations for the study of western humanities in its beginnings.

Also fully planned, waiting in the wings for the right funding opportunity, is "Worldview: International Studies," which we hope will be offered in 1988. A class in world geography and culture is the centerpiece of this proposed event, with project groups in Spanish, German, Arabic, Russian, and Japanese. The faculty who are involved hope to stimulate further language study among their students and to enlighten them concerning the artistic and cultural characteristics of other countries as they read, discuss, and complete activities which reveal much about their world and the value of the humanities.

These programs have had numerous positive effects locally, statewide, and nationally (five states other than Oklahoma were represented at the Medieval Studies program). Our faculty have experienced the satisfaction that comes from designing new courses for a unique, capable, and enthusiastic audience. (Most students who have attended these programs are classified as "academically gifted," even though such status has not been a requirement for admission after the first year.) Faculty have been obligated to work more closely together as they prepare their materials and teach their students, and such interaction has confirmed what they had always believed, but rarely, in the current system of higher education, had the opportunity to practice--the invaluable role of **interdisciplinary** scholarship in the humanities for a richer understanding of specific, even sometimes highly technical, **disciplinary** questions. It is not too much to suggest that the university general education program profits from events like these, even though they are not a part of the university curriculum.

As for the students, just as many similar benefits are expected, noted, and reported. For one thing, the social atmosphere of these camps lends itself to the very gratifying notion among participants that it is commendable for them to "go public" with their intelligence and diverse interests. They learn that a respect for the humanities will provide them with valuable tools for their lives in the modern age, even as they later pursue careers in a variety of fields. We know that our students take much of what they have learned back into their school classrooms; a local school won the state Olympics of the Mind contest, based on a computer program generated by one of our students who adapted material from a Medieval Studies project. They will be better college students and citizens, having been exposed to a unique brand of humanities study in a manner that takes advantage of their enormous abilities and the resources of the university.

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Leona Hoelting

Bridging the Generational Gap With Humanities

When times were simpler and society had family units that kept grandparents, aunts, uncles, parents and children in fairly close proximity to one another, intergenerational learning was "a given". In these times when family units consist of mom, dad and children in urban settings hundreds of miles from aunts, uncles, and grandparents, intergenerational learning is rare. Oakton Community College's Older Adults program began Humanities Treasures, an experiment intended to promote intergenerational learning. The experiment had one goal: to bring older adults and 11-year-old children together for humanities discussions.

In the Fall of 1984, 10 to 15 older adults began monthly humanities discussion groups in four village libraries in our district. The discussion facilitators were trained volunteers; the anthologies used for discussion were from the National Council on Aging's Humanities series.

In January, 1985 these older-adult discussion participants began meeting once a month with fifteen 10-to 11-year-old elementary students at an elementary school close to their village library. The discussion team for all four intergenerational groups was the same: an elementary teacher and a drama teacher with a particular gift for creativity. In addition they used the drama skills of the older adults' acting troupe, **Acting Up!** They developed a syllabus that drew on movies, drama, poetry, art, literature, music, and intergenerational discussions.

The demanding and fairly complicated role of these intergenerational discussion facilitators is captured in a report to NEH by the elementary teacher/discussion leader, primarily responsible for the curriculum development.

"In its first year as a pilot project, the intergenerational program needed fine tuning at all stages of development. Before the workshops began, meetings were called with principals, librarians and superintendents of participating schools. The project was described in terms of program development and potential difficulties. The challenge to resolve difficulties and convince the board of the program's solidity was met at these meetings. Individual meetings between the librarians and the consultant resulted in a combined effort to develop appropriate bibliographies and choose humanities experts suitable to each workshop theme. During these early stages, much time was devoted to researching and developing workshops which would balance the personal and intellectual needs of both generations and provide opportunities for creativity and learning. Meetings were held with team discussion leaders and **Acting Up!** seniors regularly, to rehearse readings and discuss the format of each workshop. During the execution of the workshops, the discussion leader kept contact with host teachers from each school, librarians and principals who provided feedback for each workshop they attended.

"I evaluate my role as consultant to the intergenerational program and as a discussion leader by the feedback gathered from members of the board and from others who attended the workshops. Besides being moved by the beautiful dynamics which developed between the two generations, observers were very impressed by the format of the workshops. The feedback was highly charged with positive evaluative comments. As consultant I continued to watch for two needs: the need to adapt the program to more fully meet the needs of the participants, and the need to keep the humanities alive in each meeting. I also wrote extensive program descriptions, bibliographies and extended activities for each workshop."

The theme of "Hero" was chosen as the focus for a series of five workshops. These intergenerational discussions lasted one-and-a-half hours. Each discussion had a syllabus for the elementary students, their teachers and their librarians. Each syllabus included a bibliography for older adults readings and elementary students readings. The five intergenerational discussions developed under the following themes are:

1. Each Person Has a Story
2. The Hero/Heroine in My Friend
3. Superhero/Superheroine
4. The Hero/Heroine of My Dreams
5. The Self as Real Hero

The following is a sample of the March intergenerational discussion workshop outline.

THEME 3: "The Superhero"

Mythological characters and superheroes of today will be our focus as we look at questions about what makes these heroes "super": Is it brains or is it brawn? Are other personal powers coming into play? As we share with each other who our super-heroes are and listen to stories of classic super hero figures, we ask ourselves which of these powers do we find in ourselves?

OBJECTIVES AND METHODS:

A. Participants will define a creative image of superhero powers and activities through individual reflection and writing.

B. Participants will pool their individual contributions in a small group activity to create a visual representation of a superhero.

C. Participants will listen to and participate in the storytelling of two superhero figures, the Greek mythological hero, Hercules, and an Eastern heroine, "The Courageous Woman."

D. Small group discussions comparing and contrasting the two stories will provide dialogue among the participants to conclude the workshop.

MATERIALS:

To be provided by hosting school:
- Tables and chairs (project work space)
- Tape recorder

MATERIALS:

To be provided by workshop leaders:

Music:
- Music from movie "2001"
- Beethoven's "Eroica" Symphony

Supplies:
- Paper, glue, scissors, markers, chalk

Stories:
- "Hercules" and "The Courageous Woman"

Workshop Leaders:
- Karol Verson, storyteller
- Sally Ryan
- **Acting Up!** seniors

PROCEDURES:

I. Introductory Activities:

A. Music playing in the background
- Beethoven's Symphony No. 3 in B flat
- "Eroica"; theme from the movie " 2001-A Space Odyssey"

B. Participants are greeted and make nametags

C. General Orientation

Directions are given for individual written superhero reflections
- Explanation of music choices
- Individual work is begun

II. Small Group Creative Activity:

Individual work is pooled in small group project

Each small group creates a visual representation of a superhero figure using multi-media

Representatives from each group will present their superhero image to the whole group

III. Storytelling-Listening and participation

Storyteller involves the whole group in retelling two classic tales of superheroes

IV. Comparison/Contrast discussion

Discussions in small groups will process the responses of the participants to the two stories

V. Workshop Closes-Participants leave each other with the words "I wish you the power of ______"

SAMPLE STORY DISCUSSION QUESTIONS:

AFTER "HERCULES"

1. How does Hercules match up to the classic definition of a superhero? (Self-confidence, strength, equality to gods)
2. Where does he fall short in your estimation of a super-hero? (intelligence, emotional qualities)
3. How do you feel about Hercules' guilt concerning his misdeeds?
4. In your estimation, did Hercules use his gifts well? Do you use your gifts well?

AFTER "THE COURAGEOUS WOMAN"

1. How does this eastern heroine measure up superhero?
2. How do you feel about her need to pose as a man in order to succeed in her quest? Do women have to do anything like that to be successful today?
3. What was this woman's heroic strength? How does it compare with that of Hercules?
4. What do these two stories suggest about the strength of males and that of females? Do you agree with these assumptions?

EXTENDED ACTIVITIES:

SENIORS: Look over the list of related selections developed by librarians in your area. Read a classic superhero mythological selection and a piece of modern superhero literature. Compare the works in terms of qualities of the characters as developed by the authors. How do these qualities meet the needs of the times?

JUNIORS: Do you like Greek mythology but sometimes confuse who's who? Construct a family tree to clear up confusions about the Greek superheroes. Choose your favorite god or goddess and make up an interview with responses to portray him/her to others. Draw, sculpt, or paint a representation of the divine character. Compose your own myth to explain a natural phenomenon. Create a superhero to execute the necessary feats. Enjoy reading a selection from the list. As you read, reflect upon traces of the powers you are enjoying in the books characters. How do they compare with the powers which are developed in the superhero character?

BIBLIOGRAPHIES AND EXTENDED ACTIVITIES FOR SUPERHERO WORKSHOP

SUGGESTIONS FOR SENIORS:

Books

Daniel, Martin Buber
Don Quixote, Cervantes
Dr. Who and the Loch Ness Monster, Terrance Dicks
Dune, Frank Herbert
Moonraker, Ian Fleming
Moses, Martin Buber
Slaughterhouse-Five, Kurt Vonnegut (anti-hero)
Stranger in a Strange Land, Robert Heinlein
Tarzan and the Golden Lion, Edgar Rice Burroughs
The Dispossessed: An Ambiguous Utopia, Ursula K. LeGuin
The Glass Bead Game, Herman Hesse
The Nibelungenlied, translated from the German
The Odyssey of Homer (Ulysses), Homer

SUGGESTIONS FOR YOUNG PEOPLE:

Books

Lord of the Sky, Zeus, Doris Gates
Mightiest of Mortals: Hercules, Doris Gates
Houdini, Master of Escape, Lace Kendall
Star Wars, George Lucas
Robin Hood, Bernard Miles
Mr. Yowder and the Train Robbers, Glen Rounds
The Heroic Deeds of Beowulf, Gladys Schmitt
The Prince who Gave Up a Throne; A Story of the Buddha, Nancy Serage
The Gorgon's Head, The Story of Perseus, Ian Serraillier
Paul Bunyan, Esther Shephard
The Superman Book of Superhuman Achievements, Shep Steneman
Gulliver's Travels, Jonathan Swift

Films

Albert Einstein
Babe Ruth
Flash Gordon Conquers the Universe
Houdini Never Died
The Journey of Robert F. Kennedy
Lincoln Speaks at Gettysburg
Teddy Roosevelt
The Titan - Story of Michael Angelo

Evaluating this experiment was unusually difficult. The mechanics of the project were far too complicated. Getting the older adults discussion groups in libraries, getting elementary school staff and library staff members free and able to participate, keeping everyone involved at a meaningful level, required twice the staff involved in the project. Evaluating the experiment on a human level, we saw something meaningful going on. This evaluation from a young elementary student describes it best: "I thought it was fun because it broke a gap that now enables me to be able to smile instead of stare at older people that are waiting for a bus."

The National Endowment for the Humanities enabled us to begin this program in 1984-85. Because we did not get funded by NEH in 1985-86, we were unable to refine and develop the program. Yet as an unusual and inspiring experiment for humanities teachers trying to bridge the gap between young and old with reinvigorated humanities, it was well worth doing.

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Best Translations

Burton Raffel

Mannly Prose

One of the great writers of our time, Thomas Mann is also one of the great stylists--but very much in his own fashion. Virtually always sure-footed, Mann is never what one could call light-footed. Not even in his late and unfortunately unfinished comic masterpiece, **Die Betrogene** (translated as **Felix Krull, Confidence Man**), does he write what could reasonably be called a delicate, airy prose.

One of his greatest novels, **Der Zauberberg** (translated as **The Magic Mountain**), Mann tackles an immensely ambitious canvas. He deals with social, political, cultural, psychological, and philosophical issues, as well as with a vast array of characters. There are long complex dreams, and there is a vast quantity of some of the most dazzling talk ever penned. In addition to a long, sexually-oriented passage which was written in French rather than in German, Mann also delves into a variety of distinctly technical matters, some scientific. And all of this requires heroic efforts from a translator.

The novel's first paragraph, from a preliminary section called **Vorsatz** (Foreword), is typical of the whole book's complex, even convoluted prose. It is in fact a single sentence:

> Die Geschichte Hans Castorps, die wir erzählen wollen,--nicht um seinetwillen (denn der Leser wird einen einfachen, wenn auch ansprechenden jungen Menchsen in ihm kennenlernen), sondern um der Geschichte willen, die uns in hohem Grade erzählenswert scheint (wobei zu Hans Castorps Gunsten denn doch erinnert werden solte, dass es **seine** Geschichte ist, und dass nicht jedem jede Geschichte passiert): diese Geschichte ist sehr lange her, sie is sozusangen schon ganz mit historischem Edelrost überzogen und unbedingt in der Zeitform der tiefsen Vergangenheit vorzutragen.

Without even considering the difficulties of the prose itself, one can readily see that this paragraph-sentence is a mouthful. There are two fairly long parentheses, an interpolated and parenthetical-like dash, a full colonic stop, as well as no less than eight commas. The translator has, generally speaking, two possible approaches: (1) to break this complex German prose into simpler English units (translators of the philosopher Immanuel Kant have been forced to choose this expedient), or (2) to try to make English accommodate the dense, rich movement of Mann's German. The first approach is the easier and, in general, is to be favored. But Mann almost always writes as he has written here--and to give a truly satisfactory account of his novels, the translator must somehow tackle, or try to tackle, the Mount Everest of alternative #2.

H.T. Lowe-Porter has gallantly and it seems to me very successfully climbed Mann's Everest:

> The story of Hans Castorp, which we would here set forth, not on his own account, for in him the reader will make acquaintance with a simple-minded though pleasing young man, but for the sake of the story itself, which seems to us highly worth telling--though it must needs be borne in mind, in Hans Castorp's behalf, that it is his story, and not every story happens to everybody--this story, we say, belongs to the long ago; is already, so to speak, covered with historical mould, and unquestionably to be presented in the tense best suited to a narrative out of the depth of the past.

It is at once obvious that, although the feel of the German has certainly been captured, some structural changes have had to be made. There is only one parenthesis, not two, and the parenthetical-like dash is replaced by a more conventional comma. The full colon, so comfortably German, is replaced by a semicolon. And instead of eight commas we are given no less than thirteen commas.

What has Ms. Lowe-Porter had in mind? Clearly, she has stepped back into our own literary past, and adapted (as well as adopted) the eighteenth-century English novelistic style. It is a brilliant choice--for Fielding and Sterne are far more like Mann, and in more than simply stylistics, than are the likes of Hemingway and Joyce. That is, there is a fundamentally conservative, even backward-looking stance in Mann's work which makes it logical to choose a stylistic model almost two centuries old--in English. (The English novel matured a very great deal sooner than did the German novel.) Indeed, toward the end of his foreword to a later work, the tetrology **Joseph and His Brothers,** Mann gives a clear endorsement not only to what Ms. Lowe-Porter has done with the later book, but to what she has done with the earlier one as well. "As the son of a tradesman, I have a fundamental faith in quality... [This] is good, solid work [and] a measure of durability is, I think, inherent in it." Could anything sound--and be--more like eighteenth-century England?

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The Color Purple

(When Americans see purple, the French see red)

In previous issues of **Humanities Education** interesting and informative articles have dealt with literary translations from a foreign language into English. In contrast, this article will deal with the challenging task of translating into French an American novel written in Southern black dialect.

Alice Walker's Pulitzer Prize winning novel, **The Color Purple**, was first published in French in 1984 as **Cher Bon Dieu**, then in 1986 as **La Couleur Pourpre.*** The initial major hurdle to overcome was the translation of a title seemingly very simple. How could three words as clear as **the color purple** create a misunderstanding? The movie producers translated it literally **la couleur pourpre** and consequently the publishers of the book had to follow suit--or color--when the movie appeared in Europe in 1986. The problem is that in this title, Americans see **purple** and the French see **red**.

The unabridged **Larousse** English-French dictionary gives **pourpre** as the first equivalent of **purple**. Further verification of the word **pourpre** in an all French dictionary, **Le Petit Robert**, reveals that **la pourpre,** as a feminine noun, means a dark red dye, as a masculine noun, **le pourpre** means a red-violet color, and as an adjective, **pourpre** means crimson red or deep red. Therefore, the most accurate French title would have been the masculine noun all by itself, **Le Pourpre**, or otherwise **La Couleur Violette** or **La Couleur Mauve**, instead of **La Couleur Pourpre** which unequivocally suggests **red**.

In the 1984 edition the translator, Mimi Perrin, avoided the color problem by drastically changing the title to **Cher Bon Dieu** (Dear God). She evidenced discernment in selecting the endearing term **Bon Dieu** (Good God) which refers to the fatherly image of God, rather than simply **Dieu** which refers to a more abstract concept of God. This original title reflected the fact that a major portion of the novel consists of Celie's letters addressed to God.

With the 1986 title, **La Couleur Pourpre,** several problems arise pertaining to the significance and symbolism of the color purple throughout the book. Purple is Celie's favorite color, contrasted to Shug Avery's favorite red color, symbolic of love and also of fallen women. However, in French, one might associate the title with Shug Avery's predilection for red instead of associating it with Celie's predilection for purple.

Another problem surfaces in a passage on the concept of God which includes a clue to the title of the book:

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> God love admiration
> You saying God vain? I ast.
> Naw, she say. Not vain, just wanting to share a good thing. I think it pisses God off if you walk by **the color purple** in a field somewhere and don't notice it.

> Ce qui lui plaît c'est ton admiration.
> -Tu veux dire que c'est un prétentieux?
> -Mais non. C'est pas de la prétention. Il aime partager avec nous tous les belles choses, que c'est lui qui les a faites en plus! Ça doit le faire râler si tu remarques pas un beau **carré de violet** dans un champ par exemple.

The French reader is unlikely to notice the connection between the **pourpre** in the title and the **violet** in this key sentence. Further confusion is added by the translator who has somewhat overemphasized the interest in purple by adding a **mauve** where there is no **purple** in English. "Je vais faire des robes **mauves**"..."Gonna make me an my girl **new** dresses... "So the French reader is confronted with three colors, **mauve, violet** and **pourpre,** for the single color **purple.**

Celie's fondness for her own color (purple) and the color of her friend Shug (red) is illustrated in the very end of the book when she paints her room **purple** and **red,** in French **violet et rouge.** Based on earlier definitions and uses of **pourpre,** one could substitute **pourpre** for either **violet** or **rouge** and end up with a room painted red and red. An utter nonsense. Concerning colors, one may add a last detail, namely that on the book cover the American title is printed in purple and the French title in crimson red.

Burton Raffel, in the May issue of **Humanities Education,** pointed out that a good translation is not a literal word for word, "mechanical transmutation." In fact, the most important goal is to achieve a consistent, coherent literary tone. The French publisher of the novel is aware of this and has clearly printed on the first page of the book "adapté de l'américain", i.e. adapted (not translated) from American.

Mimi Perrin, in her rather free translation, has captured well the writing style of unschooled Celie, with all its misspellings. She uses the French speech pattern and slang of unschooled whites and blacks or Arabs of the former French colonies. The translator never uses the full negation, **ne pas,** she always leaves out the **ne.** Furthermore, verbs which should be conjugated with the auxiliary **être** are conjugated with **avoir.** "Je suis resté" always becomes "j'ai resté" an error very familiar to American teachers of French. However, one inconsistency is evident in that the complex rules of agreement of past participles are precisely followed. Such competency on the part of an uneducated person like Celie proves totally unrealistic. For example: "On s'est tombées dans les bras." **Tombées** is in the feminine plural because it agrees with the subject **on,** which represents two women. Such grammatical subtlety occasionally escapes even educated writers.

On the other hand, the translator accomplished a tour de force in creating French misspellings such as **Sion** for **sinon** and **sales cris lèges** for **sacrilèges,** which echo Celie's phonetic spellings such as **sure nuff** or

none of my bidness. The unity of tone is maintained in Celie's speech as well as in Nettie's much more educated speech. Nettie's letters evidence perfect spelling, the inclusion of both parts of the negative **ne pas**, and above all, the appropriate and frequent use of the subjunctive tense.

A last example of the manner in which the translator adapted the book for a different culture, with different surroundings, can be seen in a passage involving flowers. "Then more lilies and jonquils and roses clamming everything"...."et encore des pâquerettes, des coucous, et des roses plein partout." **Pâquerette** is a common European miniature daisy rarely seen in the U. S., and **coucou** is a cowslip.

In conclusion, Mimi Perrin appears as a master of the French language, who maintains a coherence and unity of tone throughout the novel, conveys a feel for the dialect and even adds a touch of humor in the various misspellings she invents. As a teaching tool, this French translation can serve to provide a contrastive analysis of literary and linguistic styles as well as an introduction to French dialect and slang for American students.

*Alice Walker, **La Couleur Pourpre**, Paris, 1986
Editions Robert Laffont, Collection Pavillons,

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AACJC STATEMENT ON THE HUMANITIES

The American Association of Community and Junior Colleges, funded by NEH, convened a two-day conference in May 1985 to review the whole philosophy of humanities instruction and recommended appropriate procedures and requirements for associate degree programs. A draft document was circulated by late fall, and the final document was prepared in the winter of 1986. The recommendations are addressed to faculty, administration, and governing boards of community colleges, charging presidents in particular with mobilizing activities in their behalf.

The policy statement accepts the disciplinary listing which defines the humanities from the perspective of NEH, but insists that an approach which emphasizes the value aspects of the intellectual life is equally important. "...Study in the humanities always has as its fundamental object to reveal that which is significant about human life..." The natural arena of humanities is formed about fundamental questions of justice, allegiance, evil, and other enduring concepts.

The reasons that study of the humanities is important for all students are cogently presented. They are for the discovery of relationships between life and ideas, for understanding the multiplicity of cultural values and the reasons for an individual's orientations. They raise the important value questions about the present and future, while considering the answers derived from past experience. Enhancement of private pleasure, disciplined habits of mind, and ability to make defensible value judgements are potential personal gains. Increased social cohesion through shared understanding are potential rewards for society.

Specific recommendations made by the study group are as follows:

1. The humanities belong within the framework of liberal or general education; policy should be derived from that frame.
2. Study in the humanities should be part of every degree program.
3. Study in the humanities should be required beyond the service courses such as writing and public speaking.
4. Specifically, six semester hours of humanities should be required for the Associate in Applied Science degree; nine for the Associate in Science; twelve for the Associate in Arts.
5. Humanities classes must include extensive reading, writing, speaking, and critical analysis of perspectives, cultures, and traditions.
6. The faculty of each institution should develop a comprehensive plan for humanities instruction with sequences, prerequisites, and recommendations for students with various educational goals.
7. Good teaching should be an explicit criterion for professional advancement, demanding measurement of effectiveness.
8. Faculty should be encouraged to join and support professional organizations in the humanities through the use of faculty development resources.
9. Funding for library materials and learning resource centers should be provided.
10. The demands of vocational programs should not curtail the humanities component of a student's program; as an alternative, the entire educational program should be lengthened.
11. The entire primary, secondary, and collegiate school program in a defined population area should be planned together so that there is a coherent humanities curriculum throughout the educational experience of the individual.

The report closes with the directive that it be distributed widely through all public and private information sources.

As one more offspring of the **To Claim a Legacy** report widely discussed since its release by NEH, the AACJC effort adds little of groundbreaking significance. Its moderate statements are no more than what faculty have been telling boards of trustees for several generations. However, if they will listen to any such source, it will likely be an outside one. The recommendations are specific enough to serve as excellent ammunition in the next curriculum battle. The separation of humanities courses from utilitarian service courses is especially heartening. For those of you who require the full text, it may be obtained from the AACJC at One Dupont Circle, N.W., Suite 410, Washington, D.C. 20036. (Sharon Scholl)

PRIVATE VINTAGE HUMANITIES TEXTS (CONT'D)

A continuing project of this publication is to call to your attention texts for classroom use which grew out of teaching situations, went into book form, and may be of value to a wider audience than originally anticipated. **A Humanities Approach to Ancient Ways of Thinking** is a collection of readings edited by Un-chol Shin and Anne Page Brooks of Eastern Kentucky University. Introductions to each section were written by specialists in their respective study areas. It is available from Kendall/Hunt Publishing Company, Dubuque, Iowa, for $12.95.

The book is a survey, through quite readable English translations of literary works from the major world religions: Hinduism, Buddhism, Confucianism, Taoism, Judaism, Christianity, and Islam. Between twenty-five and thirty pages are given to each way of thinking. There is always an introduction which recreates the time and circumstances of the original prophet(s) and traces the effect of the message. The bent is less theological and more personal than other approaches, emphasizing the way in which the religious perspective considers the persistent human questions. The great variety of thought patterns within each tradition is represented so as not to give a false notion of consistency. The selections from the **Upanishads**, for example, include folk tale, metaphysical speculation, and moral analogies. While the choices are made to reflect the worldview accurately, they are often not what one would expect. Instead of choosing selections from the Koran, the editors turned instead to the **Hadith** and **The Life of Mohammed**. These give a much better sense of the working out of the religious perspective in daily life and the believed interpretations of the events of Mohammed's life. The section on Christianity, which uses **The New English Bible** translation of the New Testament, traces the life and teachings of Jesus from the baptism through interpretations of his ministry by Paul. The Gospels and the letters are combined in a single narrative stream.

Each section of the book is prefaced by a black and white reproduction of a work of art related to the religious perspective to be considered. There is a short multiple choice exercise after each section to check for grasp of content. There is also a brief but solid bibliography of books for further reading and films helpful to instruction. These latter fall into the "oldies but goodies" category. This would be a very useful book for religious studies or global education formats. The prefaces give students a reliable clue to what is essential in the world view of each alternative of belief and the character of the major founders and interpreters. The selections are comparable from unit to unit, giving ample room for considering consistent issues from very different perspectives. It would be a fine addition to a collection of outline materials an instructor might want to make use of in combination with, for example, artistic traditions. Interesting and unpretentious, the book is nicely formatted with pleasant spacing and page layout.

Quite a different book with a decidedly different rationale is the **Humanities Handbook**, edited by Walter Evans and published for use at Augusta College, Georgia. It is actually a wonderful set of notes, featuring the odds and ends that one would most like to place in the hands of students of historical survey courses. To illustrate: there is a detailed floor plan for the typical urban Roman domus, an analysis of Gothic vaulting, an extensive glossary of artistic and literary terms, and chronologies of each era. Seventeen writers contributed to the volume, and portions came from handbooks published by two other universities. The final product is intended for use in a sequence of three Humanities courses.

The **Handbook** begins with a very useful introduction to the nature and purpose of the humanities and a rationale for its study by modern students. It then considers the nature and function of the fine arts, explaining terms and defining the basic elements and style factors. Following sections accumulate a fifty page outline of the arts of Western culture from the Greeks through the early Twentieth Century. For some unexplained reason this material is separate from the bulk of the book, which is a literary collection and commentary repeating this same historic outline. The result is two competing streams rather than integration.

While the artistic section is quite even-handed in the amount of space devoted to each era, the literary section does a much more detailed job on the earlier eras. The modern world consists of a two page cultural portrait without the detailed outline of creators, movements, and stylistic features so prominent in the fine arts section. The literary section includes representative selections of writing (concluding with Dostoevsky) as the bulk of the material. With the exception of some black and white reproductions of paintings and scores of music from the Renaissance, the fine arts section does not deal with specific examples. It should be remembered that the **Handbook** is a companion, a kind of second voice accompanying reading, listening, and looking experiences which are longer and more detailed, the existence of which is simply assumed.

At its best the book has a useful and informative diversity, as in the case of the Greek section. There is a chronology of fifth-century Athens, and an explanation and identification of the Classical gods and the meaning of myth. There is a good background and thematic material for **The Odyssey**, poems by Sappho, a sociological outline of Athenian society, a diagram of the classic theater, an outline of the nature of tragedy, and analysis of Aristotle's **Poetics**. The section concludes with an outline of Greek philosophical speculation and the teachings of Plato. Items such as these and, for example, an overview of the geography and inhabitants in Dante's **Inferno** are just the sort of things that would take hours of tedium to write on a blackboard and just moments to turn to on a printed page.

The literary inclusions are not the unexpected, but are sensible and expensive to purchase as separate items. They run from poetry by Michelangelo through Pope's **Essay on Man,** a letter by Benjamin Franklin, excerpts from Kant's **The Categorical Imperative,** and an introduction to Dostoevsky's **The Grand Inquisitor.** The whole book runs to about 300 photocopied pages crammed with small, useful items and is available from the Augusta College bookstore.

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HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

Integrated Programs

Interdisciplinary Undergraduate Programs: A Directory, Association for Integrative Studies, Oxford, Ohio. Reviewed by Sharon Scholl

The Association for Integrative Studies has issued a most useful and diverse directory of many types of interdisciplinary programs found all over the nation in institutions of varied size and character. The directory is the culmination of several years of labor by William H. Newell, Professor in the School of Interdisciplinary Studies at Miami University, Oxford, Ohio, 45056. A copy may be obtained for $30 at that address.

The Association for Integrative Studies includes faculty involved in a wide array of interdisciplinary instruction in all conceivable combinations of subject areas, and the directory reflects this diversity. Yet far away the largest number (32) of programs are in the Humanities, and the detailing of these inclusions makes them valuable to our readers. Furthermore, Professor Newell's generalizations about the nature and function of interdisciplinary studies within higher education are most useful indicators of national trends.

Interdisciplinary studies are well represented throughout the nation. Because of a state mandate California has the most, followed by New York and Massachusetts. State universities have the most, followed by community colleges and small private colleges. Today the educational reform movement has revitalized interdisciplinary models for general, institution-wide basic learning. Such studies are no longer seen as experimental or on the radical fringe of education. Honors programs and women's studies are well represented variants of the species. Many of the programs described in the directory have been formed since 1970. Yet historical lineage is still traceable; the Great Books Movement is alive and well.

The body of the book contains one-page descriptions of programs derived from questionnaires completed by the director of each program. Each description includes such information as: type of program, students for which it was designed, type and derivation of faculty, course titles and nature, administration and evaluation of the program, teaching strategies employed, and history of the program. This data is synthesized under five headings throughout the book: type, size, courses, administration, and narrative. It is fascinating reading, if only as a "teaser". Names, addresses, and telephone numbers of contact representatives are listed for further inquiry.

Everyone who serves on a Curriculum Committee should have a copy of this book. It would be a helpful addition to any college library where people from many disciplines could have access to it. The questionnaire alone is a potential model for information gathering on curricular practices.

Carnegie Report

College: The Undergraduate Experience in America A Review of the Carnegie Foundation for the Advancement of Teaching Report, edited by Ernest Boyer, Reviewed by Sharon Scholl. Harper & Row, 1987, $22.00

You read the headlines when it was released back in November. Now the entire report is out in a 322-page book of worthwhile reading. Yes, it tells us a lot about what we already know:

a third of undergraduates are in college only for a job-training program,
business does a lot better at new employee orientation than colleges do at new student orientation,
faculty are caught in a Catch-22 between publishing and teaching,
the university curriculum is a result of political infighting rather than conviction about the nature of education,
the mismatch between secondary schools and colleges has resulted in students unprepared for college studies.

No, it does not have a large body of new, creative ideas about solving these problems. It calls for widespread public debate on these and many other, matters: "The American college is, we believe, ready for renewal, and there is an urgency to the task." (p.7) The great enemies of education, as the Foundation defines it, are the fragmentation of knowledge, narrow departmentalization, and intense vocationalism. The commitment to community and the establishment of connections for the student to all parts of college life are the primary tasks outlined.

The staff of sixteen men and women who gathered the information for the report includes nary a Ph.D.; their academic affiliations (if any) are not given. Perhaps their lack of departmental regimentation accounts for the broad range of collegiate phenomena which attracted their attention. Chapters detail student motivation for college study and how colleges scramble for students in a dwindling market. It details ranges of choices available, orientation processes, academic programs of many types, instructional situations and pitfalls, library and other resource use, campus living conditions, college governance, and evaluation of learning. It even includes a guide to selecting a good college.

The one section with particular relevance for us in interdisciplinary humanities details the nature and need for general education around an integrated core. It is here that the Foundation believes we have the

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best opportunity for alleviating the fragmentation and narrow specialization that turn the university into an intellectual cafeteria. The basic problem with the achievement of an integrated core is that in our society the claims of the community are weak; the very "major-oriented" nature of the university exacerbates the tendency toward self-preoccupation and social isolation. Students are not enthusiastic about this sort of education, regarding it as something to be gotten out of the way early on. Roughly 72% of students queried agreed that more computer science courses should be required; 45% could stand more English, defined as writing skills. Mathematics and science could be enlarged, according to about 32%, but only about 25% would stand for additional arts, literature, or history requirements.

Yet undergraduates long for personal fulfillment beyond the career boundaries immediately ahead and are eager to define their personal commitments. The Carnegie investigators attribute this personal factor to the popularity of courses which are thematic and linked to contemporary issues. Students who have been part of a general education program believe overwhelmingly that such studies enrich their narrower major and prepare one for lifelong learning. Yet only English, mathematics, and fine arts are required by 60% of the nation's universities, and those which abandoned a general education core in the Sixties are having one devil of a time reconstructing it.

The major difficulty the researchers found with most so-called general education programs is their incoherence. To be sure, all students must take English, mathematics, the arts, etc., but may choose from a bewildering array of options that produce a crazy-quilt college record. "There is a need for students to go beyond their separate interests and gain a more integrated view of knowledge and a more authentic view of life." (p. 90) The Report urges the adoption of an "integrated core" which introduces students to essential knowledge and to connections across disciplines. As things stand, college education too often denies our communal relationships to one another and to the earth, our home. What we need is "a way to link the humanities directly to the concerns of humanity."

What are some common themes that cut across disciplines? The report suggests seven areas of inquiry that are believed to relate academic materials to common human experience:

Language: The Crucial Connection

Origins, symbol systems, nature and uses of literature, the information revolution, power and proficiency of expression. The Cornell University course "Signs and Communication" and the Brown University course "Language and Man" are cited as models.

Art: The Aesthetic Experience

Symbol systems of the arts, arts as revelations of personal expression and social development. Northeastern University's "Art and Society," and Wake Forest's "What the Arts Have Been Saying Since 1800" are cited.

Heritage: The Living Past

Awareness of the origins of tradition, the role of the past in shaping the present. The University of Southern Maine's "Three Crises in Western Culture" is used as a model.

Institutions: The Social Web

The family, church, legislative and judicial bodies, the nature of the collective. The University of Chicago's "Presidential Government in America" and Skidmore's "The City" are examples.

Nature: Ecology of the Planet

The underlying patterns of the natural world and the interconnections between life forms. Harvard's "History of the Earth and of Life" and Carleton College's "The Rise of Modern Science" are landmarks.

Work: The Value of Vocation

The nature of work and use of leisure, producing and consuming, value and reward. Hamline University's "The Workplace: Experience and Reflection" and Central Connecticut State University's "Work and Culture" are prototypes.

Identity: The Search for Meaning

The large, speculative questions of selfhood, relationship, and moral values. Princeton's "Psychology and Religion" and Randolph-Macon College's treatment of an ethics course are potential models.

The Report would have us examine the way courses are taught, and even the course format. Seminars meeting in residence halls, visiting lecturers, or student projects are possible sources of integration. Those colleges which have the 4-1-4 calendar have an especially good opportunity to use the one month period for integrative activities. The Report also urges that general education not be limited to the lower division, but continue in planned sequence throughout the college career.

The Carnegie Foundation Report lays before a wider audience than academia those issues with which we are daily engaged. Its recommendations share so much of the spirit of interdisciplinary humanities instruction that, if implemented, they would provide an auspicious ground upon which to construct suitable humanities courses. The resulting book is terrific ammunition for Curriculum Committee deadlocks, and ought at least to be in every college library.

Business Classics

"The Classics: Management's New Literature" by John K. Clemens and Douglas F. Mayer in Business Weeks Careers, September 1986, 5615 W. Cermak Road, Cicero IL 60650-2290. $2.95.

Sure, we all think business and management training programs should acknowledge the relevance of the humanities, but in most cases "the humanities" are reduced to advanced composition of business reports and public speaking for salesmanship. The core of meaning, the heritage of thought and the perspective of history rarely make the grade.

Not so at Hartwick College in upstate New York where Clemens and Mayer teach in the Humanities in Management Institute. If this article is an indication of how they have succeeded in introducing managers to The Odyssey, King Lear, Mutiny on the Bounty, Walden and the Origin of the Species, the key is to know and to sympathize with modern management literature and its jargon. "Today's urgent management challenges--motivating, inspiring, communicating and leading--are the same as those faced by...Alexander when he created his empire...," and what Alexander knew about was how to engineer a multinational merger. However, the main thing that the classics have to contribute is not technical and procedural dynamics, but the continuous "presence of people" in what the ordinary B.B.A. or M.B.A. program teaches as problems in cost sheets, organization charts and objective arguments.

The aging executive is not unlikely to behave like Lear, the crackerjack salesperson who is rewarded with money without respect or responsibility, like Achilles. How can one build a team out of a motley of misfits? Captain Ahab did it. What are the dangers of too much discipline? Look to Captain Bligh. Blind adherence to the letter of the law? Creon in *Antigone*. Job assignments devoid of personal enrichment? Marx's *Economic and Philosophical Manuscripts* are persuasive warnings.

And where did "management by wandering" originate? With Plato, the authors say, and they provide many more examples of the relevance of Plato to management learning. Plato has lasted longer than the Sophists who preceded him. Perhaps it will work again, for Clemens and Mayer say that the Sophists would be authoring "slick how-to books on managing" if they were alive today.

Core Troubles

"Squaring the Circle: Observations on Core Curriculum and the Plight of the Humanities" by Jeffrey L. Sammons in Profession 86, Modern Language Association, 14-21

The horns of the dilemma presented by the current enthusiasm for core curricula are these: if we prepare a new comprehensive, global core that pays appropriate attention to non-western cultures, minority voices and newer arts and ideas, we are likely to be superficial and even inaccurate; but if we don't attempt a new synthesis, we will be restoring the Great Books core that appears to reinforce a western "old boy" establishment.

Sammons, a Professor of German at Yale, is skeptical. He is skeptical that a global core can simply be willed into being by trying harder, he is skeptical about the enthusiasm for humanities, and he is skeptical about increased public support for humanities education as a core. In assuming this attitude, he is also exercising one of the virtues of the humanities, for unlike almost all other fields of study, the humanities include "skepticism, paradox and ambiguity," three intellectual attitudes that "do not seem to be qualities most stressed in the current discussion." The current discussion stresses a crisis in public ethics, a crisis in shared values, a crisis in literacy, and so on. We've been there before, says Sammons, in the post-Sputnik days which produced the National Defense Education Act of 1958, a law that tied reform to political crisis and responded with a major infusion of funds into teachers' institutes, materials, language labs and the like. But "national defense is not a safe flag for the humanities in particular to sail under." Too many strictures and erroneous assumptions can creep in, and among disciplines that are (or should be) committed to skepticism, paradox and ambiguity, conflict and disillusion are inevitable on both sides.

The humanities may be defined as "disciplines of the imagination" which are inherently "subversive." And the imagination is often "anarchic, vicious, bloodthirsty, pathological. All these qualities turn up in art and literature, and not just in the modern age." Political systems that are wise enough to recognize the subversiveness of the humanities have developed at least two strategies for containing the humanities, which Sammons labels as "the reactionary" and "the Communist." The reactionary strategy, common to western regimes, is to determine what is the minimum of education that can be risked for the common people, and to provide just enough to make them into efficient cogs in the economic and social machinery. Communists, on the other hand, "embrace the cultural tradition in order to immobilize it in plaster," but "with constant vigilance toward the subversiveness of the imagination." Applying the strategy of reactionaryism to the current enthusiasm for supporting humanities, one can discern humanities as writing skills, and writing skills as word processing. Applying the Communist strategy, we may discern "core curricula," which encase the subversive humanities in the plaster of required courses.

Icarus

"Constructing the Icarus Myth: Brueghel, Brecht and Auden" by John E. Combes in **Word & Image** 2:1 (January-March 1986) 24-26.

The myth of Daedelus and Icarus has inspired numbers of artistic interpretations, but Pieter Brueghel's painting **Paysage avec le Vol d'Icare** has further inspired interpretations of Brueghel's interpretation. Berthold Brecht prepared some notes on "Alienation Effects in the Narrative Pictures of the Elder Brueghel" while W. H. Anden's poem "Musee des Beaux Arts" refers directly to this painting and allusively to others. Both writers distort Brueghel, says Coombes, because they do not pay close enough attention to the famous painting.

Semiologically, it is two paintings, divided diagonally from the upper left to the lower right. The left hand painting is a Flemish landscape with a ploughsman, a shepherd and fisherman. This Brecht interprets as "idyllic," curiously at variance with the usual Brechtian attitude toward sentimentalizing peasant labor, while Auden suggests an almost willful indifference to both the miracle of a man flying and the disaster of his fall from the sky. The right hand picture, Coombes says, is "a seascape of classical/Mediterranean elegance." The legs of Icarus are visible as he plunges to final oblivion, and a ship with billowing sails heads out to sea, neatly skirting potentially dangerous rock outcrops. Something not noticed by most observers is that the wave whitecaps suggest that the wind is blowing the other way. Or two ways at once.

But either way, it would seem, everyone recognizes that as Brecht says, Breughel "deals in contradictions," and in those contradictions, each can read a different meaning that relates to ones life and times: Brecht, as an exile from Nazism, identifying with the laboring classes; Auden, equally anti-facist, and yet finding the labor in the painting dull and impervious to miracles at hand. Coombes, as a critic of the day, doesn't seem to take sides.

Free Space

"State Councils as Free Spaces for the Humanities Disciplines," by Marjorie Bingham. **Federation Review** July/August 1986. 1012 14th St. N.W. Suite 1207 Washington, D.C. 20005

It is not often that NAHE finds itself mentioned in other publications but this issue of the Journal of the State Humanities Councils does so on two occasions. Thomas McDaniel's article on the "Excellence Movement" which appeared in our September 1985 issue is reprinted, and Marjorie Bingham, who is a high school teacher, a Ph.D. in American Studies, a co-director of the Women in World Area Studies curriculum publication project, and chair of the Minnesota Humanities Commission speaks of NAHE as one of the groups that has tried "often valiantly against bureaucratic odds, to keep dialogues alive between levels of humanities educators."

Bingham's article is a proposal that state humanities councils-those fifty-three regrant agencies largely funded by the National Endowment of the Humanities - can and should function as "Free Spaces" where the "Balkanized" pockets of specialized pieces of American education can come together. The specialization is no longer only specialized levels, such as what used to be Elementary, Secondary, Higher, but now is splintered into "early childhood, preschool, primary grades, upper-elementary, middle school, high school, junior college, four year college, graduate school and [holy of holies] **research institution**." No, the specialization further separates people at each "level"; Bingham, whose particular metier is history, notes that even research historians have no Free Spaces, meeting with others who subgroup by century of half-century, nation or region, or "field," such as social history, or sub-field, such as labor history, social welfare history or sub-sub field, such as women's social welfare history in early twentieth-century United States midwest. Her point is not merely lamentation at this shattering of the mirror of history; each shard is separated without any table space available for reassembling the pieces. And reassembling is necessary, if for no other reason than to see where we used to fit in.

NEH has made some provisions for at least bringing back together the college and high school teachers in their summer seminar series. Well, it is **some** attempt, but first of all, college teachers can't join secondary seminars; second, secondary seminars bring the two together by making the research professor the teacher rather than an equal partner, and finally, secondary teachers are **verboten** to attend college seminars; this, Bingham says, despite the fact that many high school teachers teach Advanced Placement courses in which they not only "keep up with their fields," but consistently produce higher ranking students than their compatriots (or **counter-parts**) in colleges.

Free Spaces are needed. The term is borrowed from a recent book of that name, referring to "gatherings of diverse people who came together to discuss issues that could not be dealt with in current bureaucratic or political structure." State Humanities Councils can do this, and Bingham suggest five possible methods: (1) including classroom teachers (as Bingham is) on state councils; (2) encouraging collaborative efforts among the various "levels"; (3) more broadly identifying the humanities educational community; (4) initiating humanities education projects from the Council itself; (5) sharing the resources developed through regrant projects.

This issue of **Federation Review** is devoted to "The State Humanities Councils, Education, and the Schools." Another of the articles is abstracted below.

Virtuous Schools

"Should Public Schools Teach Virtue?" by Amy Gutmann in **Federation Review**. (See previous abstract for publication information)

Even if we decide that the answer to the question is "no, public schools should not teach virtue," the schools will be teaching virtue in many ways, both consciously and unconsciously. We punish cheating, reward fair play, teach that neatness counts as does promptness, and we may insist upon school loyalty as much as upon personal excellence. However Gutmann's answer to the question is yes, because our public schools must be interested in the moral education of future citizens.

How this is to be done is another question. Gutmann, who teaches philosophy at Princeton identifies two popular positions, "Liberal neutrality" and "Moralist positions." An example of the former is the **values clarification** movement according to which students are encouraged to understanding and developing their own values, whereupon, we teach them to tolerate and respect the values of others. Aside from the individualistic approach and the idea of tolerance, the "liberal neutrality" teacher neither codifies nor imposes a set of values on the student. Gutmann finds this view too indiscriminate, since its tolerant attitude may allow intolerant values to persist, e.g., I understand my racist views, I can live with your being non-racist, and I ask only that you not try to persuade me to alter my position.

Moralists divide into conservatives and liberals. A conservative tries to shape the students to a particular kind of moral character, beginning with respect for authority. Liberal moralists resemble the liberal neutrality teachers in that they don't want to indoctrinate a moral system, but they do want to produce students who will be capable of figuring out moral choices on their own, based on "generalizable principles." A middle way is best, the author says, basing her views in part on the work of Lawrence Kohlberg and of John Rawls. At the bottom of the scale of morality is "the anarchy of desire." Authoritarian morality is a step above that. Higher than this is "morality of association." In this morality we accept rules not only on authority, but became the rules "seem appropriate to fulfilling the roles that individuals play within various cooperative associations." There's a higher morality too, the "morality of principle," but no one knows how to teach that.

Nevertheless the middle stage of the morality of association may not only be teachable, but adequate for responsible citizenship. Children so trained should be able to "distinguish between fair and unfair, trustworthy and untrustworthy authorities...; fulfilling one's obligations, respecting and making good use of the rights of citizenship, criticizing unjust and untrustworthy authorities". These and other traditional virtues are not authoritarian doctrines to be feared. They are individual acts that require thoughtful, judicious and constant reference to community values as well as our own roles within that community.

HUMANITIES EDUCATION

HumaNews

Official Newsletter of the National Association for Humanities Education

EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publications, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts education. Such announcements should be submitted at least three months in advance of events or deadlines to ensure properly timed publicity.

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NOTE: The Summer Issue of **HumaNews** will include reports on the NAHE Conference Humanities: A National Dialogue, held in St. Paul, Minnesota in mid-April.

UPCOMING

Two conferences are taking place at the University of Minnesota in Minneapolis during the week of May 12. The first on **The Medieval Mediterranean: Cross-Cultural Contacts** will include formal presentations on topics such as Spanish Art, Mediterranean Architecture, Science and Technology, among others. The Keynote Address, by Oleg Grabar, Professor of Islamic Studies at Harvard is on "The Significance of the Dome of the Rock in Jerusalem."

This conference overlaps a few hours with **The Future of the Past - New Roles for the Classics in American life and Learning**. The purpose of the conference is to provide an opportunity for teachers and students, scholars and the public to reflect on and to discuss the history, status and future of classical studies. As the four main themes suggest, the disciplines of the humanities will be used to address major social and cultural questions via exemplary scholarship in classical studies. A special feature of the conference is the keynote address by Dr. Brunilde Ridgway, noted classical scholar and author. She will discuss the "Doryphoros," a Graeco-Roman marble figure recently acquired by The Minneapolis Institute of arts.

The four main themes are:"The Alleys/Avenues of Connection Between Classics and Theatre," "University Presidents' Roundtable on the Future of the Classics," "Culture: Universal and/or Pluralistic" and "Oedipus and His Children." Both conferences are funded in part by the Minnesota Humanities Commission. For further information, contact:

Department of Professional Development
220 Nolte Center
University of Minnesota
Minneapolis, Minnesota 55455
(612) 625-0727

CALLS FOR PAPERS. You might still make the May 1 deadline for **Interface '87, The Eleventh Annual Humanities & Technology Conference.** A one page abstract is all that's needed. Send to

Joan McCoy
Department of Humanities & Social Sciences
Southern College of Technology
Marietta, GA 30060
(404) 424-7202

Interface conferences are always good. This one will take place October 22-23, 1987.

The **Association for Integrative Studies** has a **June 1** deadline for proposals for presentations at Penn State University, November 6-8. The theme is "Interdisciplinarity in Public Life: The University and Its Communities".

Appropriate topics include strategies for effective interdisciplinary instruction; issues in interdisciplinary research; social and political contexts of interdisciplinarity and professional education and practice; models of collaboration and analyses of curricular design; interdisciplinary general education; problem-focused research in applied areas.

Proposal submission and conference info:

Dr. Beth A. Casey, Dir.
Center for Academic Options
Bowling Green State University
Bowling Green, OH 43403
(419) 372-8202

Do you work with liberal arts for art students? If so, you may be interested in the **call for papers** (June 15 deadline) School of Visual Arts' First Annual **NATIONAL CONFERENCE ON LIBERAL ARTS AND THE EDUCATION OF ARTISTS** to be held November 6 & 7 at the Golden Tulip Barbizon Hotel in New York City.

This conference will provide a national forum for the exchange of ideas and information on the role of liberal arts in the education of artists. Participants are invited from art colleges and other institutions that have an interest in this area. A wide variety of topics are welcomed including the role of liberal arts in the education of artists; art students and their educational needs; teachers and teaching; science, technology and the education of artists; liberal arts and art careers. Topics of interest to administrators such as curriculum planning, budget issues and human resources are also encouraged.

Please forward a 200 word proposal as well as a 50 word abstract by June 15, 1987 to:

Dr. Mark Salmon
Department of Humanities and Sciences
School of Visual Arts
209 East 23rd Street
New York, NY 10010
(212) 679-7350

Looking toward the season when conferences drop like autumn leaves, on October 5-8 there will be a **National Videodisc Symposium for Education: Discoveries & Decisions** at the University of Nebraska at Lincoln. Among seven concurrent sessions are those on Fine Arts/Music and Social Sciences.

The purpose of the program is to provide an interdisciplinary forum where educators, videodisc producers and exhibitors can come together to share ideas, expertise and state-of-the-art videodisc programs.

The joint Symposium of educators and producers is designed for K-12 central office or building administrators; curriculum directors; media and technology coordinators and teachers; state departments of education personnel; representatives from professional organizations and associations; college and university administrators, teacher educators and technology faculty; videodisc software producers and publishers; and videodisc hardware manufacturers. Designers, producers, developers and users of videodiscs will be attending the Symposium at the same time in a coordinated, joint program.

For general registration materials or more information, contact:

Nebraska Videodisc
Design/Production Group
University of Nebraska-Lincoln
1800 North 33rd Street
Lincoln, Nebraska 68583
(402) 472-3611

The Association for General & Liberal Studies will meet in Cincinnati October 29-31 with the theme **Breaking the Boundaries: Expanding Conceptions of Liberal Education.** Write to

Karl Schilling, Associate Dean
School of Interdisciplinary Studies
Miami University
Oxford, OH 45056
(513) 529-2233

THE CAROL BELK PROFESSORSHIP IN THE HUMANITIES

The University of North Carolina at Asheville invites nominations and applications for the Carol Belk Professorship in the Humanities. Nominees must be scholars of eminent stature in one of the disciplines associated with the Humanities at UNCA:

Classics
Foreign Languages
History
Literature and Language
Mass Communications
Philosophy

Significant published scholarship and clear prospects of future scholarship are required. Nominees shall show demonstrable evidence of interest in undergraduate education and shall be committed to participation in UNCA's interdisciplinary Humanities Program.

Address nominations and inquiries to:

Chairman, Search Committee
Humanities Program
UNCA
One University Heights
Asheville, North Carolina 28804
(704) 251-6419

Preliminary Call for Articles

EXPRESSIONS OF THE SELF

The Winter 1989 issue of HUMANITIES EDUCATION will be devoted to the theme of Self-Expression, including such things as autobiography, self-portraits, self-expression in music, poetry, architecture, crafts--whatever. This issue will also include selected color slides from the collections of the Minneapolis Institute of Arts with informational notes and ideas for teaching.

As always, articles should relate to interdisciplinary humanities learning. In addition to longer articles (see Editorial Policies page), we like to have relevant reviews, abstracts of journal articles and short pieces describing classroom activities, favorite documents and artifacts, etc. Selection of articles will be influenced by the need for balance among our many constituencies as well as the usual factors in accepting articles for HUMANITIES EDUCATION. The final deadline for acceptance of completed submission is November 1, 1987.

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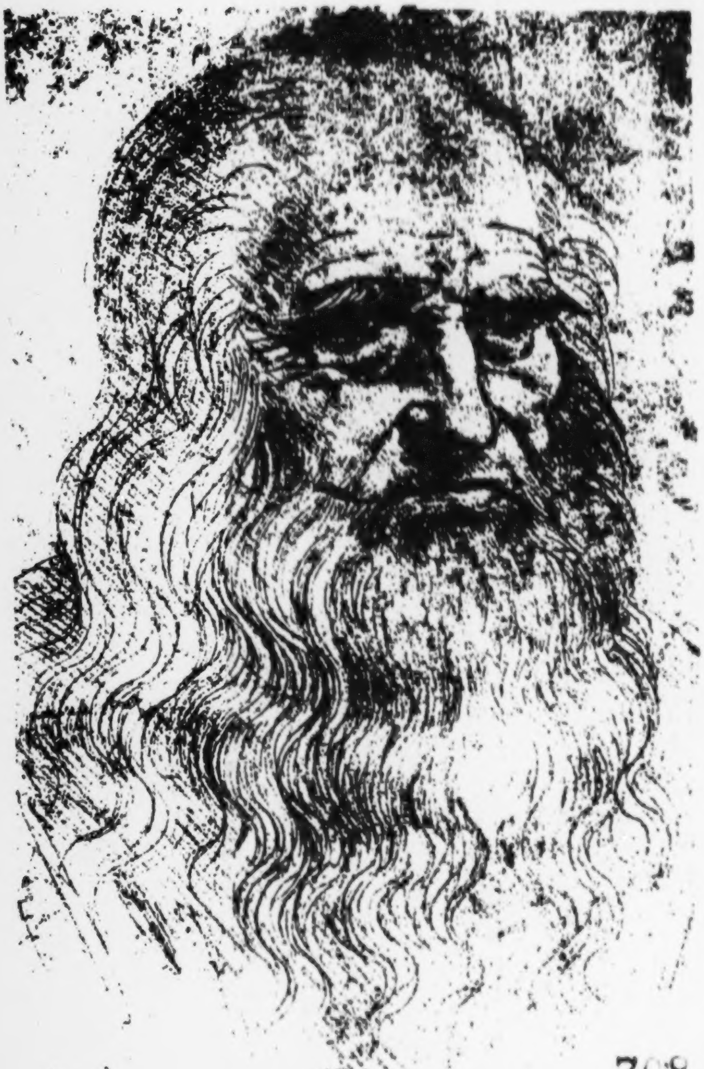

A self portrait, the only known likeness of Leonardo.

EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with content that draws upon the human cultural heritage, methods that derive from the humanistic disciplines, and a purpose that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Seniors Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to humanities, humans or people rather than man or mankind. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable and useful.

Format? Typed or word-processed double-spaced on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. Camera-ready line illustrations are very welcome. We can use written material of two lengths: one to three commentaries, etc.; and articles of six to ten pages (3500 work maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions. If you have word-processed your article, please specify the program you used (we use Word Perfect). If your article is accepted we'd like a copy on disk.

Copyright? With rare exceptions all material will be available to subscribers for personal non-profit educational uses without permission. Republication in any form, whether or not for profit is the exclusive right of the individual author and the editor.

WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

- THEORY "Piaget and Theories of Integrated Study"
- ADMINISTRATION "Crediting Departments for Team Teaching"
- HISTORY "Nineteenth-Century Multi-Media at Chautauqua"
- RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

- "What you should know about teaching novels in a philosophy course"
- "Pre-teaching history students for an art museum field trip"
- "How to help non-musicians to follow a score"
- "A designer speaks of humanities bulletin boards"
- "Getting adults to role-play in public humanities programs"
- "Understanding Oedipus: An Actor's View"

What we don't want:

- Creative writing by teachers or students (it doesn't relate to our purpose)
- Syllabus outlines (curricula should be explained, not listed)
- "The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)
- "Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)
- "Humanistic counselling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

THE NATIONAL ASSOCIATION
FOR
HUMANITIES EDUCATION

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Your annual membership in NAHE includes four issues of HUMANITIES EDUCATION (ISSN 0882-5475) and the NAHE newsletter **HumaNews**.

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University of Minnesota, Duluth
10 University Drive
Duluth, MN 55812-2496

HUMANITIES EDUCATION

Dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions.

ISSN 0882-5475

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HUMANITIES EDUCATION is published by the National Association for Humanities Education with editorial offices at the Department of Philosophy & Humanities University of Minnesota, Duluth, Duluth, MN 55812

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VOLUME FOUR: NUMBER THREE: SUMMER, 1987

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Published by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Subscriptions and renewals are $16 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Philosophy and Humanities, UMD, Duluth, MN 55812.
When renewing, please be sure to include your **expiration code** from the mailing label or **enclose the label.**

CONTRIBUTOR INFORMATION

Contributors should consult the Editorial Policies sheet carefully. As will be seen, HE is wide-ranging, quite permissive and has no "party line" in respect to definitions of **humanities, interdisciplinary** and **education**, but the wide boundaries are nonetheless firm. Please do not submit articles over ten pages long unless you are planning to revise.

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7'3

IMPORTANT INFORMATION FOR MEMBERS

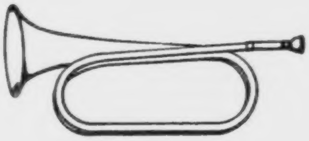
This issue of HUMANITIES EDUCATION reflects several ways that the National Association for Humanities Education is changing. Most important, this is our very first summer issue. So **HE** is now a quarterly journal. Secondly, this issue does not contain our newsletter section, **HUMANEWS.** This is a reflection of a period of transition which is very welcome to your Editor-in-chief. Beginning this fall, **HUMANEWS** will have its own editors. We will also be investigating the comparative costs of issuing **HUMANEWS** as a separate mailing (non-profit bulk mailing costs continue to rise).

Elsewhere in this issue you will find a call for articles for our third thematic issue - the second with a guest editor. This fall you will also be receiving a ballot for the offices of Vice-President/President-Elect and At-Large Members of the Executive Committee of NAHE. And you will soon be reading the preliminary announcement for our 1989 national conference tentatively planned for Kansas City.

All of the above is partly an outgrowth of the NAHE conference in St. Paul. But even more it is the product of members who have recognized that NAHE and **HUMANITIES EDUCATION** are arenas that deserve time, effort, expertise and enthusiasm. Obviously, not everyone is prepared to offer so much to our organization, but we can ask each and everyone of you to contribute to our continued improvement.

1. Talk up NAHE. Our greatest need is members.
2. Think of **HUMANITIES EDUCATION** when you encounter good ideas and presentations that fit our interests.
3. Respond to articles in **HUMANITIES EDUCATION**
4. Send notices of meetings, conference, opportunities, etc. to:

Vaughn Baker & Darrell Bourque, Editors
HumaNews
University of Southwestern Louisiana
Lafayette, LA 70504-4691



Call for Articles

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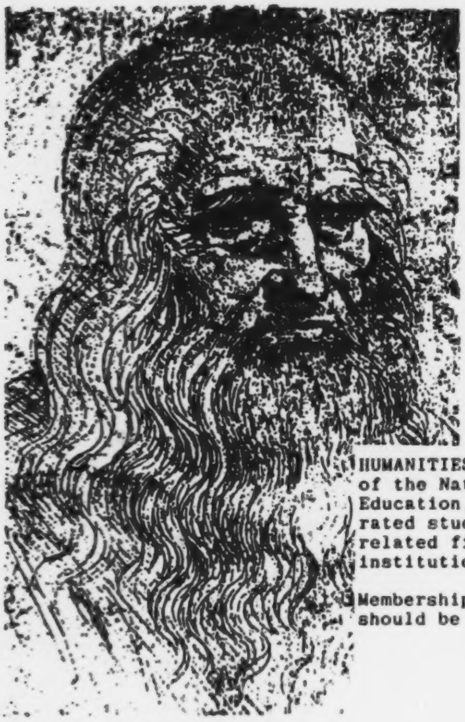
Susan Coultrap-McQuin
HUMANITIES EDUCATION
Dept. of Philosophy & Humanities
University of Minnesota Duluth
Duluth MN 55812-2496



A self portrait, the only known likeness of Leonardo.

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Membership/subscriptions are $16/ year. Checks should be payable to NAHE and mailed to:
NAHE
Department of Philosophy & Humanities
University of Minnesota Duluth
Duluth MN 55812-2496

John G. Parks

AMERICA ON TRIAL:
Studies in Values in Conflict

I.

INTRODUCTION

One of the primary goals in all my courses is to help students think more critically about their lives, to become "anthropologists," as it were, of their own culture, to develop a critical mind about what should concern them the most. I see my courses--in American literature and American Studies--as my opportunity to challenge my students' thinking, their values, before they ride off into the sunset with an M.B.A., a BMW, and a Michelob! I want my students to explore the implications of a culture which seems to "know the cost of everything but the value of nothing" (to borrow from Oscar Wilde).

After teaching an American Studies course on the American Dream for a number of years, I began thinking about some other ways to get at the study of American culture. Throughout the course of my teaching, I have had occasion to refer to significant trials and court decisions. It occurred to me that such cases might form the nucleus of an interdisciplinary American Studies course. Key trials throughout American history often serve as a forum for the clash of diverse ideas and values. In so many instances, the issue is not merely the guilt or innocence of one or more defendants or plaintiffs, but rather cultural values with significant political and moral implications--in short, "America" goes on trial.

Attending the Modern Language Association convention a few years ago, I heard Professor Robert A. Ferguson of the University of Chicago speak on the influence of the legal tradition upon our writers and culture. His analysis is developed in his fine 1984 book Law and Letters in American Culture. His research was one other spur to my own consideration of the study of trials as the content for an introductory course in American Studies. A summer grant enabled me to begin collecting materials for the course, which I hope to offer for the first time next year.

II

DESCRIPTION OF COURSE

The course is entitled "America on Trial: Studies in Values in Conflict." The purpose of my preparatory research was to identify and collect information on key trials in American history as material for an American Studies course for undergraduates. The working hypothesis of the course is that trials that created considerable public reaction can be studies as reflections of our culture's prevailing and changing moral, political, and social values. Sensational trials provide opportunities to study social, cultural and moral values in conflict, and, hence, also provide an important way into the study of American social and intellectual history.

The trials I am interested in are ones that do not usually or necessarily have significance in terms of setting precedents for constitutional law or are necessarily significant to legal history as such, though there is some overlap, of course. There are already courses in departments of history, political science and even business which cover such material. The trials I am interested in are those which captured often enormous popular attention, usually on a national, and often international, level. Such trials encompass a variety of issues and crimes.

Before exploring further the content of the course and some of the pedagogical dimensions, I want to consider briefly some theoretical and methodological issues.

III

EPISTEMOLOGICAL AND METHODOLOGICAL CONSIDERATIONS

Every course implies or presupposes an epistemology. How we organize our material and how we teach it implies our assumptions about how we know or go about knowing the material, i.e., what we consider to be **"real"**, a word Nabokov felt should always be set off with quotation marks. Sometimes we are quite explicit about what these assumptions are. Perhaps too often they go unexamined. Today, epistemological and methodological considerations are very much in the forefront of serious intellectual discussion, as for example the challenges of the new theories of literary criticism. The pedagogical implications of these discussions are slow to be felt, though we can already see some of the results of these debates in recent textbooks and anthologies.

Some of the epistemological issues of my course are concerned with the definition(s) we give to culture and how we come to know about it, so I would want to be quite self-conscious about these questions while I taught the course so that students themselves would begin to think about these issues.

I continue to find R.W.B. Lewis's notion of **culture as dialogue or debate** (which he develops in his seminal book **The American Adam**) to be quite helpful. He says, "a culture achieves its identity not so much through the ascendancy of one particular set of convictions as through the emergence of its peculiar and distinctive dialogue." Intellectual history should explore "the dominant clashes over ideas." The development of the culture "resembles a protracted and broadly ranging conversation: at best a dialogue--a dialogue which at times moves very close to drama." Such a conception of culture is a dynamic one and lends itself quite readily to the study of major trials as a way into the cultural dialogue. An excellent recent attempt to build an interpretive model based on the notions of conversation and argument is seen in David Tracy's book **Plurality and Ambiguity** (1987).

Another, more recent, conception of culture I find intriguing is that developed by James M. Curtis in his fine book **Culture as Polyphony: An**

Essay on the Nature of Paradigms (1978), essentially a synthesis of a number of recent conceptions of culture and language. He argues, as do a growing number of others, for **a non-linear paradigm**, à la Marshall McLuhan, among others, for conceiving our post-modern culture. A decisive concept in the non-linear paradigm is **binarism**--the resolving of dichotomies into binary pairs which interact, each term of which is equally necessary. This conception is richly useful to a study of diverse cultural materials in general, and to key trials in particular. Seeing sensational trials as dramatic "moments" when cultural values collide and become particularly visible gains support from a Whiteheadian view that certain historical occasions possess illuminating qualities which shed light on other occasions.

In any event, the course can and should provide the opportunity to explore various models and conceptions of culture.

IV

TEACHING "AMERICA ON TRIAL"

One standard and obvious way to present the course is to organize the material chronologically, beginning in the seventeenth century with key Puritan trials, and then coming up to the present. Such an approach is essentially linear and stresses development and continuity. While there are certain advantages to a chronological/historical approach, I would prefer an approach which combines a diachronic and synchronic approach, one that can see changes over time as well as one that sees relationships and connections among diverse objects and events within the same time. Thus, in terms of studying major trials, one could cluster the material thematically or in terms of the issues in conflict, such as cases concerning the status and role of women, labor, race relations, free speech or religion. Of course, a number of trials overlap upon more than one theme or issue.

The course could readily follow the various formats often employed in interdisciplinary approaches: a period course, such as 1865-1914; a decade course, such as the 1920s or 1930s; a major figures course, such as Webster, Darrow, or other key lawyers and judges; a regional course, such as New England or the South; a black studies, women's studies, and religious studies course, or combinations of these. Perhaps also the course could focus on one type of crime, such as famous murder trials.

One of the goals of the course is to enable students to see and make **connections** and **link-ups** between trials in various periods and how and why certain cultural values repeatedly come into conflict. For example, the Puritan expulsion of Anne Hutchinson in the 1630s can link up with more modern trials with women defendants--Lizzie Borden, Margaret Sanger, and Emma Goldman. Another interesting link-up can be made between John Adams' 1770 defense of the British officers and soldiers on trial for the so-called "Boston Massacre" and the more recent ACLU defense of Nazi demonstrators at Skokie, Illinois in 1977.

A unit on race relations could study such trials as Dred Scott (1857), Plessy v. Ferguson (1896), Guinn v. U.S. (1915), where the NAACP successfully challenged Oklahoma's grandfather clause, the trial of the Scotsboro Boys in the early 1930s, Brown v. Board of Education (1954),

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and the Alan Bakke case in 1977.

Often decisions reflect great social changes. One interesting example is the cases involving the Mormons and polygamy. In 1862, Congress passed the Morrill Act, aimed explicitly at the Mormons, which made polygamy a federal crime in the territories, which included Utah. In Reynolds v. U.S. (1878) the Supreme Court reaffirmed Reynold's conviction on the polygamy charge, supporting the right of Congress to declare it an "odious" crime. This case seemed to demonstrate the limits of national tolerance toward religious freedom. But in 1961, in Wisconsin v. Yoder, we can sense a significant change in values. The Amish defendants refused to allow their children to go to public schools past the eighth grade on religious grounds. The Supreme Court supported their claim that the First Amendment guaranteed the right to live outside the "conventional 'mainstream.'" The state had no power to impose its will on a religion and a way of life "that is odd or even erratic but interferes with no rights or interests of others." Yet this issue is hardly solved, for recent trials involving the Unification Church (Moonies) and "Deprogramming" cases, as well as the flack over the Bhagwan cult in Oregon, suggest some new limitations on the freedom of religion.

Pornography has become a controversial issue on trial in many local communities. For instance, in a small city in Ohio a video tape store was put on trial for allegedly pandering obscenity by renting/selling X-rated tapes for home video use, a case which raises questions about the line between the public and private realms. In addition, pornography has been put on trial by some feminist groups who seek some form of censorship.

There are many trials which possess significant cultural and historical import. The Salem Witch Trials of 1692 could link up with such trials as the Rosenbergs in the 1950s, the McCarthy hearings, the Chicago Seven in 1968. Arthur Miller's play **The Crucible** would be useful in this connection. The Haymarket anarchists trial of 1886 ff. has important ramifications culturally and politically. Issues of racism and anti-semitism emerge vividly in the Leo Frank case in 1913. The Scopes Trial (1925) pitted fundamentalism and modernism in a battle that is still being waged, as evidenced by such recent cases in Arkansas and most recently in an Alabama case involving the demon "secular humanism." Sacco-Vanzetti (1927) became a cause célèbre with international dimensions. The trials over the Ponzi Schemes of the 1920s can link up with the recent indictments of Wall Street brokers involved in insider trading. The 1984 trial of Westmoreland v. CBS was a reprise of the Vietnam war as well as a trial on the limits of journalism.

A recent case showing the changing relations among men and women was Marvin v. Marvin (1976 f.), the infamous "palimony" trial in California (of course), which spawned about 100 similar lawsuits around the country. The **New York Times** ran 17 articles on the case between 1976 and 1979. **Time** magazine featured it and so did **Playboy**; comedians joked about it on T.V.; cartoons appeared in magazines. The case provoked lots of fall-out, reflecting changes in social values.

Studying such popular trials offers a way for students to **burrow into** some of the shaping forces of their culture. Sometimes link-ups can be made with literary treatments of trials, for example, **Inherit the Wind, An American Tragedy, Native Son,** among many others.

One of the problems for the teacher is in the locating and compiling of the appropriate material to use for class reading. Using trial transcripts, where available, could be cumbersome and costly. Most of the material can be gathered from daily newspaper accounts as well as editorial commentary. A number of trials have been the objects of book-length treatments over the years--a number of books on Lizzie Borden, the Rosenbergs, the Manson case, and many others.

The course can afford many opportunities for cross-disciplinary team teaching; for example, two or three faculty from the humanities and the social sciences could cooperate effectively.

There are a number of ways to get students involved. The course could focus upon 10 or 12 trials in a term. Students could be assigned into research teams to investigate the trial and then make an in-class presentation, perhaps even recreating part of the trial in the classroom. The class could benefit from the visits of lawyers, judges and law professors speaking on various issues and trials. Students could also be assigned interviews with lawyers and judges, and perhaps even defendants. There are lots of possibilities actually--we are limited only by our imaginations, if not our budgets.

V

CONCLUDING UNSCIENTIFIC POSTSCRIPT

It is my hope that such a course can be an exciting and stimulating way to learn what "liberal learning" is all about, an exciting way to do humanities--to synthesize, seek link-ups, make connections, and perhaps develop a critical but compassionate intelligence, which to me is the goal of all true learning.

It is no secret that the humanities have been on the defensive and floundering in this "bottom-line era," whose heroes are Lee Iacoca and the "one-minute managers." (After all, it has been said, the problem of King Lear is only worth 25 points on the midterm. . .).

Soren Kierkegaard wrote in his book **Fear and Trembling**: "Our age goes beyond the miracle of turning water into wine. It turns wine into water." We must seek to resist the reductionist tendencies of our age which reduces everything meaningful to a lowest common denominator of banality and insignificance, an age which has replaced valuation with measurement. And what better place to start this than in the classroom!

APPENDIX

Working List of American Trials of Cultural Significance

I. Seventeenth Century

1627	Thomas Morton deported from Plymouth Colony
1636	Roger Williams
1637	Anne Hutchinson
	Quakers
1692	Witch trials

II. Eighteenth Century

1701	Captain Kidd
1735	John Peter Zenger libel trial
1763	Patrick Henry v. "The Parson's Cause"
1770	John Adams defends British troops in "Boston Massacre"
1778	Benedict Arnold
1786-87	Shays' Rebellion

III. Nineteenth Century

1800	J. Thompson Callender
1803	Marbury v. Madison
1807	Aaron Burr
1833	Barron v. Mayor of Baltimore
1847-57	Dred Scott
1859	Daniel E. Sickles
1859	John Brown
1865	The Lincoln conspirators
1865-66	Ex Parte Milligan
1868	Andrew Johnson
1869	Texas v. White
1870	Bradwell v. Illinois
1871	KKK
1873	William M. Tweed
1875	Henry Ward Beecher adultery trial
1886	Haymarket Rioters
1886-91	Tilden Will Contest
1892	Lizzie Borden
1896	Plessy v. Ferguson
1893-99	Laidlow v. Sage
1899-1902	Roland B. Molineux

IV. Twentieth Century

1902-06	Albert T. Patrick
1905	Lochner v. N.Y.
1907-08	Harry K. Thaw
1908	Muller v. Oregon
1911	Triangle Fire case

1912-15	Charles Becker
1913	Leo Frank
1914 f.	Margaret Sanger
1916-17	Billings-Mooney case
1918-19	Emma Goldman
1918-19	Eugene Debs
1919	Schenk v. U.S.
1920	Black Sox scandal
1920s	Ponzi scheme trials
1921-27	Sacco-Vanzetti
1922 f.	Hall-Mills
1924	Leopold and Loeb
1925	Scopes trial
1925	Court Martial of Billy Mitchell
1932	Massie-Fortescue
1932	Powell v. Alabama (Scotsboro Boys)
1935	Bruno Richard Hauptmann
1940s	Jehovahs' Witnesses cases over saluting flag
1949 f.	Alger Hiss
1950 f.	Rosenbergs
1954	Brown v. Board of Education
1954 f.	Dr. Sam Sheppard
1961	McGowan v. Maryland
	Wisconsin v. Yoder
1962-63	Prayer cases: Engel v. Vitale
	Abingdon v. Schempp (Madelein Murray)
1967	Tijerina case in New Mexico
1968	O'Brien v. U.S. (draft card & flag burning)
1968	Tinker v. DesMoines, Indiana School District--arm bands
1968	Chicago Seven
1970	Captain Calley
1971	Harrisburg Conspiracy trial
1973	Roe v. Wade
1976 f.	Marvin v. Marvin (palimony)
1977	Skokie Nazi march
1977	Bakke case
1980s	Scarsdale Diet doctor murder case; Mrs. Harris gang rape trial in Massachusetts
1984	Westmoreland v. CBS
1985	Walker Spy trials
1987	Alabama text book case; Judge W. Brevard Hand and "secular humanism"
1987	Baby M
1987	Bernhard Goetz

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EXPRESSIONS OF THE SELF
a special thematic issue
for Fall, 1988

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Darrel Bourque

THE MODERN PERIOD:

Making Sense of a Fragmented World

"Fragments, are the only form I trust," declares a character in Donald Barthleme's story "See the Moon?." In "Scary Monsters," (1980), David Bowie sings, "I am barred from the event/I really don't understand the situation." In Paul Simon's "The Boy in the Bubble," (1986) the persona wonders if the technologically advanced world we live in is not itself a scary monster where we are bombarded by information from distant constellations so fragmenting and disorienting that we can only be somewhat soothed by the song's intimate but ineffectual refrain, "don't cry, baby, don't cry"; only **somewhat** soothed because we must wonder whether the huge advancements in the fields of science, psychology, art, or technology actually bind us or further separate us, whether telecommunications help us communicate in the case of the song. Upon being introduced in class to the contemporary modern world (c 1900-), very few of my students are as comfortable as the Barthleme character with what they see as a shattered, broken-up world; some are intrigued with it, mystified by it, but also disturbed or alienated by the artifacts they encounter from that world in the form of its visual arts, literary arts, musical arts, and various ideologies. When they are introduced to the works of Pound, Eliot, Luigi Pirandello, Maeterlinck, Strindberg, or Brecht, any of the monumental and definitive works and artists of the modernist period, they echo the sentiments of the voices in Bowie's and Simon's songs: they are barred from the event; the satellite's images obscure their world rather than illuminate it. Even though their own troubadours sing to them of a fragmented world, even though their own experiences bring them everyday into a world wherein the pieces simply do not fit, many of them keep wanting to invalidate such a way of knowing. On one level they will admit that their hours, their days, the very minutes they spend in a class session, are so constructed, but they will not believe so of the construct of their history, their realities, their lives. They do not want to validate the value of the fragment, the piece, as a way of experiencing the world around them even when they will admit that they see resemblances therein in the very way they think, take in a movie, listen to the cuts on a compact disc, visit a museum, or fall in love.

We teachers can be for those students in our classes the telecommunicator (**TELE**, Greek, from far away); the artists, musicians, philosophers, writers, too, are telecommunicators (from farther away). We can bring a clearer signal in for our students, and the process is a relatively simple one. David Perkins in **A History of Modern Poetry** cites a method of composition in modern literature that goes a long way in making much more understandable the monumental literary works that were difficult for readers from their first publications. He calls this method **discontinuous composition** (p. 308). I believe that this compositional principle is one that affected nearly all the definitive exponents in the various expressions of arts and ideas, and I further believe that the compositional principle is so much a part of my students' lives that they cannot see how large a part it plays in their perceptions because they quite simply cannot get the proper distance from the idea to see its validity.

That is where we as telecommunicators come in. We can show them how the principle of discontinuous composition shaped the world of the first part of the twentieth century, and we can show them that the principle shapes the very world they live in. This structural principle is characterized by a disjointedness from one line, phrase, image, allusion, emotion, topic, or speaker to the next; it is more precisely, the absence of transition, the placing of separate, often disparate units of meaning one immediately after the other. It relies on juxtaposition for progression, not transition. At the vanguard of the movement in poetry is Ezra Pound who foregoes a mimetic poetry, not "representing" reality but constructing one in "planes of relation" that forces the reader to construct the reality along with the poet, a reality, emotion or meaning that is variable rather than strictly intended. Pound found support for his "planes in relation" structuring in his belief that nature was without grammar and in his study of the elliptical or lapsed grammar of Chinese poetry and of French **symboliste** poetry. This approach to the rendering of realities is in sharp contrast to the world view of the nineteenth century and what T. E. Hulme calls one of the main achievements of the century: "the elaboration and universal application of the principle of continuity" (Perkins, p. 308). The major and various poetic voices of the century support that statement. The developmental modes of the period are the short lyric, the integrally related descriptive and meditative piece, and the narrative. Wordsworth's wandering lonely as a cloud brings him to a heart with pleasure filled and dancing with the daffodils, his days being bound "each to each by natural piety." His long poem **The Prelude** begins "Oh there is a blessing in this gentle breeze/ A visitant that while it fans my cheek/ Doth seem half-conscious of the joy it brings/ From the green fields and from yon azure sky." This is no nature without grammar. The world view and the poem are conciliatory, not disorienting. Humankind, the earth, and the transcendent sphere are all part of an organic whole. In America, the same is true. Walt Whitman, the poet of the century, can take the reader on a fifty-two section soul-tramp and the voice is consistent; the transitions the reader is prepared for in the very numbering of sections. The attempt in "Song of Myself" as well as in all of **Leaves of Grass** is to enfranchise the readers who are spoken directly to by the poet; to free them for movement into a world of which they are an organic part. The poet here does not jar, surprise, disorient. Whitman says he is the arbiter of the diverse and the key ("Preface," **Leaves of Grass**).

PRUFROCK & BERGSON

Hulme says that the continuity concept of the nineteenth century is no longer a valid one for the twentieth century. In fact, he says the destruction of the conception is an "urgent necessity of the present," urgent, because in the twentieth century continuity is suspected to be an illusion. Such a lack of continuity can be clearly illustrated in the compositional technique used by Eliot in so many of his poems, and for our purposes, in "The Lovesong of J. Alfred Prufrock." The poem opens with what might initially be interpreted as an epigraph. The lines are from Dante's **Inferno**, "**S'io credessi che mia risposta fosse/ a persona che mai tornasse al mondo** (If I believed my answer were made to one who could ever return to the world). The next plane or fragment is initially seen as the beginning of the poem proper, "Let us go then you and I,/ When the evening is spread out against the sky/ Like a patient etherized upon a table." We are brought into a devivified world further devivified by the streets of the first fragment proper which "follow like a tedious argument/ Of insidious intent....". It is possible at this early point in the poem to see that the juxtaposition makes those first Italian words of the poem more than epigraph. Prufrock and Guido da Montefeltro are figures condemned to similar hells. The clues and standards to continuous reading are violated. Epigraph does not function purely as epigraph. The reader is initially addressed in a language not his own and is forced to leave the poem temporarily to seek meaning. Incidentally, the other language technique of forcing the reader in and out of the poem proper is much more extensively used in what may be the quintessential modernist poem "The Wasteland." In the third fragment of "Prufrock," "Women come and go/ Talking of Michelangelo," a fragment twice repeated then dropped. This early in the poem readers do not know clearly what this fragment means. They may associate it with the visit referred to in what could now be either the first fragment or now the second fragment if the epigraph is seen as first fragment. They may also detect some link between Dante and Michelangelo as great religious humanists.

The next fragment finally addresses a major theme that is latent in the first fragments: time. But this is not time as the student is used to encountering, so once again the continuity is broken. This time element in the poem can be greatly clarified by consideration of two kinds of time as put forth by Henri Bergson, the French evolutionary philosopher (1859-1941) who had marked influence on the thought, art, and literature of Europe during the modernist period. Using the biological (from Darwin) and psychological (from Freud) ideas of his time and bringing most of these ideas to print from 1890 to 1910, he distinguishes between time of natural science and time that we directly experience. He sees the first as a mathematical conception measured by clocks, composed of standard units and dominating our practical lives. This time is linear. Durational time, on the other hand, is flowing, an irreversible succession of states forming an indivisible process. What progress Prufrock makes in getting to the party of tea, and cakes and ices, if any, is marked by linear time and is the lesser focus in the poem. What is really going on in the poem is experienced as durational time. What Bergson says is "pure time" or "real duration": something immediately experienced as active and ongoing and not governed by time lines, hence discontinuous but synthetic. This time is synchronic. Because we sense the flow of life as an inner experience primarily, the messy artifact that relies on juxtaposition rather than transition as a means of developmental progression is a truer representation of the nature of nature, of the nature of humanity, of the nature of reality. In fact, Bergson concludes that the great weakness of the linear mode of time and thought is that it considers the illusion of the mathematical conception to be reality when indeed it is not (**The Encyclopedia of Philosophy**).

As we return to the poem, we see more clearly that the progressive movement finally relies more on durational/synchronic time than on linear time. We are not sure if Prufrock continues on his way to the gathering when at the end he says "human voices wake us and we drown," or if the end of the poem marks the arrival at the party with the party-goers' human voices drowning a durational reality. We cannot know for sure, but certainly making sense of the ending has to account for the fact that it is not the linear progression from the very beginning which is predominant. It is the movement in and out of pasts, presents, and futures that focuses on the "flow as inner experience" which makes him crab, insect, measurer with coffee spoons, a dapper dresser, not like Lazarus or John or Hamlet, but a fool, a lover, a loner, a projection of nerves upon a screen, at once all opened and all closed. He is given to us whole, but piece by piece. He is given to us as, according to the discontinuous compositors, all our fellow humans are: piece by piece. There is no more whole picture than what you are getting moment by moment, and when you have the whole, you have but a fragment. Such is the nature of reality and such is the nature of art as it most faithfully represents whatever it chooses to represent.

STEIN & NON-LITERARY ARTS

Another writer of the modernist period who may turn out to be more important as an influence on other artists than as artist in her own right is Gertrude Stein. She uses this same technique of discontinuous composition as many of the other artists and writers, nearly all of whom were reading each other's works, helping each other get into print, helping each other get sold, putting each other on the stage, literally or figuratively. This teeming group brought together luminaries like Pound, Joyce, Eliot, Anderson, Faulkner, Lawrence, Hemingway, Picasso, Diaghilev, Stravinsky, Nijinsky, Matisse, Stieglitz and others.

Of her own technique which resembled cinematic montage and Eliot's (even though he did not learn his technique from cinema), Stein says, "I was doing what the cinema was doing, I was making a continuous succession of the statement of what that person was until I had not many things but one thing" ("Lectures in America"). What we have in her approach is the running of separate or disconnected units to force another image. We note here a parallel in the thinking of another great mind of the period, Einstein, who was publishing his findings on the effects of speed on mass and the subsequent effects on the relative nature of reality.

Alfred Steiglitz, who was himself a pioneer of a new art in the field of photography, was interested in contemporary art and sculpture, and was put off by the sentimental, the staged, and the artificial in late nineteenth century photography saw in these prose poems of Gertrude Stein something that he did not understand but something that he knew to be of value. Perhaps he did not understand as Chagall does not understand his own art: "I don't understand all my pictures," Chagall says. "They are merely a pictorial arrangement of images that obsess me. I was looking for another kind of realism, psychic not rational (**"Homage to Chagall,"** PBS TV). The first and last parts of Stein's psychic-not-rational portrait of Picasso are:

> One whom some were certainly following was one who was completely charming. One whom some were certainly following was one who was charming. One whom some were following was one who was completely charming. One whom some were following was one who was certainly completely charming.
>
> Some were certainly following and were certain that the one they were then following was one working and was one bringing out of himself then something.
>
> . . . . .
>
> This one was not one completely working. This one was not one working to have anything come out of him. He always did have something having meaning that did come out of him. He always did have something come out of him. He was working, he was not ever completely working. He did have some following. They were always following him. Some were certainly following him. He was one who was working. He was one having something coming out of him, something having meaning. He was not ever completely working.

This man who was working, who was having something, something coming out of him, something having meaning produces one of the pivotal paintings of the early twentieth century that has affinities with Stein's cubistic work-portrait of him. The work is **Les Demoiselles D'Avignon**. The poet and the painter are both working with discontinuous structure to create spatial form. All parts are present in the same moment, coexisting in space.

Lee Jacobus says of the painting that the very "distortions of form force us to look at it differently" from the way we would examine any painting before its time. He also comments that the very positioning of the figures creates a visual "discovery." The two central figures with profile noses in a full-face view are familiar to us in other Picasso paintings and the other three figures reveal the influence of the African masks on his work. All five illustrate fragmentation and the creation of spatial form through discontinuous structuring; the "planes in relation" constitute content and technique.

Dennis Sporre in his discussion of cubism uses this same painting to illustrate what he calls "an entirely new approach to pictorial space". He notes that artists like Picasso and Braque were experimenting with various ways of describing form. The concerns of the visual artists of the period and the literary artists are strikingly the same. Sporre also posits a notion that cannot be overlooked as we observe the artistic expression of the time: that the "newly evolving notions of time-space continuum were being proposed by Albert Einstein at this time." He says we cannot be sure whether the Theory of Relativity influenced these artists (and others of the period), but we do know that it made their works more acceptable. We might also remember that Bergson's writings had been published in Europe since around 1890, fifteen years before the

Relativity publication.

This nontraditionalism in the art of the early century is embodied musically in the early works of Igor Stravinsky in general and in his **The Rite of Spring** in 1913 in particular. He was first brought to the public's attention by Diaghilev, and the great Nijinsky choreographed and danced major performances to Stravinsky's music. Stravinsky's close friendship and professional ties with George Balanchine would keep his music on the dance stage throughout the century. At Balanchine's death his heir became Peter Martins whose fame is in part due to the now classic **Apollo** set to Stravinsky's music. Martins, too, continues to choreograph to that musical giant's compositions as director of the New York City Ballet. But none of Stravinsky's work after **Rite** would be greeted with the response of the 1913 work. Characterized by rapidity, fragmentation, silences, dramatic shifts, themes denied, dramatic fulfillment and musical elements treated experimentally, the premiere brought popular outrage. **The Rite of Spring** is not unique in that regard, when we consider the popular responses to Gertrude Stein, James Joyce, D. H. Lawrence, Marcel Duchamp, Picasso's **Demoiselles**, as well as the wholesale ignoring for decades of Faulkner's work in his own country, work by a man who critics said seemed to be reinventing fiction each time he published a work.

Some years after the ballet's premiere, T. S. Eliot attended a production of **The Rite of Spring**, and in the music he heard contemporary reality. He writes that it transformed "the rhythm of the [Russian] steppes into the scream of the motor horn, the rattle of machinery, the grind of wheels, the beating of iron and steel, the roar of the underground railway and the other barbaric cries of modern life into music. The year was 1921, four years after "Prufrock" and the year he got **The Wasteland** on paper. The poem would be published in 1922 and would become the classic poem of the movement; **The Rite of Spring** would become a signature piece for the musician who is generally regarded as the most important composer of the twentieth century.

The need to shift to a new expression in the arts is at the very heart of the creations of the man who himself "never hesitated to claim the single-handed invention of modern architecture" (**New York Times Book Review**, February 15, 1987, p. 39), and who is generally regarded as the major architect of the modernist movement. Frank Lloyd Wright was an associate of Louis Sullivan whose works are characterized by consistency, integration, rhythm, proportion, and harmony. The split between the two was bitter and complex, and they were not reconciled until a few months before Sullivan's death in 1924. It is generally agreed, even though he would not admit to sources and influences on his work, that Wright was "interested in, aware of and influenced by the well-publicized new art and ideas of his time." Like the literature, music, and visual arts of the period, his work, as Jacobus describes, is "not only a piece of architecture, but also a piece of sculpture." Even though Wright's basic architectural principle involved placing his structures in landscapes harmonious with the structures, and even though he believed so strongly in using the materials of the environment that the buildings are placed in, the structures themselves are made of striking, startling juxtapositions of materials and planes. In the case of the Guggenheim Museum, the building and the environment illustrate the principle of effect by juxtaposition rather than by transition. His Anne Pfeiffer Chapel, his "Falling Waters," his "Hollyhock House," and his Guggenheim Museum can all be described with the very words used by David Perkins to describe other artists who use discontinuous composition as a structuring principle: "the lapsed grammar brings the quite different 'planes' or perspectives into relationship with utmost speed" and "the method of presentation is for the most part 'planes in relation,' the juxtaposition of concrete particulars." The influence of this giant can be clearly seen in the work of Richard Meier, Luis Barragan and the Chinese American architect, I. M. Pei, who in the late 1980's gave the nation's Capitol area its own piece of discontinuous composition in the east wing of the National Gallery of Art and who at the present is setting Paris on its ear with his glass pyramid in the Cour Napoleon as part of his renovation project for the Louvre.

In the making of poems, stories, pictures, houses, musical composition, dances, philosophies, psychological theories in contemporary modern times, the "planes or relations" or juxtaposition seem to be the major informing principle and a major structuring principle. What does that tell us about the early twentieth century and about ourselves? The "new art" of the early century suggests that human nature renders ambiguity, ambivalence, surprise. It tells us that the fragmented, the disjointed, and the discontinuous is the human condition or at least a large part of it. It affirms that beneath the logical, rational progression of a human moment or a human lifetime or a human epoch moves powerful, flowing spheres from which images, feelings, and knowledge can well up, perhaps with deep signification. With the knowledge that the ordered, the clear, and the understandable is only a part of the human condition, so much more is available to us. We are then closer to the magic and the mystery of human existence. We are closer to all peoples of all times. We begin to see that these pioneers are contemporary and of all times. And if we see what they have opened up for us in the way of possibilities, we might be able to smile at the sixty second play Becket makes us spend good bucks for as well as at the four and a half hour and nine hour works of Philip Glass and Robert Wilson. We might smile at the sound of foghorns in musical compositions. We might smile even at the sight of a glass pyramid in the courtyard of the Louvre. And that smile will not be from any highground; it will be because we enjoy participation in our brief but magical and mysterious human moment.

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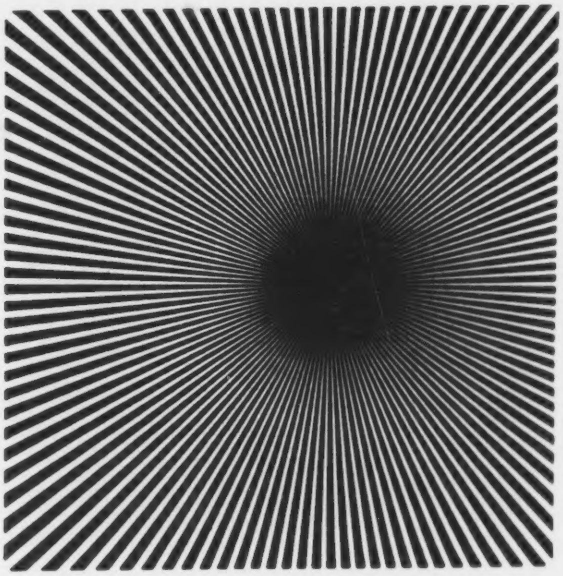

Charles Ess

INTEGRATED LIBERAL STUDIES:

An Experimental Multidisciplinary Course

ORIGINS

"Integrated Liberal Studies" (ILS), a multidisciplinary course instituted in 1985 at Rocky Mountain College (Billings, Montana), began in a series of conversations among colleagues. My colleague in sociology complained to some of us that he had too many students who apparently could not read a text or write coherently. More fundamentally, we and two other colleagues--one in religious studies and a second in English--shared a frustration with the lack of critical thinking skills among our students.

Like many other private, four-year, liberal arts colleges, Rocky attempted to teach all students writing and critical thinking skills by requiring courses in writing, philosophy, introduction to religion, etc. But this only added to our woes. Rocky is a small college, with a student body of about 400 FTE. But because these courses were required, they became stuffed with students. Though we struggled mightily in these courses, the sheer number of students quietly forced the classes away from the intended focus on individual attention, discussion, and extensive homework involving writing and thinking skills to a more standard lecture-and-test course.

Still more broadly, we all shared the academician's passion for the humanities: and we were shaken by our students' ignorance. They had little, if any, knowledge of "the classics," of those landmark artifacts of culture that retain their power to shape the worldview of individuals and nations. We thought that liberal arts education was to be an education in these classics, beginning with the **Odyssey** and extending through Greek tragedy and philosophy to medieval art to modern music and literature. At the same time, as instructors at an institution affiliated with liberal protestant denominations, we thought it important that our students develop an understanding of the Bible as a text. Likewise, we thought it crucial for an educated human being in the late 20th century to have a basic understanding of the sciences and especially the dramatic changes resulting from relativity theories and quantum mechanics. Finally, as inheritors of the Enlightenment, we thought it crucial that our students understand the political theory of modern democracies.

Again, the College attempted to provide this sort of education--in the traditional, "shotgun" fashion of requiring a scattering of courses in history, literature, political science, religion, etc. Most of these courses, to my knowledge, were excellently organized and taught. But none of these courses alone was capable of conveying to the students our sense of how **all** these dimensions of their college education fitted togethe, nor how this whole of liberal arts was further tied to the ability to write and think critically.

In short, we wanted to educate our students in a high sense: we wanted them to become **literate**--primarily, but not exclusively, in Western culture. This would mean that they, like us, would become familiar with "landmark artifacts," **critically** think and write about them, and develop an understanding of the ways in which all these many pieces fit together.

By doing so, finally, we hoped that they would achieve that ever-critical, ever-elusive sense of **community** - first of all, through a shared experience of education within the College, and, secondly, as students who shared literacy in the humanities with all students of the humanities.

As instructors, we also wanted to have fun teaching this stuff.

INITIAL PLANS

What to do? While it is somewhat laughable in hindsight, we invented another required course. Eventually titled "Integrated Liberal Studies" and required of all entering freshmen, the course was to accomplish our several goals. In an integrated rather than shotgun fashion, it would introduce students to Western culture by focusing on major philosophical, religious, and literary texts, as well as on some of the methods and consequences of the natural sciences. It would train students in a variety of "college survival" skills, including discussion, note-taking, and exam-writing skills. Most importantly, the students were to learn critical thinking and writing skills, especially by analyzing individual works to uncover the basic worldview of each text, and comparing these worldviews from one text to the next.

We hoped for integration on two levels. On the first level, we attempted to hold together texts and topics from a wide variety of disciplines by organizing the content thematically. So, for example, in the first semester of the course, the themes of "origins" and "creation" allowed us to relate materials from Hebrew myth and Greek mythopoetry, Greek philosophy, quantum mechanics, art and literature. Further, instructors from art, philosophy, religious studies, and physics lectured to the freshman class as a whole, typically on Mondays. On Wednesdays and Fridays, instructors (and tutors) met with individual discussion sections of no more than 18 students. The lecturers were primarily responsible for presenting material they thought pertinent to assigned readings from the perspective of their discipline. Instructors in discussion sections were then responsible for insuring the continuity of the course for the students, by attempting to show how the material in the current unit and discipline fitted in with and related to other material and disciplines studied in the course.

We also wanted our students as a group to have a common experience on a second level, and so the class is required of all entering freshmen and all freshmen attend (in theory at least) the lectures as a group. We hoped in this way to avoid one of the nagging problems of allowing students to simply choose, smorgasbord fashion, from a variety of courses that meet core requirements. By lumping the freshmen together into one course, we were able to make sure that each of them received the same message and set of expectations regarding writing and other skills. We hoped that this level of integration would result in a freshman class uniformly equipped with reasonably adequate college skills, especially writing skills.

More broadly, we thought that having all freshmen take the same class would help accomplish a special sort of community, as it would give each of them a shared experience and a uniform universe of discourse based in Western culture. We wanted the shared universe of discourse as a basis of intellectual materials upon which we could build in our upper level courses. Most broadly, we wanted our students to have a sense of belonging to a community of learners, a community that encompassed all students of the Western tradition.

As occurs with any such project, we met with unexpected problems and failed to achieve all of our - admittedly grandiose - goals. But we also achieved some of our goals and generated some pleasant, though unexpected spin-offs.

PROBLEMS EXPECTED AND UNEXPECTED

1) As we began developing the course, we anticipated a number of simply political obstacles. First of all, for many of our colleagues, any potential change in curriculum, and especially as it touches the core curriculum, looms like the four horsemen of the apocalypse on the horizon. But, to the credit of our colleagues and our Dean, a course that was conceived in February, 1985, was on the books and initiated by Fall semester, 1985. In part, we managed to get the course approved as a requirement by agreeing that the course would meet the core requirement for philosophy and Christian Thought. This made pedagogical sense, insofar as these two departments were heavily represented in the course. It was also politically expeditious, in that we thereby did not introduce an additional requirement to the core, nor threaten any other departments whose courses met core requirements. None of this means that our colleagues universally acclaimed the course. But those who told us "it's been done before and it doesn't work" did not see fit to try to stop the course.

2) We further expected that it might be difficult for instructors from different disciplines to all handle discussion sections with equal competence as we moved through each topic. But we thought that this would actually serve a pedagogical purpose. Part of what we wanted to teach the students is that all of us are learning, and in this way, the course was in some measure a matter of learning how to learn. We thought that if the students could see, say, the economics professor struggle with Plato, they would receive the object lessons (a) that it's important for the economics professor to struggle with Plato, and (b) the economics professor, as a liberally educated human being, can successfully and (no pun intended) profitably struggle with Plato. How far we succeeded in teaching these object lessons is unclear. What we did learn is that the students tend to translate the instructor's struggle with new materials as a sign of incompetence. This led to some unhappiness at some points, as some students in one section felt "unfaired against" because their instructor, they thought, was not as good at teaching a given unit as instructor X in their friends' section.

3) We also thought there might be some difficulty with ensuring that grading from one section to the next was uniform. Perhaps our greatest flaw was failing to anticipate how difficult it would in fact turn out to be to accomplish uniform grading. And, even when, after much time and effort, we arrived at a grading system we thought wonderfully uniform and fair, we were still faced with the students' insurmountable perception that, no matter what, the grading from one section to another simply was not uniform or fair.

4) Overall, no one anticipated the enormous amount of time and effort the course would cost us. We knew, of course, that this was not going to be easy: in particular, in order to have as much practice in writing as possible, we had planned to use journals and other writing exercises in addition to extensive formal writing assignments. For the instructors this meant, of course, an extraordinary amount of reading: of journals, of first drafts, of revisions, of final versions, etc. At the same time, though, we also wanted to give students as much individual attention as possible, whether in coaching writing or in explaining and discussing difficult material.

To reduce the load on the faculty, we came up with the idea of using junior- and senior-level students as "mentors" in each discussion session. Part of the function of the mentor was to provide students with additional individual attention, especially regarding writing. We also hoped that the mentor would be perceived as less threatening than the instructor, as something of an elder colleague, with whom the students would feel freer to discuss puzzling ideas. While the mentors were helpful in these ways, we quickly encountered two problems. One, the mentors required as much attention as another student in order to insure that they understood the material well enough, and to make sure that they were available at times convenient for the students. Two, freshmen students apparently operate with a simple friend/enemy category. Since the mentors did work that resembled teaching, the mentors were almost as intimidating to the students as the instructors themselves.

The director of the course also found himself burdened with considerably more work than we had anticipated. In effect, he had to become a sort of mini-dean, with responsibility for organizing planning meetings with faculty and tutors, producing course materials (syllabi, exams, etc.), organizing individual discussion sections (including the administrative concommitants, e.g., class lists, grade reports, drop/add slips, book ordering, evaluations, etc.), and ensuring that lecturers would appear as scheduled. While the director received various sorts of help in at least some of these tasks, and while 1/4-release time was granted to him, it still was not enough. More generally, faculty teaching the class were faced with the equivalent of a new preparation, but one that had to be worked out in concert with six other faculty and six student tutors. This meant weekly meetings on a regular basis and evening meetings to discuss and grade assignments, to consider discussion approaches, and to make evaluations.

5) Finally, none of us was prepared for what happens when all students, not just those who self-select into the reputedly difficult philosophy and Christian Thought classes, are forced in their first semester in college to think critically about conceptually difficult material, including the Bible as text; to write extensively about

everything from Hesiod to quantum mechanics to art; and, ultimately, to articulate and argue for their own basic beliefs. I'm curious to know which was hardest for our students: having our physics professor demolish Newtonian time and space, only to replace it with quarks, relativity in spacetime, and science as probabilistic knowledge; or hearing our Christian Thought professor suggest that there are two creation stories in Genesis, and that the serpent in the second creation is not obviously identifiable as Satan. Admittedly, many students found all of this just as we had hoped they would: they were excited with new ideas and perspectives, and they learned how to write and think better. But a lot of students simply hated the whole thing, and individual discussion sections were generally not as fun or lively as our other classes.

SUCCESSES

Despite these many and serious problems, the course has succeeded in at least two ways and provided us with at least two positive, though unexpected spin-offs.

First of all, the course seems to have worked reasonably well in establishing uniform expectations and, more importantly, skills in writing. One old hand was simply astonished that all of her students turned in their papers on time and typed. While these are ancillary to writing itself, the point seems to be that when all students are faced with the same requirements and expectations, they seem less tempted to excuse themselves, or ask to be excused, from those expectations.

Secondly, the course worked to build community. While not all of the students like the course while they are in it, they seem to value the fact that "they are all doing one thing together, and it is academic and hard." (Letter from Jay Cassel, ILS Director, 2-27-87) Generally, ILS seems to have been a factor in improving the academic culture at Rocky Mountain College. In the first few weeks, for example, everyone - including upper-level students, commented on how much studying was going on. In any case, the course now stands as an accepted, if not always loved, academic rite of passage which distinguishes the educational experience at RMC from what one might find elsewhere.

Unexpectedly, the course also taught us instructors a great deal about teaching. We got to watch our colleagues lecture to a large group of students, and we spent a lot of time discussing how to deal with problematic material, how to grade particular essays, and so forth. In particular, I was surprised, but pleased to discover that we all graded quite consistently with each other. In addition, though I had always stressed writing, I learned a great deal from our English faculty as we struggled to incorporate writing into the course structure.

Equally unexpectedly, the course turned out to be a major factor in the College's receiving a large grant ($250,000) from the Burlington-Northern Foundation. Our admissions people also make use of the course as a way of pointing out how education in a private institution can differ from education in public institutions, and to demonstrate our stress both on academic quality and teaching important skills.

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FINAL COMMENTS

While the course has worked well in teaching especially writing skills and enhancing academic community at RMC, a number of concerns should be noted.

1. There is a problem with confronting first-semester freshmen with both challenging academic material and a focus on acquiring "college survival" skills. In particular, while the course works well in teaching writing, we are still faced with students who have trouble **reading**. In the second year, for example, we used **Habits of the Heart** which, I am told, mostly generated enormous flak.

The temptation here would be to shift the emphasis away from solid academic material and more towards skills. This would mean, however, giving up almost entirely on the original impetus of the course: to expose students to important, if difficult landmarks in Western culture. In order to retain this original impetus, while recognizing the necessity for a strong focus on skills, the strategy for next year is to begin the first semester with Dashiel Hammett's **The Maltese Falcon**: the intention is to use the critical thinking skills involved in solving mysteries as a basis for teaching how to read and interpret texts. The course then moves to "the real stuff"--**Oedipus Rex**, Freud and Jung, Plato and Aristotle, and modern physics--with the intention of teaching the students how to apply these reading and thinking skills in a variety of disciplines. They will then move in the second semester to a multidisciplinary course on the nineteenth century.

2. As enthusiastic young turks in an institution faced with serious financial limitations, the originators of ILS were inclined to do what they had to do; namely, just take on the considerable overload the course entailed, and insist that the course could be accomplished with no additional staff and minimal additional expenditures. This might be what is needed to initiate any large-scale change in an institution, but it is not viable in the long run.

If the course is to continue, it will require a substantial commitment on the part of the institution, first of all, in the form of a budget. To work well, the course requires pre-course training for the instructors, planning retreats, tutor salaries, support for the director to attend appropriate conferences, library acquisitions, outside lecturers, as well as such basics as films, xeroxing, and blue books. Without the institution's support for the class, represented by a budget commitment, even highly motivated faculty will have little reason to continue to overload themselves, trying to do on a shoestring what really requires considerable resources. While motivated faculty will provide **gratis** the overtime required for developing and initiating such a course, the workload in the long run will burn out the old hands and make it impossible to recruit new faculty. (In fact, by the beginning of the second year, only one of the four originators still taught in the class: two of the four had left RMC entirely.) The point is simply that you can begin such a course on a shoestring - but it will require substantial institutional commitment if it is to survive and flourish in the long run.

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HUMANITIES EDUCATION
CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

Diana C.J. Matthias

Object Oriented Education: Teaching the Humanities in an Art Museum

I am pleased to have been invited to write a series of articles for **HUMANITIES EDUCATION** on the program of Curriculum Structured Tours at Notre Dame's Snite Museum of Art, because I feel that even though this program was created specifically for the Notre Dame community, the method involved could easily be adapted to the needs of other groups with different interests who could also learn about the humanities in a museum context.

First, a few words about education in a museum. Obviously the type of instruction and learning in a museum is going to be different from that which occurs in a classroom. I suspect that some teachers may fear that they will lose control over students who may wander away and not listen to the presentation in a museum. This can be avoided by inviting the students to sit down in front of each group of objects to be discussed. There are many advantages to teaching the humanities in a museum, and perhaps the most important is that the students confront an actual object made by the people being studied, rather than a reproduction in a book. I find that American students have a great deal of difficulty understanding history, probably because there is so little evidence of it in their own environments. In a museum you can surround the students with the environment of history, and after they have looked carefully at several objects and discussed them in detail, I find that an understanding of the ideas and lives of people from the past and from other cultures really does develop and is remembered, because it is tied to a visual image.

The key to the success of the program of Curriculum Structured Tours is that each lecture tour is individually arranged to fit into the curriculum of each particular group. This ensures that the presentation is relevant to the interests of the group. It also means that the students approach the study of the unfamiliar objects in the museum through their own familiarity with the subject under discussion, which they already know about from their previous classroom experience. This method ensures that the students do not feel in completely alien territory in the museum, as they are asked to approach the unfamiliar through the familiar.

SURVEY OF FRENCH HISTORY

One type of lecture tour which is popular with high school language teachers is our survey of French history. This is usually given in English to high school students who are studying French, but other versions of it are given in French to Notre Dame students, and in English to Notre Dame students of particular historical periods, such as the Middle Ages or the eighteenth century. We begin this lecture tour with the Roman period. We invite the students to sit down so that they are surrounded by French objects, because we spend at least fifteen minutes talking about the first section. We introduce a discussion of the Romans in France by mentioning the dates concerned, and by showing the students photographs of such Roman buildings in the south of France as the Pont du Gard and the theater in Orange. Then we go on to discuss some pieces of a Roman mosaic which I brought back from Toulouse two years ago. When I was in Toulouse I was shown around the large workshop where damaged works of art from the surrounding area are repaired. The biggest job was the restoration of a Roman mosaic, which had been removed from its original site under a cornfield and was being reconstructed piece by piece in the workshop. One of the restorers was so interested in my work at the Snite Museum, that he gave me some very useful objects to use in the museum with the students. He gave me a piece of the jute sacking which is used as a base for adhering the tesserae of the mosaic, when you are going to lift it from its original site. When the portions of the mosaic are being repaired back in the workshop, they are removed from the jute and set in a type of concrete. This leaves the jute with the pattern of the original mosaic printed on it. I was given such a piece of jute, so I can explain to the students the process of moving and resetting the Roman mosaic, and the students can see and touch the coloring and design of the mosaic itself on the piece of jute. I was also given some of the real tesserae from this mosaic, so I pass these around among the students as well, so that they can touch some objects actually made by the Romans in Gaul. I find that this hands-on experience at the beginning of the museum visit usually catches the interest of the students.

We continue our discussion of the Romans by pointing out the objects in the permanent collection of the Snite Museum, the head of a young boy and a stone mask, and we mention how they would probably have been used. Throughout this lecture tour we give many of the important words in French as well as English in order to encourage the students to learn the new vocabulary and to match word with object. For the next period, the Middle Ages, the students remain seated and we look first at a reliquary chasse made of gilded copper and decorated with enamels in Limoges in the twelfth century. We encourage the students to look carefully at all the objects by asking questions about what they see, and linking the questions and answers to their classroom studies, which we have discussed in advance with the teacher. Many of the university and high school students in the South Bend area are Catholics, and many of them do not realize how important relics were to the church in the Middle Ages; no altar could be consecrated without relics. The reliquary chasse is a container for relics, the sort of object that pilgrims would have travelled hundreds or even thousands of miles to see. We show the students a map of Europe at this moment, and point out the three most popular pilgrimage routes; to Jerusalem, to Rome, and to Santiago de Compostela. In this way the students can understand why it was that some of these pilgrimages took years to complete, for people travelled great distances on foot. We mention the name of Aymery Picaud, a French monk who wrote a guidebook in the twelfth century for the pilgrims who were going to Santiago de Compostela. Often we read one or two of the amusing remarks which constitute his advice to the faithful. Next we ask the students to consider two pairs of columns which are covered with carvings of animals and birds. We ask the students to identify as many of these as they can in English and in French. We then show the students a photograph of a cloister such as The Cloisters in New York, so that they can see how these columns were probably originally used. We discuss monasteries and abbeys briefly, where you find cloisters, and the medicinal herbs which the monks would grow in the garden in the middle of the cloister. The monks' role as the doctors and nurses of the Middle Ages would therefore be stressed.

There are other objects in the medieval collection which we discuss, but which I have no space here to describe. Moving on to the seventeenth century, we look at baroque paintings, and discuss in particular the reign of Louis XIV. This is a period taught in many schools so the students are usually familiar with some of the important personalities, facts and ideas of seventeenth-century France. We show the students reproductions of portraits of some of the key figures they have studied such as, the king himself, Mazarin, Colbert, Racine, Corneille, Moliere and Descartes. We stress to the students that Louis XIV believed that one of the most effective ways to demonstrate his power and grandeur was to commission works of art for such buildings as the palace of Versailles and its gardens, pictures of which we show to the students.

Next we discuss the reaction to the grandeur of Louis XIV which developed in France under Louis XV. The luxury and frivolity of the Rococo court style is captured in **The Offering of a Rose** by Boucher. This painting is full of domestic objects which are excellent for learning useful French vocabulary, such as: wheelbarrow, basket, cage, wheat, rosebuds, walking stick, straw hat, bare feet. The French Revolution seems to interest many students, and we can discuss it in some detail by using first a painting in the Neo-classical style painted in 1796, which shows a scene from a play acted in Paris in 1791, and secondly we look at a large canvas painted in 1850 which depicts revolutionaries and prisoners in a Paris prison during the Terror of 1793-94. In this painting, **The Last Rollcall of the Condemned**, by Muller, we point out the uniform of the revolutionaries and explain the expressions "sans culottes" and "bonnets rouges," both articles of clothing which can be clearly seen. We name some of the different prisons used in Paris during the Revolution, and make sure that the students understand why the Bastille could not be the prison depicted in our painting. We stress here the painter's interest in showing the horror and fear of the victims, and how this interest in extreme emotions is in fact an ingredient of Romanticism, the next style of art which we look at. We discuss French colonialism in North Africa when looking at a woman painted as an **odalisque** in the Orientalist style, made famous by such painters as Ingres, and we show a reproduction of one of his **odalisque** at this point. Next we discuss a sculpture which was made to glorify the French who fell in the Franco-Prussian war 1870-71. The subject of this sculpture is in fact Joan of Arc, so we retell her rather complicated story, and show the students how she is being used as a national emblem for the French nation in the nineteenth century. We encourage the students to go to see the full-size version of our sculpture of Joan of Arc when they are in Paris, which they will find in the center of the Place Vendome. We continue our journey through the nineteenth century looking at paintings in the realist style, and mention the writing of Flaubert with which some of the students are familiar. We complete the nineteenth century with an Impressionist painting by Boudin, Monet's teacher, where we discuss the breakdown of form, the rise of interest in scientific laws which Darwin's **Origins of the Species** caused, the rise of interest in photography, and the wish to depict one single moment in time in paint.

We finish this lecture tour by looking at works from the twentieth century. We discuss Surrealism with two paintings by Masson. The first one shows his interest in portraying a dream world, and here we show a reproduction of a painting by Salvador Dali, the Spanish Surrealist painter whose work is perhaps most widely known. The second painting by Masson shows his interest in tapping the subconscious, and trying in art to make images and designs which are not censored by the conscious mind. Here we also mention the influence of Freud and the enormous impact his ideas and writings have had on most artists of the twentieth century.

Picasso's **Le Miroir**, 1932 is a portrait of Marie-Therese Walter, whom Picasso painted repeatedly throughout the 1930s. Picasso probably used her face for the profile of the figure who carries the lamp of hope in his **Guernica**, 1937. This face can therefore provide the way into a discussion of **Guernica**, one of the most important visual icons of the twentieth century. We finish this lecture tour by looking at Chagall's **The Great Circus**, 1956. We mention how France, like the United States, became a haven for many political refugees in the twentieth century. We name some of the creatures and birds depicted in this wonderful painting, in which a great affirmation of animal and human life is expressed in movement and color. In our concluding remarks we reiterate the main historic periods which we have covered, and encourage the students to return to the museum outside school hours.

Naturally in this article I have had to cut short sections which we discuss at greater length in a lecture tour usually lasting one-and-a-half hours. I hope however, that readers will be able to see how the discipline of history can be tied to the objects made by French artists. Americans are very visually oriented, and I find that students often remember points made several years before in a previous museum visit, when they return to the Snite Museum for another lecture tour. The students' obvious ability to remember what they have learned in the museum encourages me to believe that the teaching of history with objects can be a useful addition to the regular classroom experience of most teachers and students.

In order to be able to present a worthwhile lecture tour on French history, obviously a museum with a comprehensive collection of French art is needed. In my next article I will describe the lecture tours given to two management classes, in which an historical approach was not used, so a quite different kind of museum collection could be very adequately substituted.

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h wad some power the giftie gie us
To see oursels as others see us!

(See page four for information on our forthcoming special issue on EXPRESSIONS OF THE SELF)

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Best Translations

DIFFERENT ROADS

Since no translation is ever the original which it translates, there are necessary different translation roads--not to the same central, unchanging truth, but to inevitably different places. Only the original is unchanging, though time and different perspectives tend to make even that sameness illusory. Do we read Shakespeare as the eighteenth century read him? Can we possibly read Victor Hugo, especially his poetry, as the nineteenth century read him? But from time to time there occur two different, equally valid--though differently valid--renderings of the same poem. And a comparison of those differences can be wonderfully illuminating.

I have said "of the same poem," because I am dealing with two volumes of translations from Guillevic, one by Denise Levertov (Guillevic/Levertov, **Selected Poems**), one by Teo Savory (**Guillevic**). And in the two books, published in 1968 and 1969 respectively, there is only one overlap, a fine, Rilke-like poem without a title:

Il y aura toujours dans l'automne
Une pomme sur le point de tomber.

Il y aura toujours dans l'hiver
Une fontaine sur le point de geler.

Que les corbeaux
S'enfuient de peur à notre approche,
C'est leur droit. Nous pouvons aller.

De l'espoir il y en aura
Sur les rameaux.

Et puis, nous ne sommes pas malades
De la terre.

L'enemi,
nous le connaissons.

Both poet-translators work hard to keep the basic movement of the French. Levertov is a touch more literal, not always completely felicitously: she is perhaps too close to the necessarily very different syntax and phrase ordering of the French. On the other hand, Levertov makes more of the litany "il y aura toujours" (there will always be); in the next-to-last strophe she perhaps more successfully re-interprets a French phrase that cannot be literally rendered. Savory perhaps catches more of the terse lyricism, the tough-minded core that, in the last two lines of the original, she beautifully compresses into one glowing English line. Consider the two renderings side-by-side:

Levertov	**Savory**
There shall always be, in autumn, apple about to drop.	In autumn there will always be an An apple on the point of falling.
There shall always be, in winter, a fountain about to freeze.	In winter there will always be A fountain on the point of freezing.
If the crows fly in fear at our approach, it's their right. We can walk on.	Let the crows Fly away in fear at our approach, It's their right. We can always go.
There shall be some hope among the branches.	There will always be hope On the branches.
And besides, it's not from the earth our sickness comes	Besides, we are not made sick By the earth.
We know who the enemy is.	We know our enemy.

I cannot choose between these two renderings of the same poem. Note: they are of the same poem. In English, just as clearly, they are not the same poem.

But then, Guillevic did not write in English, and we have no right to assume--and certainly no right to demand--that every fine translation be identical to every other fine translation. Multitudes of translations usually occur because no translation does the job properly; very rarely are competing versions of equal merit. We should rejoice, not complain, that two wonderfully competent poets have tackled this poem. And we should use their differing versions to help show our students the plain and important truth that I started with: no translation is ever the original which it translates.

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Developing a Musical "Ism" for Future Historians

Historians and critics love "Isms". Isms help to group the creators of the different periods according to their contributions and how they relate to the contemporary society around them. In music there have been the obvious **Romanticism**, **Classicism**, or **Impressionism**, as well as the "isms" that by any other name are still such species, like **Ars Nova**, or **Baroque**. As the twentieth century began accelerating change beyond the power to assimilate for critics of the old school, there came a bombardment of yearly, weekly, even simultaneous groupings. Emerging rapidly are such phyla as **Primitivism**, **Surrealism**, **Expressionism**, **Serialism**, and if it is not so totally different that it hints of something familiar, there is always **Neo-Classicism** or **Neo-Romanticism**. Reporters of these new-era events had to be as creative in their critical language as the artists creating their new language. Are these "isms" necessary? I think so. We need perspective. The easier the past is to grasp, the easier it becomes to move ahead with an instinctive eye on the pitfalls. It is amazing that with the advent of this century the plethora of "isms" seemed inexhaustible, yet with an unparalleled expansion of the language over the past thirty-five years, "isms" have been cautiously avoided. This, in my opinion, stems from a well-founded confusion and perhaps even fear of what is actually happening at this juncture of musical development. The confusion and fear are not only evident among critics and observers but most prevalent, I would say, among the participants. Let us look at some possible reasons why.

Those who create the language of music must weigh what is being said and its impact on the listener. What a composer chooses to say comes from the world around, from the experiences within, and from the capacity of the listener to comprehend. To this last factor, a composer certainly may choose a narrow field of listener. It is not within my understanding of the art, however, that music should ever be created for no potential listener. Music, by its nature, by the kind of language it is, must speak in some way to an emotional process. To some degree it must, no matter how intellectual in its conception or construction, speak to feeling rather than to thought. This realization created the revolution that for this art was Beethoven and the birth of romanticism. From that time music took on new powers and found its **raison d'etre**. With the emotional emancipation of the nineteenth century, music finally was able to take its place along side of poetry, painting, and sculpture as a permanent and vital form of cultural expression. Previously, in most cases, it was not much more than a craft. Even our renewed interest in the older forms is shaded by the entire musical approach given to us from the last century. We look back with nostalgia for our roots and beginnings. A romantic notion.

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From these wonderful beginnings barely a century-and-a-half ago (our total knowledge of what existed as music spans not much more than a thousand years compared to the four or more millenia of extant literature and visual arts available to study), imagine my astonishment at reading at an impressionable age Henry Pleasants' **The Agony of Modern Music** and subjecting myself to most convincing polemics that contended modern concert music as little more than a dilettante vestige of a dying European tradition! Then, to take my first sketches of symphonic writing to my composition teacher, (a well-respected conductor and composer), and being told it was a waste of time, not because of any lack of musical merit; no, he flatly stated to me, as a matter of fact "the orchestra is dead." In the face of these obstacles, the fact that I went on to become a practicing composer made me very keen to understand why one must write music, in whatever form, and to develop an awareness as to where these negative philosophies were rooted. To the latter I began to search for a possible source.

The unbridled advancements of this century taught us that if we wanted something, anything, even composers, Science would Provide. Individuals in their egotistic Adam Smithian new capitalism knew that if they wanted it, Society was obligated to provide it. The universities became the creators. They not only disseminated the technical knowledge that is the basic tool of the biologist, doctor, and engineer, but also of the composer, artist, and poet. Rather than confine the data being taught to tools for departure, these university courses took on form and technique as arts in themselves, too often, to degrees that would have amazed the most conservative classicist. When the forms of the previous generation were exhausted in analysis, tentacles were sent creeping back farther and farther to the point where figured bass and seventeenth century harmony became necessary curriculum for the modern composer. This process led to many detriments, but also promoted the "ism" which I will shortly give to the second half of this century. This same "ism" may also denote the saving grace of what were mistakes in theoretical approach.

Soon to be lost was the very reason new forms were explored by the heroes of romanticism--a better method of subjective communication. I believe that, in part, this certainly contributed to the schism that now exists between popular and concert music. A music creator who had the desire to communicate, but had neither the desire nor ability to master the intellectual overload that was placed on the concert composer, turned to simpler more direct forms. In recent years the composers following this fork have synthesized the two approaches with some of the best effects. The audience of the concert composer was too often being lost in a maze of jargon and not being "spoken to." Composers of this technical age, not finding a ready audience in the community, turned back on the comfort of the womb--the University. They tried to create through propaganda, even intimidation, the audience they were never trained to cultivate. These composers would go so far as to create "for the paper only" works that were perhaps more suited to a graphic arts class than a music class. One professor bragged to me that he never listened to music anymore: he only read scores!

We have, for whatever reasons, a greatly expanded language of music. Explorations in improvisation that have synthesized concert music with the phenomenon of Jazz, breakdowns of tonality to supercilious degrees, new concepts of timbre that with electronics will continue to amaze, and even a breakdown of our old titan, **form**, are now in our vocabulary. Add to this the marvelous repertoire that the popular artists, through their successful revolutions, have created: Rock and Roll, Fusion, Folk-Rock, Country-Rock, Country-Folk, New Wave, Old Wave, and Punk. They also have their corresponding dramatic literature from Alice Cooper to Friday Night Videos. We cannot stop there! We look to the past and find the romantics still alive in recital halls and symphony orchestra concerts. The **Amadeus**/Mozart fad has even brought a revival of Salieri. Christopher Hogwood has breathed life into ancient instruments and many churches are reviving medieval chant for liturgical usage. This music is not only available via an unprecedented volume of concerts, but with the aid of radio, stereo, and T.V. we could listen to them all simultaneously if we so desired. How can we categorize this myriad musical life? The only word that comes to my mind is **Eclecticism**. If we truly look at our time and its musical climate we really do have it all. The avant-garde, or experimental concert music, is a very small part of musical life. There is no more dominating force akin to romanticism or classicism, there is instead a wondrous "all-ism." The excitement of our times, in being a musician of our times, seems to me to rest in appreciating this kaleidoscope. For the composer, taking all the shapes and colors of glass and turning them to a pattern that heightens the sentient ear of the listener has horizons of incredible variety.

We are locked, for a time I feel sure, in this eclectic whirlwind. Change that once came so frighteningly fast, with too many mistakes, has had to be slowed. We must first look at how to gently correct a **faux pas** or two before moving on to...what? Who can say. Obviously none of us is in the future yet. We must first admit that music is **subjective** to the creator, the performer, and to the listener. We must take a look at **what** creative musicians are trying to say first, then turn to evaluate how he has chosen to say it. We need to look at our new language with the above criteria in mind, realizing that the more we alienate, the more difficult will be our end--**direct emotional communication**. Advocacy toward this approach will be difficult for the present as the powers in support organizations are entrenched in the guidelines of the 50's, 60's and 70's **academe**. Audiences and performers have become distrustful, even disdainful of a club that has promoted their exclusion. Composers must first and foremost regain much lost trust to take society into whatever may follow. For my own part, my career as a composer has only been possible through performers, most of them **not** 20th-century music enthusiasts, who have provided means to bring my work into existence by their own resources and reputations. The Philharmonic orchestra of Indianapolis, whose commission brought not only my concerto into existence, but these words as well, over an active period of 43 years had never before considered a recently composed piece, let alone a premiere.

My hope is that as enlightened human beings we can recognize the truth of a situation no matter from what politics it springs. Like any other past, present, or future endeavor of our race, we can only work to improve as our powers of observation improve.

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A 1980's Vision of the Humanities in Community Colleges

Alexander Pope, commenting on the subject of the humanities, pronounced that "The proper study of mankind is man." The need for reflection upon the nature of humanity has been a source of intrigue from the beginning of intellectual activity. And the Greek philosopher, Socrates, over 2,000 years ago, admonished that the ". . . unexamined life is not worth living." A more contemporary explanation for validating the study of humanity through the humanities suggests that ". . .man has entered a new era of soul-searching, and in such a period the instrument [for such study] is the humanties."

Humanities education has placed great importance on artistic expression as a means of unveiling the secrets of being human. In creative manifestations, the uniquely human stamp is revealed. By the study of the humanities, we are persuaded to find meaning in our existence. If this is so, what better way to get to know and understand ourselves? Thus, it certainly seems that the study of the humanities is both necessary and appropriate. The National Endowment for the Humanities stated in 1970 that "It is through our humanistic studies and activities that we can re-explore--or explore in greater depth and with more meaning--what we are, and decide with more assurance what we wish to become."

An appropriate means of assuring a more meaningful and humane educational experience for students can be realized by having a clearer understanding of the role of humanities study at the community college level. The community college of the 1980's must renew its collegiate function. In an effort to again achieve educational validity within the walls of higher learning, a National Assembly of the American Association of Community and Junior Colleges, along with others, convened in November, 1979 to consider and digest the well-publicized problems of declining enrollments in the humanities and the parallel growth of career programs. Various research studies had been conducted earlier, between 1974 and 1977, by Arthur M. Cohen and Florence B. Brawer. All indicated that a shift in the role of the community college from collegiate function to training grounds for workers was painfully apparent.

The two-year college had changed its image. The "new missions"[1] of the 1960's had focused increasingly on the "Three C's." The trend (Career, Compensatory, and Community education) is reflected by figures complied by Cohen and Brawer, which showed that one out of every two students were in some type of occupational program in the two-year college. The concept of transfer preparation was waning. Furthermore, the emphasis on career-oriented programs, which served the terminal students (those who do not go on to a university) had, and continues to have, limited potential for encouraging critical thought.

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[1] When the AACJA instituted the "new missions" of the 1960's, its purpose was to "open" institutions of higher learning to the masses. The traditional Liberal Arts curriculum, it was felt, unjustly and/or undemocratically favored the few, i.e., the elite. However, the development of a more "just" curriculum for the targeted population, increasingly, reflected a general trend which was referred to as the

The desire to reach larger numbers (particularly the minorities) by offering courses other than those for transfer students, has actually become a double-edged sword. As Career, Compensatory, and Community education draws more and more students, the humanities continue to lose ground. The demise of the role of the humanities, which began with the "new missions" in the 1960's, is today in the 1980's nearly complete. It is not unusual to find colleges, even entire state systems, where occupational enrollment exceeds transfer enrollments. This poses very serious implications for the place of the liberal arts in two-year institutions, and especially for the humanities. But the real danger is to the student whose personal and cultural growth will be stunted.

The National Assembly report of 1980 shows that, increasingly, the humanities are seen as an "endangered species" and strong action is needed to revitalize an area which vocational (and often transfer) students view as a "necessary evil." In spite of the importance, both to the institution and the individual, it does appear that the humanities have few friends. If, however, educators begin to recognize that the arts enable students to make some determination about the quality of their lives, then program planners must conclude that "bringing that portion of the curriculum which is centered on higher learning" to both terminal and transfer students is vital. We need to change our vision.

Charles C. Tillinghast, Jr., past Chairman of Transworld Airlines, has perceived that the number of people prepared to lead intellectually interesting lives is considerably less than those adequately trained to be economically useful. The troubles of this nation "all have humanistic factors and aspects that cannot be treated simply by pouring in money or drugs or gadgets, but only by recovering the humanistic view of man."

"Three C's:" Career, Compensatory, and Community education.

This trend had the cumulative result of a double-edged sword. And, although, the "new missions" curricula did open opportunities for those previously overlooked, the new philosophy generated the unwanted side-effect of rapidly vanishing Liberal Arts studies. As the perceived role of the community college changed (from transfer to vocational), the course offerings which would allow students to explore vital issues, and which would provide stimulating intellectual growth, as well as thinking, speaking, and writing skills were severely curtailed.

In the process of this curtailment, those courses dealing with values and questions of what was, what is, and what continues to be significant about human life (such as the humanities could provide) saw a dramatic decline in enrollment. Thus, in an effort to give "equal opportunity" to all, the "new missions" created a milieu which neglected the humanistic view of the individual, while perpetuating the unimportance of such study.

In 1964, the newly formed Commission on the Humanities cautioned against the imbalance in curricula which might be created by the launch of Sputnik and the ensuing age of technology and science. They called the humanities "not merely academic disciplines confined to schools and colleges, but functioning components of society which affect the lives and well-being of all the population." The humanities were viewed as that segment of education which points to how humans answer questions concerning such values as justice, freedom, beauty, and truth. "The humanities presume to study the works of man from any age, any area, for they wish to study the best."

We continue to applaud the Greek philosophy of "educating people for participation in the polity," but consistently turn out students who have been denied access to the arts. The decision on the part of higher learning to de-emphasize the humanities projects a message to the student population. "It says... that the humanities are for the elite. . . . not for the masses. . . ."

These attitudes towards the humanities are, according to Cohen, part of the problem. When the idea of "terminal general education" took hold in the 1930's, the concept began to foster an image of a "student who would never go on to higher learning." General education was to lead the student to a "satisfactory vocational adjustment." In this context, general education has done well. However, the terminal student has been left out when it comes to " . . .understanding relationships between themselves and society, [and gaining] a sense of values, and an appreciation for cultural diversity. . . ." Occupational education has prepared a compartmentalized, fragmented student, rather than one who can enjoy full "participation in the polity."

Historically, the function of the community college was as transfer courses in the liberal arts. This emphasis, which began in the early 1920's, had continued well into the 1960's. As late as 1966, community colleges were reported to be "evaluated to a major degree upon the success of their transfer students." The 1970's, however, saw many two-year institutions, in response to the "new mission," abandon their humanities programs, or reduce them to introductory courses for students who would transfer to the universities. The career-driven students of the 1970's were less academically prepared, and this lack was reinforced when the community colleges began to offer fewer courses which centered on reading and writing. Declining student literacy, cries of individualism, and waning interest in the liberal arts had the cumulative effect of changing the concept of the collegiate function of the two-year institution.

Is there a solution to the imbalance which the Commission warned us about in 1964? Paradoxically, while the decline in humanities programs is being lamented, they are also being hailed as "fundamental to the freedom and fulfillment of the human spirit." So, it is the curriculum makers' collective responsibility to create and foster a change in direction, to re-create their vision. However, concrete recommendations do not come easily.

The 1980 report of the National Assembly had outlined creative ways to strengthen the humanities in the community colleges, and thereby "increase the intellectual and critical skills of citizens." Those suggestions concerning the direction the faculty might take in order to effect changes in the changing role of the community college, and the parallel decline in the humanities enrollment were perhaps the most important. In May, 1985, the AACJC met again, under the auspices of the National Endowment for the Humanities, to implement the 1980's vision of the role of the humanities, particularly at the community college level. Recommendations were made by NEH and the AACJC drafted a document resulting from that conference. In the document, AACJA articulates the necessity of why the humanities "belong within the framework of liberal or general education."

In addition, it was stated that the function of the community college must be perceived as that of transfer, as well as a vocational institution. Underscoring that view, an extremely important recommendation asserts that vocational programs should not be the curtailment of courses that are designed to lead students to discover their own humanity. (This, of course, is precisely what has taken place as a result of the "new missions" of the 1960's.) Another item of concern for all educators, which has been specifically addressed by the conference, is the apparent lack of critical thinking, speaking, and writing skills. Thus, the AACJC study group advocates that humanities classes **must** include all of these areas. Obviously, enough time has passed in which to assess the rippling effect of the 1960's mission. The present directives tell us, once more, that study of the humanities is both necessary and humane. This is promising. And those of us in humanities education can look forward with hope to a time when the curriculum planners insist that **all** students (from primary to collegiate) study the humanities. Of course, any lasting change in the role the two-year institution (or any institution for that matter) may take will have to be generated by educators who envision the community college as serving academically oriented individuals who are "ordinary people" striving to be extraordinary.

It is true that democracy demands wisdom of the ordinary person. A culturally pluralistic society, also, demands that we understand that heritage which may be different than our own. The humanities may well provide the instrument to accomplish this, since they have the "unparalleled capability for crossing national barriers imposed by language and contrasting customs." The humanities lead beyond "functional" literacy and basic skills to critical judgment and discrimination. They help direct the average individual to civic activity and a fuller life. The "rise to new levels" for the average person is articulated by K. Patricia Cross. But, she hastens to warn of the "educational faddism and swinging-pendulum solutions" of the 1980's school reform, explaining that the perspectives of the 1980's are "on a different plane from those of the 1960's. . . ." We must not allow, she concludes, educational history to repeat itself.

Educational reforms are often generated by misperception of human beings' intellectual and personal needs. For instance, in the present 1980's information society, there is again concern for the individual. Alvin Toffler envisions our modern civilization as a "third wave" which has as its "capital asset" human beings. But even in this information society, if as has been suggested, we have entered a "new era of soul-searching," then as educators we should be able to transmit the subject matter of our chosen field joyously, while stimulating "ordinary people to unusual effort." When all is said and done, however, our greatest service to students may well be to insist on their studying the humanities. Thus, they may be persuaded to transcend the ordinary, ultimately gaining a clearer vision of their own being.

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HUMANITIES EDUCATION

ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

CHANGING HYMNS

Lional Adey, **Hymns and the Christian Myth**, Vancouver: University of British Columbia Press, 1986. 269 pp. $24.95. Reviewed by Elaine L. Kleiner, Indiana State University.

Song lyrics, considered as an index to cultural history, can contribute to our understanding of currents of ideas and impulses at work in a society. In **Hymns and the Christian Myth**, English professor Lionel Adey uses insights drawn from literary criticism, theology, psychology, musicology, history, and sociology to probe the development of Christian thought in England as it is revealed in that nation's popular devotional music.

Adey charts the evolution of Christian consciousness first by tracing central elements of the Christian myth (the creation, fall, incarnation, crucifixion, resurrection, descent of the spirit, and last judgment) through Old Testament psalms, the **Odes of Solomon**, and Byzantine hymns. Contrasting these early Christian hymns with those of medieval Christendom, Adey demonstrates that over the centuries hymn lyrics shifted from an emphasis on dogma, mystery, and paradox to a sense of personal response to the Incarnation and Passion of Christ and intense identification with redemptive work.

This movement from objective to subjective religion as expressed through English hymns was, according to Adey, redirected during the Reformation and the Evangelical Revival. Luther and Calvin recharged the Christian faith by rejecting hymn-singing in favor of psalmody. Calvin's liturgy, based upon the vernacular psalter, directed his follower's devotions to God the Creator, Father, and Lord of Battles. But as English Calvinism began its long decline, Isaac Watts produced the first successful English hymn book from Psalms reinterpreted in a Christian sense. As attention reverted to the Son, the use of Watts' finest hymns on the Father's power and majesty slowly declined, while that of "When I survey the wondrous Cross" grew steadily. Adey traces this change in consciousness through early narrative-based nativity songs to the great Christmas hymns "Joy to the World," "Hark, the Herald Angels Sing," "Adeste Fideles" and others in a compelling way. He then contrasts the stirring hymns of the Reformation with those of the Victorians such as "O Little Town of Bethlehem," with their new emphasis on ancient texts in translation, idealized projections of family life, and adaptations for children of apocalyptic imagery.

Adey finds that the church and its hymnody never truly adjusted to modern concerns engendered by the enclosure of common lands and the

Industrial Revolution. Most English hymns written about Christ in the twentieth century ignore the mysteries of His birth, crucifixion, rising, and second coming. Rather, there is a tendency to perceive God in national destiny, nature, and in the psyche. "Popular hymns no longer spell out the unambiguous message of 'Guide Me O Thou Great Jehovah' or 'Rock of Ages' (196)." The older texts remain entrenched in hymnals and in popular consciousness but they have been joined by hymns portraying God in simpler, more general terms, and the spiritual life in secular images of home, harvest, work, and conquest. Adey finds that in modern times, the Christian myth has retreated to the margins of hymnody, while in England at least, obsessive concern with the Atonement and personal longing have taken its place. And he wonders, finally, whether the ancient images and expectations of Christianity can "inspire poets and musicians to compose the only songs post-atomic man can afford to sing, those that envision universal brotherhood and unconditional love." (188)

As a stimulating contribution to the history of ideas, Adey's work should be of interest to a wide spectrum of scholars and readers in the humanities and social sciences. His study has extended literary criticism to a new context where it becomes possible to understand more clearly the moods and emotions that connect music and poetry to the broader movements of society and in this sense it represents a significant and welcome addition to the field.

SACRED TEXTS

James K. Kugel and Rowan A. Greer, **Early Biblical Interpretation** Philadelphia: Westminister Press, 1986. 216 pp. $18.95. Reviewed by Phil Mullins, Missouri Western State College.

Those who teach a broad based humanities course on the ancient world frequently are perplexed about how to include the literature of Judaism and early Christianity. The standard anthologies often complicate the problem: because they are primarily focused on Greek and Roman society, they simply incorporate an incoherent patchwork of snippets representing Judaism and early Christianity. What is needed is a vehicle that can be used to present the early phase of the Western religious heritage in a way at once concise and coherent. Kugel and Greer's new book outlines such a vehicle. As its title implies, their book conceptualizes Judaism and Christianity as text-centered traditions with an evolving pattern of response to the Sacred word. Historical reactions to the enduring question of how to interpret the sacred word shape both later religious texts and the religious context within which life is understood by Jews and early Christians. With Kugel and Greer's help to focus the foundational phase of the Western religious heritage as a developing response to sacred text, humanities teachers can present with some unity and integrity early Western religious traditions and their place in the context of Greece and Rome.

Early Biblical Interpretation is a sophisticated, scholarly analysis of early interpretative issues but it doesn't presuppose that every reader already has biblical language skills and complex knowledge of biblical and patristic sources. It is an accessible book, chronologically organized. Kugel's essay, which comprises the first hundred pages, reviews the major events of Jewish history from the sixth century B.C.E. to the period of the early church, and attempts "to reconstruct from within them some of the elements that might have shaped Jewish interest in, and approaches to, sacred texts" (11). Kugel argues that by the time of the Exile or shortly thereafter, the "word of God" is imaged in Judaism as a scroll or text. This may not have been the only relevant image for "word of God" but, as Zachariah 5:1-4 indicates, "flying scroll" is one image and is "a symbol of the presence of texts in the minds of restored Judea as well as of the texts' growing independence and power" (20). Exactly what "torah" meant in early Judaism is unclear, but by the Exile or shortly thereafter the "Torah of Moses" had "an honored place as **the** text of Judea, sanctified by its provenance, its antiquity, and its function within the community" (26). Additionally, from this period forward or perhaps somewhat earlier, there were also respected historical, prophetic and wisdom texts used in connection with practical piety. In the postexilic period, the notion that sacred texts can speak to a new context--and thus must be ever reinterpreted--becomes firmly rooted. Typological readings of Israel's history, as, for example, in Second Isaiah's vision of the return from Babylon as a new Exodus, reflect the way in which old texts are recast. Both apocalyptic and wisdom writing are also often concerned to interpret earlier texts in a way that makes direct connections with the present:

> . . . in postexilic times the sage who interpreted sacred words was something like an adjunct to the prophets; the spokesman of God who was 'in thy midst' was supplemented by men who **interpreted** or found the hidden meaning in oracles delivered of old by God's chosen spokesmen (58).

Finally, it is the successors of the Pharisees in rabbinic Judaism who established definitively in Judaism a dynamic tradition of textual study and interpretation and text-based piety.

Apparently, Christians, soon after the initiation of the Christian movement, began to generate or claim as their own a sacred literature. Yet it is dangerous, from the perspective of the modern world, to underestimate the diversity of this literature and the level at which first-century culture, including the early Christian movement, was carried in a vibrant oral tradition. Greer, in the second half of **Early Biblical Interpretation**, argues that it is really not until almost the end of the second century that there was a good deal of unanimity about what counted as scripture and about how to interpret such sacred texts. Much (perhaps all) of the later canonical literature was written by the end of the first century of the common era; at least some of this literature was broadly known reasonably early. Mark served as a framework for Matthew and Luke and thus must have circulated as a text. Some of Paul's occasional letters, according to 2 Peter 3:15f, were collected and seem to have been highly regarded. Although the early Christian movement may have been oriented toward acquiring its own literature, Greer cautions that it is important not to misconstrue, as a modern book culture is apt to do, the use of such literature. He argues that the Gospels (which were written texts used in Rome in worship by 155 according to Justin) and Paul's letters may have been broadly known but were treated largely as a witness to Christian preaching rather than as singular authorities. On the whole, in the early period, Greer concludes "Christian attitudes toward Scripture remain obscure and confused until the time of Irenaeus" (116).

What is clear is that the early church made ample use of the Hebrew scriptures which were relatively fixed by the first century of the common era. The texts of Judaism thus became the first sacred texts of Christianity, but only when read in a peculiarly Christian way, in a way Christians undoubtedly saw as revealing their true significance. Greer suggests such texts were used as proof texts to demonstrate the validity of Christian moral injunctions and that Christ was the fulfillment of Jewish hope. The authority of Hebrew texts thus was asserted but only as unlocked by the rosetta stone of the Christian message.

Greer argues that there was no articulate definition of a New Testament canon before Irenaeus and that there was no clear framework for interpreting a Christian Bible until Irenaeus. What he means in the latter claim is that Irenaeus is the first early Christian thinker (late second century C.E.) with a well developed theology who, in his conflict with the Gnostics, squarely faces up to the hermeneutical problems of a new community with its own literature. Irenaeus appeals to the "Rule of faith" in his arguments with the Gnostics about how the text is to be construed. The Rule was "thought to be derived from Scripture" (155) and yet, most importantly, supplied the key to scripture's meaning. The Rule was a "canon within the canon" (125), a kind of creed which "outlines the basic theological story that finds its focus in the incarnate Lord" (112). Philosophically described, the Rule was a valent foundational metaphor, accessible in communal practice, which tacitly shaped the Christian's sense of the appropriate. At a general level, Greer contends, the concept of a Rule of faith was supported by the church after Irenaeus and this meant the church "remains committed to what we should call theological exegesis by regarding the church's faith as the key to unlocking the meaning of Scripture" (176).

Discussions of patristic exegesis in the period after Irenaeus often focus on differences in the methods of Alexandrians and Antiochenes. Green contends, while two distinct methods do emerge, issues of exegetical method should be viewed as linked intimately with theological positions. It is really theological differences which undergird differences in method. As in the case of Irenaeus' appeal to the Rule of faith, scriptural interpretation in the early church was always directly or indirectly theological.

In sum, **Early Biblical Interpretation** is an interesting and helpful account of the formative centuries shaping the Western religious heritage. It successfully unites a treatment of so broad a period by following through the issue of understanding the sacred word. By carefully examining Jewish and early Christian approaches to the sacred text, Greer and Kugel raise significant contemporary questions about the validity of post-Enlightenment historical critical approaches to the sacred text.

SMELLING BELLS

"Blossom Scents Take Up the Ringing: Synaesthesia in Japanese and Western Aesthetics: by Steve Odin in **Soundings** LXIX:3 (Fall 1986), University of Tennessee Knoxville 37996-0530. $12/yr, $4/copy.

For many, making interdisciplinary connections requires painful efforts to wrench naturally discrete phenomena into artificial union. Yet in both the arts and psychological theories of Japan and of the West there is a strong case for the naturalness of totally unified experiences. Indeed, it is possible that the separation of the five senses (six, to the Japanese who include consciousness with the five outside receptors) is the artificial invention. Ultimately, what the arts may strive toward is a **fusion** of sense-impressions, which represents an even greater degree of integration than the multisensory **mosaics** we occasionally attempt in the classroom or in student projects.

The keyword is **synaesthesia**, which could be interpreted as unified (syn) feeling (aesthesia). At a casual level of experience, most of us have known of music to summon up pictures or colors, or of a picture that evokes feelings of smell, taste, thermal or tactile sensations. Any good magazine advertisement should produce some synaesthesia. But in fine arts synaesthesia can be a purpose in itself. Two older art forms of Japan, **chanoyu**, the "tea ceremony," and **haiku**, the 17 syllable verse form, are exemplary. Odin, who specializes in comparative east-west philosophy at the University of Hawaii quotes a haiku of the seventeenth-century master Basho:

As the bell tone fades
Blossom scents take up the ringing
Evening shade

as "an intensely synaesthetic experience of nature" merging the reverberating bell into fragrance and shadowy darkness.

The intercultural exchange among artists is quite surprising. After the Meiji Restoration of 1868, Japanese literature was strongly influenced by the French symbolist poets Baudelaire, Rimbaud and others as well as the Pre-Raphaelite Rossetti. The Japanese philosopher Nishida Kitaro in the early twentieth century drew upon Baudelaire, Brentano and upon Rimbaud's "color-sound correspondences" in which the vowels correspond to colors **"A noir, E blanc, I rouge, U vert, O bleu."** Western "synaesthetes" include such names as Charles Peirce, Charles Hartshorne and Maurice Merleau-Ponty. This last saw relations to Gestalt Psychology, and was particularly perceptive in his essays on Cezanne, who "does not portray a world of discrete, substantial objects...but captures the **impression of the moment** as a perceptual whole."

Finally, Odin documents how the great Russian theorist and practitioner of cinema, Sergei Eisenstein was affected by experiencing the first performances of Kabuki drama outside of Japan in Moscow and Leningrad in 1928. He wrote, "As distinctly as Impressionism owes a debt to the Japanese print...so the sound-film will be no less obliged to the Japanese."

SITE-TEACHING

"Assessing the Interpretive Effectiveness of Historic Sites" by William Woodward in **Journal of Interpretation** 10:2 (1985). College of Forestry, Wildlife and Range Sciences, University of Idaho, Moscow, ID. $15/year

What makes history come alive is lively teachers. Some of the most effective teachers, however, are not in classrooms. Indeed some of these "teachers" are not people or even books. They are historical "monuments, memorials, museums, sites and shrines." Like classroom teachers of history, these historic sties vary widely in their effectiveness as accurate, knowledgeable, thought-provoking enliveners of history. At the bottom of the scale is what Woodward calls the **snare**, like Front Street in Ogallala, Nebraska where "authentic vintage posters in the authentic vintage dance hall advertise authentic vintage flapjacks and, inauthentically, Chevrolets." Somewhat more effective in purpose or intent is the **setting** like Fort Boonsborough, Kentucky. The site is authentic and potentially evocative, but it is a "warehouse" for a collection of Americana. **Shrines** embody meaningful interpretation in their intent. Some are mere civic boasts; others, like many Mormon interpretations, are "holyground." As a religious shrine this is okay, but as an interpretation of human history it is limited. Interpretation of a **site** is the most prevalent purpose (of course most shrines, settings and even snares are historic sites, but Woodward is categorizing the predominant interpretive **intent**--you cannot assess effectiveness if you don't know what the interpretation is trying to do!). It is a question of whether the site "comes alive." The most sophisticated interpretive intent is reconstructing a **society**, "capturing the totality of the natural and human environment."

Another set of criteria that Woodward proposes is the **comprehensiveness of coverage**. Obviously the location limits the intent, and it likewise sets some limitations on comprehensiveness. A site on the Oregon Trail in Wyoming does not lend itself to interpreting New England colonial history, just as Williamsburg, Virginia would be strained to interpret the history of transportation technology. But it could be possible to use a single site to interpret a state's political, military or ethnic history. Likewise, a region, state, country or city could develop a comprehensive program of sites, as Woodward reports of the National Park Service. This has been done with Lincoln history in Springfield, Illinois and in states such as Wisconsin which have a comprehensive program of interpretive highway markers. More specifically, comprehensiveness should be assessed for: (1) Breadth of human activity; (2) Sense of change through time; (3) Integration of natural and human landscapes.

Woodward, who teaches history at Seattle Pacific University, closes his article with seven criteria for assessment. Given understanding of the intent and comprehensiveness, the evaluator should look at Total Setting, Faithfulness, Realism, Orderly Storyline, Integration in Larger Historical Contexts, Variety of Interpretive Media, and Appeal to Varied Audiences.

Could these also be relevant to the humanities classroom?

NATURAL TRINITY

"The Natural God: A God Even an Atheist Can Believe In" by Joel I. Friedman in **Zygon** 21:3 (September 1986) 369-388. Rollins College, Winter Park FL 32789. $25/year.

"May The Force be with you" was a quasi-religious and pseudo-scientific tag from the 1977 film **Starwars**. Yet the idea of a Force as the final reality has a venerable history in the great conversations of philosophy, science and mysticism. Final things are the subject of this essay, for it was first developed as one of the "your last lecture" series at the University of California Davis, where Friedman teaches philosophy. Friedman's god is a god of nature, by which Friedman means scientifically knowable: "every concrete reality has a law-governed physical basis." Thus, the Natural God is simply the Force of Nature. The qualities of this god are understandably different from those of what Friedman calls supernatural gods which we generally characterize as all-knowing, all-powerful, infinite and beyond the laws of nature.

The natural god is not absolute, but evolves, indeed, is now **evolving**. But whether the Force of Nature is conscious of its evolution we do not know. Possibly consciousness is not a characteristic of god. Furthermore, the evolution of god may end in total annihilation. The best scientific evidence today points either toward a Big Bang finish of unordered, heatless still molecules, or the universal collapse of a final gravitational crush. One or the other seems inevitable, and while one can speculate on an endlessly pulsating universe, banging and collapsing forever, there's no such evidence. So now we have a god that evolves mindlessly but will inevitably end.

However, the Natural God is also **unifying**: "the natural world can be treated as a single being.... The Natural Force manifests itself through each part of nature, through each product of interacting forces in evolution." Gravity, DNA, galaxies, electromagneticism--and such products of biochemical laws as you and I--are unified in the Natural God. This leads to the third quality. In addition to evolving and unifying, the Natural God is **"maximizing,"** that is, it contains everything, which is not the same thing as being infinite. This, says Friedman, is "a modest God!"

What does this image of a god do to us as humans? Friedman admits that you can't pray to it, but you can meditate upon this maximizing force, for, since it is totally rational, operating by natural laws, you can, through knowledge see the unity of existence. From such knowledge and understanding, better human relations can result. We are too much governed by our inheritance of the past twenty-thousand years of human evolution which has provided us with "civilized" ways of living together: warfare, diplomacy and power politics, none of which is founded upon the maximum unity of reality. Which begins to sound very oriental. Friedman's sources are indeed varied, ranging from Lao Tzu to Einstein with a heavy salting from Spinoza and Nietsche, and he does not recommend either exclusive rationalism of "college knowledge," or exclusive intuitive knowledge of the natural force. Rather "the two kinds of cognition mutually reinforce each other in dialectical relation."

Personally, Friedman says in this "last lecture" that what each human should strive for is to become "more like the Natural God. We can strive for more self-development by focusing more on the Evolutionary Force; we can strive for more unity in our life, internally and externally, by focusing more on the Unifying Force; and finally, we can strive for more fulfillment in life by focusing more on the Maximizing Force."

COMING OF ICE-AGE

Reindeer Moon by Elizabeth Marshall Thomas. Houghton Mifflin, 1987 $17.95. Reviewed by Fred E.H. Schroeder

Alley Oop, Fred and Wilma Flintstone, **B.C.** are some of the satirical popularizations of life in prehistory that have engaged the western imagination since Neanderthals were discovered in mid-nineteenth century and pre-edenic humankind was presented as a possibility. Prehistoric ethnology has come a long way since, and, in the past decade the popular imagination has also taken a serious turn. The films **Planet of the Apes** and **2001** showed the mythmaking drive that may underlie religion and the arts as well as bringing into the force our basic humanities question, what is it to be human?

The latest enthusiasm is "ice age fiction," a creation of Jean M. Auel whose **The Clan of the Cave Bear**, **The Valley of the Horses** and **The Mammoth Hunters** are at all supermarket checkouts. Auel's hero Ayla, shows prehistoric men what a liberated woman can do as the first horse wrangler and purveyor of contraceptives. **Reindeer Moon**, however, is much more of an ethnological novel than a prehistoric romance. Like Auel's works, it can be related to feminist concerns and interests. The narrator is Yanan, a thirteen-year old who struggles into womanhood partly alone, for she is left by her clan to tend her fatally injured father, and partly within the family, for in a heroic journey of survival she brings herself and a little sister back to the lodge of her fathers. It is a short life, though. In less than two years Yanan knows her first menstrual period, initiation into womanhood in a bloody rite, union with the husband who had been chosen years before, joyful pleasure in marriage, bitter divorce and self-exile, illicit sex with a kinsman, pregnancy and reunion with the family, near-ostracism because of the uncertain paternity of the unborn child, and death during childbirth. How then can she be narrator? She is a spirit of the dead, subject to recall by shamans of the family, but otherwise she is free to take on the form of a mammoth, a wolf, a raven and taste the adventures of animal life, which is not too far from the life she had known as a woman.

Elizabeth Marshall Thomas has observed hunter-gatherer societies in the arctic, in Africa, in Australia and she has written several non-fiction anthropological studies of societies who live in marginal interdependence with nature. It is that knowledge that makes this novel worthwhile, but it is her choice of the fictional form that causes a reader to think in terms of we rather than they. Because we identify with Yanan it is impossible to dismiss these remote beings as mere subjects for analysis. Because Thomas is an anthropologist, though, we cannot romanticize Yanan (who is not an altogether pleasant person), or primitive society (which is quarrelsome under stress), or life close to nature. These people of 20,000 years ago--about the same time as the agricultural revolution in other parts of the world--are hungry almost always, are frequently reduced to sharing carrion with hyenas, crows and maggots, and know starvation and killing malnourishment as constant neighbors.

Possibly the most antiheroic and unromantic reality in **Reindeer Moon** is Thomas' self-restraint in dealing with human progress. Yanan and her sister live with a she-wolf and her cub, and the reader is aware that they are on the edge of the first reciprocal domestication of animals. When Yanan rejoins her family which has combined with a family of visitors from a hundred miles away, one of the blue-eyed newcomers recognizes the advantage of training wolves to help in hunting, and he knows (or believes) that Yanan may know how to raise a cub. The possibility of incorporation of the Yanan-Swift Kennels and Hunting Club rises in the readers' mind. Unfortunately Yanan dies. Maybe the domestic dog will follow, but maybe it will take another two or three thousand years in this part of Siberia. In the meantime, life and death, lust and hunger, quarrels and intermarriages, births and communion with spiritual forces go on.

For the humanities teacher, **Reindeer Moon** is useful for its presentation of anthropological concepts in a compressed, personal and exciting form. It could be profitably compared with popular depictions of prehistory, or with novels of contemporary cultures in which lineage, clans and spirits play a part, such as Chinua Achebe's **Things Fall Apart** or Elechi Amadi's **The Great Ponds**. And it certainly sheds confused light on questions of community responsibility and individual freedom. Yanan's independence is admirable in modern terms, but in her culture it is a willful subversion of peace diplomacy.

PARADISE FOUND?

"Has the Garden of Eden been located at last?" by Dora Jane Hamblin in **Smithsonian** 127-135. 900 Jefferson Drive, Washington, D.C. 20560 $2.50/issue; $20/year.

Euhemerism is the practice of explaining myths in terms of real prehistorical events, persons and places. In a brilliantly interdisciplinary euhemistic research project, Juris Zarins, an archaeologist at Southwest Missouri State University, believes that he has found the Garden of Eden. Unfortunately, it is underwater in the Persian Gulf as it had been for millenia before the Book of Genesis was written. Biblical study, of course, was the initial disciplinary field of investigation but by the time the pieces were put together, Zarins had called on sciences of geology, hydrology, space photography and linguistics. Linguistics was especially useful to get rid of some nagging problems inherited from earlier euhemerists. Genesis tells of Eden's location in reference to four rivers and the land that they drain. The Tigris and Euphrates are no problem, but Pison and Gihon are. LANDSAT space images show a fossil river in Arabia which explains Pison adequately; Gihon's drainage basin, though, was called in Hebrew **Kush** and the King James Bible translators rendered this as Ethiopia. This was a mistranslation that frustrated Eden-hunters until a few years ago when a Biblical scholar, Ephraim Speiser, proposed that it referred to the Kashshites, a people who controlled Mesopotamia at the same time that the nation of Israel was being formed (ca. 1500-900 B.C.). Their river is the Karun, and thus Zarins got the rivers all where they should be.

The theory is that very old folk history of this region was passed on orally among the various peoples of this region until, with the early Sumerians, the stories became fixed in written form. Sumerian was the first written language, but it included name-words from earlier societies, among them Eden and Adam. In other words, Eden and Adam were part of the Mesopotamian literature before the Hebrews. In Sumerian "Eden" means "fertile plain," "Adam" probably meant "settlement on the plain."

The time of Eden was determined by major climatic fluctuations. During the great glacial period (when modern humans were replacing Neanderthals) the entire Persian Gulf was land, though watered by the four rivers. Zarins feels that it must have been a paradise for hunters and gatherers, but around 15,000 B.C. a long drought began, forcing the foragers away. From about 6000 to 5000 B.C., however, the Neolithic Wet Period turned the region of the four rivers into "again a Paradise on Earth, provided by a bountiful nature--God--and admirably suited to the foraging life." But, Zarins argues, agriculture had been invented: "the hunter-gatherers, flooding in from less hospitable regions, were faced with the more technically accomplished humans who knew how to breed and raise animals, who made distinctive pottery, who seemed inclined to cluster in settled groups." It was, in short, a Paradise Lost to the old ways of life. God's bounty had been replaced by human ingenuity.

BUSINESS FICTION

"Storytellers' Ethics" by Robert Coles in **Harvard Business Review** March - April 1987, 8-12. Boston, MA 02163. $35/year

How much should the books we read in school affect our characters? There is no answer, but for Robert Coles, the influence was profound. He wrote his undergraduate thesis on William Carlos Williams, the New Jersey poet, novelist and pediatrician, and was himself inspired to become a doctor, eventually a child psychologist, and a peripatetic member of the Harvard faculty selling novels and short stores as a means toward moral inquiry for medical students, law students, education students and most recently, business students.

From Dr. Williams, Coles gained the concept that a story has the advantage over "programmatic moral analysis" of exciting the moral imagination. In other words, a moral dilemma must produce an emotional response as well as an intellectual program for ethical decision-making. Coles was challenged by a law student to "cross the river" to the Business School. Remaining true to his mentor, he included in his business curriculum a trilogy of William Carlos Williams' novels--**White Mule, In the Money** and **The Bulldup**--which chronicle the challenges and dilemmas faced by a poor industrial worker who moves into the world of entrepreneurship. Many Harvard students had read the novel previously, but not in the context of their goals as business students. Other novels included Saul Bellow's **Seize the Day** and Walker Percy's **The Moviegoer**, with short stories by Flannery O'Connor and John Cheever.

The specific choices are not so important as the recognition of the particular benefits of storytellers' ethics as compared to formal ethics. "Novels don't supply the intellect its prized formulations.... Novels help us shape a general attitude toward living a life--encourage us to think about what we want and at what personal or professional cost."

For humanities teachers who have inveigled themselves, or have been invited, to serve as instructors in professional schools, Coles offers humane advice. The temptation is there to use fiction as polemical attacks upon the students' choice of vocation. "Do you really want to pour rain on a parade...? I try to keep such thoughts in mind when I ask future corporate leaders or financiers to take a sharp and candid look, or a smiling and wry one, at certain moral pitfalls."

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EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with **content** that draws upon the human cultural heritage, **methods** that derive from the humanistic disciplines, and a **purpose** that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Seniors Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanities, humans** or people rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable and useful.

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ISSN 0882-5475

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HUMANITIES EDUCATION is published by the National Association for Humanities Education

with editorial offices at the Department of Philosophy & Humanities

University of Minnesota, Duluth, Duluth, MN 55812

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OPEN FORUM: Towards a Functional Definition of the Humanities

Three Views by

James Mehl, Walter Gulick & Charles Cree

James Mehl: Why Define?

The need continues for a clear and functional definition of the humanities. This need is especially apparent in three broad areas: for educational institutions in determining the appropriate division of faculty and curricula, for agencies such as the National Endowment for the Humanities and the state-based councils in administering equitably their grant programs, and for both public and private organizations in the new effort to employ and utilize the skills of applied humanists. To be sure, these areas are overlapping, with each affecting the other. Humanist teachers in our colleges and universities apply for and participate in the many programs administered by endowments and foundations for the humanities. Staff members overseeing these public and private agencies, as well as applied humanists, receive their training from academic humanists. All of these professional humanists could benefit from a more clearly defined and commonly shared view of the humanities.

I have already attempted to provide such an understanding, especially for teachers of the humanities, in a recent issue of the journal of this association (**Humanities Education**, II, 37-43). The appearance of other essays about that same time, all dealing with the question of definition and purpose of the humanities, has prompted this new consideration. Walter Gulick, in an essay published in the journal of the National Federation of State Humanities Councils (**Federation Review**, IX, 39-45), redefines the humanities as they relate to the fine arts and the social sciences. His purpose is to provide a clearer definition so that state humanities councils will have an easier time in communicating to the public the meaning of the humanities. Such clarification would contribute to a broader base of public support for the humanities. In the spring of 1981, the Hastings Center, an institute in New York state dedicated to the investigation of society, ethics, and the life sciences, began an intensive one and a half year research project, funded by the NEH, to promote the practical application of the humanities. A report of that seminar, **On the Uses of the Humanities** (see rev. by Sharon Scholl in **HE**, II, 29-32), was published in 1984. A year later the papers commissioned for the conference sessions were printed as a collection, **Applying the Humanities**. My comments will be directed principally to the viewpoints stated in those essays. I shall also suggest an alternate definition of the humanities, which is intended primarily to serve as an orientation for the continuing dialogue on this topic.

My own view of the humanities, a view that is also largely shared, I believe, by Professor Gulick and by the participants in the Hastings Center seminar, is that they constitute primarily a form of learning, not just in theory, but also for practical application in human affairs. Professor Nussbaum, a classicist and a contributor to the Hastings proceedings, has shown that the quest for human wisdom (**paideia**) and the attempt to apply that insight through living the life of a virtuous citizen can be traced back at least to the fifth century B.C., to the "Golden Age of Athens." That educational and cultural ideal continued into the Roman period, especially during the late Republic, when Cicero, and later Aulus Gellius, formulated the **studia humanitatis** as specific training in grammar, rhetoric, poetry, history, and moral philosophy. The subject matter was to be learned by reading the great Latin and Greek authors, the "classics." The study of these texts allowed the student insight into the "great issues" (**res magnae**) of truth, goodness, beauty, and justice that give human life its meaning and significance. The study of language in texts would also convey the ability to persuade, through both oral and written communication. For the virtuous and active Roman citizen, persuasion was the ability to sway opinion and to affect public policy, so as to achieve the "good life" of the citizen and justice for the state. As Paul Oskar Kristeller has shown, the **studia humanitatis** were consciously revived by humanists during the Renaissance to counter what they considered a sterile and technical education then offered by the scholastics in the late medieval universities. A return to the humanistic subjects would provide Renaissance Italians, and later northern Europeans, the skills of communication and the insights of human life required to lead an active life in the increasingly complex culture of early modern Europe.

This learned tradition of humanistic education was passed on, as Bruce Kuklick (another Hastings Center participant) has shown, by the Puritans to the first educational institutions in our country. The increasing professionalization of all subjects, including the humanities, which occurred in the universities during the late nineteenth and twentieth centuries, has contributed significantly to the splintering of the humanistic disciplines and has raised the question of their practical application in human affairs. The modern university also divided its faculty and curricula into separate categories for funding and instruction; the humanities now held a position parallel and somewhat equal to the sciences, the social sciences, and the fine arts. The social sciences developed as a group out of the traditional humanities by adopting the methodologies of the physical sciences, the verifiable "scientific method," to investigate the individual (psychology) and social groups, both past and present (archaeology, anthropology, sociology, and political science).

Another important shift within the humanities, further complicating the problem of definition and application, occurred in the eighteenth century. As discussed in my previous article, the new understanding of poetry as a fine art, as developed in Kant's philosophy and the systems which derived from it, led to a new classification of the humanities and the fine arts. The humanities were "purposive," intended to persuade, while the fine arts were "nonpurposive," intended to edify or to entertain. Poetry, drama, the visual arts, music, and dance were the creative or fine arts. Beauty was now judged by the degree of newness, the novelty, or the fresh approach brought by the artist to the subject.

Educational institutions and public and private funding agencies generally accept the definitions and classification of the humanities, the fine arts, and the social sciences as reviewed so far. Professor Gulick has pointed out, properly I think, certain inconsistencies in the National Endowment's definition of the humanities, as well as an increased "blurring" of disciplines, subjects, and methodologies in contemporary culture. I myself have pointed out the continuation of "purposive" examples in the fine arts into the nineteenth and twentieth centuries. Some of the participants at the Hastings Center conference have shown the problems and difficulties that confront applied humanists: the pressures that might be exerted by a governmental office on a public historian (e.g. the Nuclear Regulatory Agency may influence a staff historian to write in a way favorable to the NRC), or the tendency of some medical students to see the philosopher teaching medical ethics as a "frill" to their professional training as physicians. Granted, there are problems in defining and applying the humanities. But that difficulty and frustration does not mean that we should give up and simply swim in a common "stew" with the other disciplines. The tradition of the humanities is too rich and too meaningful to give up so easily.

My recommendation is that we must turn to our own tradition, as complex and changing as it has come down to us, to guide our present and future understanding of the humanities. Using the historical tradition of the humanities as a guide, some comments on the proposals of Professor Gulick and the report of the Hastings Center would now seem appropriate. In general, I am in sympathy with Gulick's effort to define the humanities as "a spirit attuned to questions of human meaning," which primarily seeks "to understand and interpret texts and other humanly created artifacts." According to his definition, the humanistic spirit is reflective and interpretive and is "marked by at least one and sometimes all of the following characteristics: it is (1) critically probing, (2) sensitive to context and continuity, (3) imaginatively, linguistically creative, and (4) ultimately directed toward questions of value and significance."

My major hesitation with the definition is its inclusion of all expressions in language and literature as part of the humanities. Gulick would transfer to the NEH from the NEA funding projects in "writing and presenting poetry, drama, and fictional literature of all sorts so long as the humanistic spirit is manifested in these works." He would thereby restrict the humanities to only expressions in language. He would maintain NEA funding for the creation, production, and performance in painting, sculpture, film, architecture, photography, dance, and music. Interestingly, Gulick's proposal for reclassification would actually return language and literature to their traditional home in the **studia humanitatis**. In the ancient and Renaissance understanding of language and literature, the study of poetry and the Latin and Greek classics was to lead to an eloquence of speech in order to persuade, as well as to insights into the meaning and living of the virtuous life. The purpose of the literary arts was not primarily to edify and to entertain, as they later came to be understood in the post-Kantian systems of modern aesthetics. Is this really what Professor Gulick intends in his redefinition and reclassification? Is the post-Kantian aesthetic, distinguishing as it does between purposive (the humanities) and nonpurposive (the fine arts, including the literary arts), no longer meaningful and applicable? Why should not the other fine arts be considered humanities if they are purposive and "deal with issues...in the humanistic spirit (critical, contextual, imaginative, and value-centered)"? If the poems of Ferlinghetti, the novels of Vonnegut, and the plays of Beckett are humanistic, according to Gulick's criteria, then why should expressions in painting, sculpture, film, architecture, photography, dance, and music, which also deal with issues in the humanistic spirit, be denied humanistic status and NEH funding?

I would recommend the adoption of a more simple and straightforward definition of the humanities--perhaps a modified version of Gulick's statement: **the humanities are those subjects or disciplines which approach human issues in a spirit that is critical, contextual, purposive, imaginative, and value-centered.** This would include the traditional humanistic disciplines of literature, history, and philosophy, but could extend to subjects in other areas, usually classified as fine arts, social sciences, and even the physical sciences, when they are approached primarily from a humanistic point of view. Such a definition would allow the historical study of the fine arts and the social and natural sciences, as well as emerging fields in applied humanities such as public history and medical ethics, to be properly included as part of humanistic inquiry. Disciplines which are primarily creative expressions (the fine arts, including the literary arts), or primarily interpret individual or group behavior by statistical or scientific methodologies (the social sciences), or primarily investigate the natural world, including the human species (the pure or hard sciences) would have an opportunity to show how they relate to, or indeed fulfill, a humanistic purpose. Thus, the history of biology or even of nuclear physics should be considered humanistic subjects, while symbolic logic taught by a philosopher probably should not be.

Moreover, such a definition would allow an appropriate understanding of past cultural periods that may have included one or another subject not presently included in the humanities. The culture of Renaissance Europe cannot be properly understood, for example, without taking into account their inclusion of poetry in the **studia humanitatis.** This approach implies that any definition of the humanities is largely determined by cultural and historical developments. Our attempts to understand and interpret the significance of the humanities for the present and the future will be greatly enhanced by a more thorough understanding of their meaning and development from the past.

Suggested Readings

My previous essay, "Liberal Arts, Fine Arts, Humanities: Towards a Pedagogical Understanding," **Humanities Education**, II (1985), 37-43, discusses at greater length the historical development of the humanities and also includes a list of suggested readings. My approach to the humanities relies heavily on the studies by Paul Oskar Kristeller:

Renaissance Thought: The Classic, Scholastic, and Humanist Strains (paperback ed.; New York-Evanston-London: Harper and Row, 1961); **Renaissance Thought II: Papers on Humanism and the Arts** (paperback ed.; New York-Evanston-London: Harper and Row, 1965), and **Renaissance Thought and its Sources**, ed. Michael Mooney (New York: Columbia University Press, 1979). See also the recent study by Anthony Grafton and Lisa Jardin, **From Humanism to the Humanities** (Cambridge, Mass.: Harvard University Press, 1986), which treats the actual teaching of the humanities in Renaissance Europe, from Guarino to Ramus. For discussions of the changing place of poetry in the humanities see O.B. Hardison, "The Orator and the Poet: The Dilemma of Humanist Literature," **The Journal of Medieval and Renaissance Studies**, I (1971), 33-44, and Walter J. Ong, SJ, "The Province of Rhetoric and Poetic," in Joseph Schwartz and John A. Rycenga, eds., **The Province of Rhetoric** (New York: The Ronald Press, 1965). Extensive reference has also been made to the important essay by Walter B. Gulick, "Redefining the Humanities in Relation to the Arts and Social Sciences," **Federation Review**, IX (1986), 39-45. Publications resulting from the Hastings Center seminar include: **On the Uses of the Humanities: Vision and Application** (Hastings-on-Hudson, New York: The Hastings Center, 1984), and Daniel Callahan, Arthur L. Caplan, and Bruce Jennings, eds., **Applying the Humanities** (Hastings-on-Hudson, New York: The Hastings Center, 1985), which includes especially useful essays by Martha C. Nussbaum and Bruce Kuklick dealing with the historical development of the humanities. For a discussion of the increasing difficulties of distinguishing disciplines in contemporary culture see Clifford Geertz, "Blurred Genres: The Refiguration of Social Thought," **American Scholar**, XLIX (1980), 165-79.

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Walter Gulick:
A functional Definition of Humanities

Philosophy, history and literature, disciplines which have traditionally been considered at the core of the humanities, offer approaches and insights essential to wise decision making in our society. But the importance of the humanities to public and private well being has been obscured, I believe, because people in our society don't understand very well what the humanities are. If attempts to bolster the humanities are to be successful, they should not have to suffer from an unclear definition of what is being supported. The fashioning of a clear definition of the humanities must therefore be of great urgency for those of us wishing to increase the impact of the humanities in contemporary society.

Because the National Endowment for the Humanities is the chief representative of the humanities to the public, it might be thought that we could look to the NEH for a useful definition. Alas, as is well known, such is not the case. Here is the NEH's definition as contained in its enabling legislation:

> The term "humanities" includes, but is not limited to, the study of the following: language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archaeology; comparative religion; ethics; the history, criticism, and theory of the arts; those aspects of the social sciences which have humanistic methods; and the study and application of the humanities to the human environment with particular attention to the relevance of the humanities to the current conditions of national life.

There are obvious problems with a definition which is circular (it includes the term to be defined in the definition: "social sciences which have **humanistic** content and employ **humanistic** methods") and vague ("includes, but is not limited to"). But I think the greatest problem with the definition is that it merely lists disciplines without showing any sign of the commonality in terms of which these particular disciplines are included rather than some others. It certainly does not communicate successfully to the public what the humanities are.

The difficulty of understanding what we humanists do is perhaps most easily grasped if the humanities are contrasted with two other fundamental categories of human endeavor: the arts and the sciences. Artists create--they paint, compose, choreograph, design, sculpt, and the like. Scientists work according to the scientific method-they theorize, measure, test, and verify. What do humanists do? Well, they write . . . but so do artists and scientists. They teach . . . but so do artists and scientists. They reflect and criticize . . . but so do artists and scientists. Is there nothing distinctive that the humanist does? The humanist will not be clearly understood until people come to understand what is definitive of humanistic activity. Hence the need for a functional definition of the humanities.

If one goes back to the Renaissance definition of the humanities (see "Liberal Arts, Fine Arts, Humanities" by James V. Mehl, **Humanities Education**, 11, 37-43 for a fine historically based survey of the humanities), some underlying commonalities become apparent. Grammar, rhetoric, history, poetry and moral philosophy, which are all linguistic phenomena, are featured in the Renaissance definition. What does a humanist do? A humanist uses languages in thinking, writing, and talking. But don't artists and scientists also think, write and talk? Yes, but the total product of humanistic activity is wrapped up in thinking, writing, and talking, each a mode of language. Science necessarily relies upon extra-linguistic evidence--empirical information and experimentation. Art makes creative use of such non-linguistic elements as paint, musical instruments, film, steel girders, and bodily movement. The humanities need not involve anything other than language.

To be sure, not just any usage of language qualifies one as a humanist. The gossip and the advertiser are not best understood as humanists. Thus, it is necessary to specify what type of language usage qualifies as humanistic in nature. I entitle this appropriate usage the humanistic spirit, and I have sought to give definitional precision to the humanities in the following passage:

> The humanities necessarily involve the use of language, whether in spoken or written form. Humanities usage of language is distinguishable from other usage of language because of a multimodal yet identifiable spirit which accompanies and inspires its articulation. An open, inquiring spirit is characteristic of the humanities, a spirit attuned to questions of human meaning. The humanities primarily seek to understand texts and other humanly created artifacts, but the humanistic spirit is capable of engaging any subject matter whatever. This reflective, interpretive spirit is marked by at least one and sometimes all of the following characteristics: it is (1) critically probing, (2) sensitive to context and continuity, (3) imaginatively, linguistically creative, and (4) ultimately directed toward questions of value and significance ("Redefining the Humanities in Relation to the Arts and Sciences," **Federation Review**, IX, 42).

The humanities, in sum, are an intrinsically linguistic phenomenon carried out under the inspiration of the humanistic spirit. This definition expands on the NEH definition in several ways. The NEH definition excludes creative writing--poetry, drama, fiction--from being within the domain of the humanities, whereas my emphasis on the centrality of language usage to the humanities would make these creative linguistic products, both in their spoken and written forms, central to the humanities. Presumably poetry and fiction are included under the auspices of the National Endowment for the Arts because they are seen to be products of artistic creativity, whereas the writer of humanistic essays is seen to be uncreative, a critic dependent for analysis on some pre-existing events, ideas, texts or works of art. In brief, the artist is seen as the creator, that autonomous hero, while the humanist is the commentator, that sad parasite. In reaction to that caricature, I take comfort in the words of Walter J. Ong, S.J., who claims that "criticism, if authentic, is not secondhand anything, but as real as art itself and as worthy of direct study" (**Rhetoric, Romance, and Technology**, Ithaca: Cornell University Press, 1971, p. 314).

The present NEH-NEA dichotomy carves the cultural world in a way that seems to cut across its actual cleavages. In the process it ignores our tradition, which embraces poetry and other creative uses of language as central to the humanities. It simply will not do to use creativity and criticism as criteria for determining who is the artist, who the humanist. Novelists are creative, yes, but they are also critical, constantly criticizing and rewriting their work to make it conform to their intentions. Humanistic essayists are critical, yes, but they are also creative in fashioning their language so as best to make their points. The type of creativity employed by the novelist and the critic have far more in common than the creativity of the novelist and the composer, or the novelist and the sculptor. The tradition should be relied upon; the humanities should once again encompass the poet and writer of fiction in addition to the essayist. In delineating the humanistic spirit I have expanded the scope of the humanities in another direction. As long as science, sports, or fashions are critically examined in terms of their social and temporal meaning, their study would qualify as humanistic just as surely as would the study of contemporary morality. That is, I would understand the study of any object in the humanistic spirit to belong to the humanities.

Language usage is ubiquitous throughout culture. How then can one tell which language is imbued with the humanistic spirit and which is not? While the proposed definition would like to separate the sheep from the goats, unfortunately much language usage seems to have the status of a hybrid, a shoat or geep. Nevertheless, the emphasis on meaning and values in the humanistic spirit provides some guidance; if the language deals with the significance of something, it's humanistic. Thus, I would claim as a humanist the political observer who raises value questions (a Bill Moyers) or the doctor who reflects on humans' place in the universe (a Lewis Thomas).

Criticisms of the proposed definition can be made from many directions. Some people would ask why the current NEH definition should be tampered with. Hasn't it served to provide unprecedented funding for humanists? I would happily concede that it has, but I would also ask whether the humanities have had the full impact on the public that a clearer, more carefully thought through definition would facilitate. Those who need to explain the humanities to legislators or typical citizens know that the present NEH definition is a great handicap.

My emphasis on a humanistic spirit can also be criticized as being too vague. Does that use of the term "spirit" invite further confusion between humanities and that rumored ogre, secular humanism? Perhaps. I would certainly be open to the substitution of a less ambiguous term. Would humanistic "attitude" or "approach" be an improvement?

Furthermore, some would contend that when I attempt to ground the humanities in language as such and thereby abduct poetry, drama, and fiction from their current sojourn in the arts, I transgress some important boundaries illegitimately. This seems to be the chief criticism of Professor Mehl in his accompanying presentation. He grounds his objection in "the post-Kantian aesthetic, distinguishing as it does between purposive (the humanities) and nonpurposive (the fine arts, including the literary arts)." To be sure, Kant believes that the arts are properly evaluated by an aesthetic judgment which is disinterested and recognizes "purposiveness without purpose." But his aesthetic theory is basically designed to assess the beauty of representational art. An aesthetics of beauty with pretensions of universality seems badly out of place in a century which has seen the advent of such beauty-denying movements as Fauvism, Cubism, Expressionism, Surrealism, Dadaism, Futurism, and in America the Ash Can School, Abstract Expressionism, Pop Art, Conceptual Art, and Performance Art. The revolt against beauty has affected music, dance, sculpture, architecture and photography as well. Many contemporary works of art are purposive in that they are designed to engage our interests or even to outrage us. Such art works may be studied through the humanistic spirit, but I would not classify them within the humanities because they are not essentially linguistic in character. Both elements--linguisticality and the humanistic spirit--need to be present before we are entitled to designate something as humanistic.

Despite our general agreement, then, James Mehl and I seem to differ in two areas. The first difference seems to arise from a simple misunderstanding. Mehl suggests that my definition includes "all expressions in language and literature as part of the humanities." But I emphasize that **only** language and literature manifesting the humanistic spirit would count as humanistic, although I would concede that all language and literature could be seen as potentially humanistic.

The second difference is more substantive. Based on the Kantian distinction, Mehl wants to keep fictional works of literature within the orbit of the arts. He believes that novels tend to be merely entertaining, and poetry tends to be excessively subjective. Neither, therefore, displays the ennobling characteristics found in the humanities at their best. On what basis would I argue that such works of literature should be thought of as humanistic?

Is a sentimental illustration of children and pets, a pretty landscape, or some other sample of living room decor to be excluded from the category of art? Hardly. Similarly, should a Harold Robbins potboiler, a Louis L'Amour western, or a gothic romance be excluded totally from the humanities? Surely not. Mehl correctly recognizes that the purpose of these forms of popular literature is entertainment, but that is no reason to exile them to the arts. They are merely unilluminating forms of the humanities, understood broadly, just as pictures of big eyed children on black velvet are unilluminating forms of art, understood broadly. The reason for my insistence on this point becomes clearer if we look at the other side of the issue. Are **Hamlet, The Divine Comedy, Moby Dick, The Waste Land,** or **The Color Purple**, to name several widely diverse examples of literature, better understood as aesthetic than as humanistic statements? Not to my sense of things. These and other works of literature should officially be returned to their humanistic home, a home long recognized until Kantian categories did their damage.

Finally, and I think most tellingly, there will be a number of objections made to the proposed definition because it upsets the status quo and its vested interests. If the NEH and NEA were to realign their constituencies according to my suggestions, various people would surely resist. The NEA might object because it would perceive that in giving the writers to the NEH it was sacrificing some of its power. However, I suspect the writers would be pleased because they might well receive more funding under the new arrangements. Certainly the other artists should be happy to be able to divide the funding pie into larger pieces. On the other hand, some of those traditionally funded by the NEH might object to having their pie cut into smaller pieces. But all of us in the humanities need the increased public recognition that a definition grounded in language would provide. At stake is something much larger than a jurisdictional or bureaucratic dispute; at stake is how best to help the world understand and appreciate the creative and transformative power of the humanities.

It is time to reflect on the issues raised and adjust accordingly the proposed definition. I am unrepentant concerning my emphasis on the intimate connection between language and the humanities. In the Renaissance definition of the humanities, however, rhetoric is included as a significant element, one that seems relatively unacknowledged in my previously published definition. That suggests that the four characteristics of the humanistic spirit might appropriately be expanded to include "persuasive," a term consonant with the purposive and learning-oriented nature of the humanities emphasized by Mehl. The last sentence of the definition which focuses on the humanistic spirit would then be revised to read as follows:

> This reflective, interpretive spirit is marked by at least one and sometimes all of the following characteristics: it is (1) continually probing, (2) sensitive to context and continuity, (3) imaginatively, linguistically creative, (4) marked by a concern to convince or persuade, and (5) ultimately directed toward questions of value and significance.

The more of these five characteristics a given piece of writing or speech includes, the more fully it is expressive of the humanistic enterprise. The fewer the characteristics involved, or the more weakly each is expressed, the more peripheral it is to the humanities in their full integrity.

What then does the humanist do? The humanist evaluates, interprets and asserts. Immersed in language, the humanist reflects upon ideas from the past or present. The humanist thinks, writes and talks. The humanist explores the world known through language according to an approach that is critical, contextual, imaginative, persuasive, and value-centered.

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Charles Cree:

A Public Program Officer Responds

As its linguistic root suggests, **definition** requires that we set boundaries. In some cases those boundaries endure for ages. In others, the boundaries we set begin to confine, or are revealed to be overly broad, or begin to blur because of our inability to articulate important distinctions.

It is notable that these scholars--both of whom have been active in the work of state humanities councils--express a desire to move beyond the bounds of traditional definitions of the humanities. Although they differ on several points, they both insist that the humanities need to be defined in a way that speaks directly to non-specialists about their relationship to the humanities.

Early in his paper, Professor Mehl points to this fundamental point of agreement: "My own view of the humanities, a view that is also largely shared, I believe, by Professor Gulick and by the participants in the Hastings Center seminar, is that they constitute primarily a form of learning, not just in theory, but also for practical application in human affairs."

It is equally significant that both authors invite us to critique the definitions they offer in terms of the way those definitions help non-specialists to recognize the contribution the humanities make to public life. As Professor Gulick reminds us, "at stake is how best to help the world understand the creative and transformative power of the humanities."

The definition the two authors are calling for is a **functional** definition--one that will acknowledge the public's involvement and that will help promote the public understanding and appreciation of the humanities.

While both Professor Gulick and Professor Mehl cite the inadequacy of the definition offered in the enabling legislation that created the National Endowment for the Humanities, their goals are consistent with those of the Congressional authors of that legislation. What Professors Gulick and Mehl are calling for is a definition that will speak effectively to non-specialists about their relationship to the humanities.

As a person who works with non-specialists committed to the public life of the humanities, I can attest to the need for such a definition. Over the last fifteen years there has been an astounding increase in the commitment of public groups to the humanities. In Minnesota, the most prestigious theater in the state offers as part of each new season a series of public humanities programs on the history and criticism of drama. The state association of Friends of the Library sponsors over eighty humanities programs in small towns each year. And churches, social service organizations, and colleges and universities have formed partnerships in the three largest urban centers for the purpose of providing humanities programs for senior citizens.

Although these efforts were initiated with support from their state humanities council, they have been sustained in large part by private funds and would not be flourishing if the sponsoring organizations did not value and appreciate the contribution the humanities make to public life.

These groups were persuaded to implement humanities programs by the example of humanities scholars who ventured off campus and who, by their actions, demonstrated the connection between humanities scholarship and the interests and needs of non-specialists. The scholars who have served on state humanities councils, helped plan humanities projects, made presentations in public programs, and addressed the concerns of the public humanities in their research and publication, have made manifest their conviction that the humanities are concerned with the lives of human beings, a species that is not confined to the classroom and library carrel.

There are a host of non-specialists--among them, public members of state humanities councils, sponsoring organizations who administer humanities programs, elected officials who champion the cause of the humanities at various levels of government, and the many individuals who regularly attend public humanities programs--who share Professors Mehl and Gulick's dissatisfaction with traditional definitions of the humanities. Their commitment attests to the vitality of the public life of the humanities, as well as to the need for a more comprehensive definition of the humanities--a definition that will more adequately represent the breadth and scope of the humanities.

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Fred Schroeder: An Editorial Afterthought

As an editorial prerogative I can allow myself the last word. Not the final word, that's for certain, for the **quest** for a definition is, like almost anything within the arts, the sciences and the humanities, the essence of our endeavors. Like Drs. Mehl, Gulick and Cree, I have often worked with public humanities programs and it is in those direct encounters with the non-professional humanists that the need for a simple, understandable and not-too-distorted definition is necessary. However, working in our institutions as teachers and researchers, we rarely need to define our territories or techniques, for we are steeped in the traditions and are aware of the finer controversies. I have observed that this is also true of our friends in the natural sciences who not only rarely define the "Scientific Method," but often prove to be helpless in trying to teach the Method **qua** Method. They just **do** science. But, like performing artists, they also have the advantage that there is a popular perception of their activities; naive, it is true, but not too far off base. The public does not ask "just what do you mean by **science**?" as they do about humanities (although they probably should!).

A year or so ago during discussions about allocation of resources in our university, I thought that I discerned a simple distinction among the workings of sciences, arts and humanities that lay at the foundation of our assumptions and our rivalries. It was a question of what each of us could not do without. Scientists need laboratories, artists need studios, humanists need libraries. Each need can be extended without undue complication. The laboratory or the "field" is a controlled environment for observation, testing and measuring, and measuring shows the essential need for mathematical quantification. The artist's studio is not a sole essential, for artists more than others need audiences. Their products--art works--are incomplete without an audience response. But for the humanist, the past, as preserved in libraries (and by extension, museums) is essential.

Well, it **seemed** a good idea for a simple, jargon-free definition, but alas, it failed at first application! A colleague in the chemistry department bridled at the stereotypical idea that he didn't depend upon the library as a vital part of his research. And yet, as we returned to our battles over resources, only those in the humanities championed library improvement. Most vocal among them were the art historians who are housed with studio arts; they continuously lament the lack of understanding and sympathy from departmental colleagues whose highest priorities are studios, equipment, supplies and gallery exhibit space. And anyone who has worked with performance arts from kindergarten to Cal Arts will know that bitter quarrels rage annually over theater space and calendar scheduling. In truth, the division between NEH and NEA occurred almost immediately after the legislation was introduced to support arts and humanities vis-a-vis the National Science Foundation. The reason for the NEH/NEA division was not conceptual. It was economic.

Labs and calculators, studios and audiences, libraries and history oversimplify deep issues such as Mehl and Gulick have set forth, but it may be that oversimplification is a useful step toward understanding.

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EXPRESSIONS OF THE SELF

The Fall 1988 issue of HUMANITIES EDUCATION will be devoted to the theme of Self-Expression, including such topics as autobiography, self-portraits, self-expression in music, poetry, architecture, crafts-- whatever. This issue will also include selected color slides from the collections of the Minneapolis Institute of Arts with informational notes and ideas for teaching.

As always, articles should relate to interdisciplinary humanities learning. In addition to longer articles (see Editorial Policies on reverse), we like to have relevant reviews, abstracts of journal articles and short pieces describing classroom activities, museum exhibits, favorite documents and artifacts, etc. Selection of articles will be influenced by the need for balance among our many constituencies as well as the usual factors in accepting articles for HUMANITIES EDUCATION. The final deadline for acceptance of completed submissions is May 1, 1988. Send to the Special Issue Guest Editor:

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HUMANITIES EDUCATION
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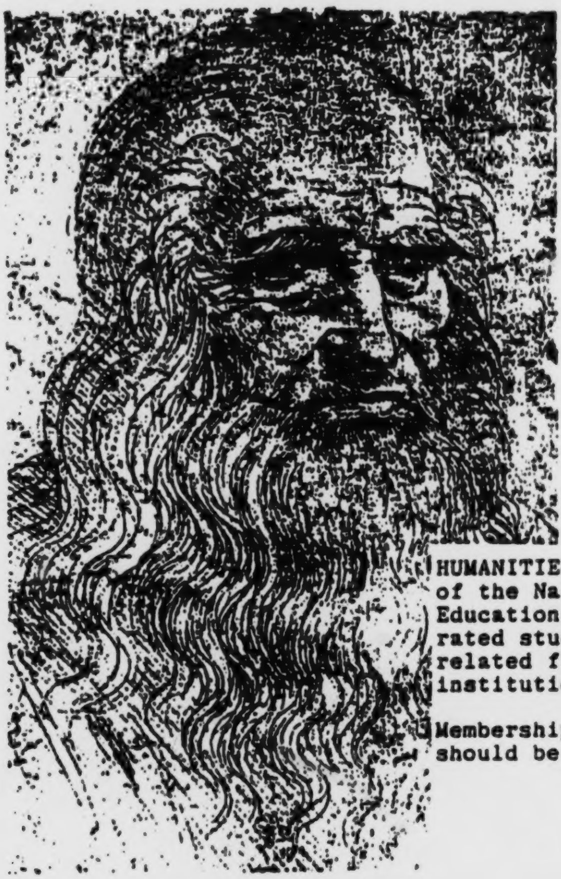

A self-portrait, the only known likeness of Leonardo.

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HUMANITIES EDUCATION
CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

Robert Waxman

Notes on Humans & Machines in Modern Culture

We live in a technological age which has seen an enormous growth in production, consumption, and in the development of complex transportation and communication networks. How have writers, visual artists, and musicians interpreted this age and made it intelligible? What follows are notes toward an answer. While necessarily incomplete, these notes suggest topics, subtopics, and resources which teachers of interdisciplinary humanities courses might wish to employ.

I

Humanity and Machine: Possibilities and Dangers. Modern culture's fascination with the machine goes back well into the nineteenth century. For example, J.M.W. Turner's **Rain, Steam, and Speed: The Great Wèstern Railway** (1844), Monet's **St. Lazare Railroad Station** (1877), Pissarro's **Station at Penge** (1871). In the twentieth century: Futurism's call for an art appropriate to a fast-moving, machine-propelled age. The Bauhaus's attempt to "breathe life into the dead product of the machine" (Gropius). Diesel locomotive, Konigsberg, 1913.

Utopian Visions: "We work, we think, we dispute, we take risks and suffer--for there seems no end to the difficult and dangerous adventures individual men and women may attempt; and more and more plain does it become to us that it is not our own little selves, but Man the Undying who achieves these things through us" (H.G. Wells).

1-Fernand Leger, a major artist who embraced the machine age. World War I: he was "dazzled by a 75 mm shell opened in full sunlight, a magical light on the white metal. It taught me more. . . than all the museums in the world."

   a) **Soldiers Playing Cards** (1917): industrial artifacts become models for his figures; his men are as precise and efficient as the machines they control. **The City** (1919): post-war world translated into mechanistic terms. Flashing electric lights, machines and buildings, robot-like people = Brave New World of the engineers. "Everyday modern industry creates objects which have an uncontestable plastic value. The spirit of these objects dominates the period" (Leger).

b) Leger's **Ballet mecanique** (film, 1924): literary plot is replaced by manufactured objects--tea kettles, dishpans, tin spoons, knives and forks, machine parts--which spin, march, and dance. "To isolate the object or the fragment of an object and to present it on the screen in close-ups of the largest possible scale. Enormous enlargement of an object or fragments gives it a personality it never had before and in this way it can become a vehicle of entirely new lyric and plastic power" (Leger).

2-Many other late-nineteenth and twentieth-century writers, painters, film makers, and composers have joined Leger in viewing technology in general and the machine in particular as a positive force in the modern world, an aid in the human struggle for a better future.

a) Literature: H.G. Wells' **Shape of Things to Come (1933);** Jules Verne's **20,000 Leagues Under the Sea** (1870); Arthur C. Clarke's **Childhood's End** (1953) and **2001** (based on the Stanley Kubrick film, 1968); the many "robotics" stories by Isaac Asimov, including "The Evitable Conflict" (1950) and "Evidence" (1946); Hart Crane's poem **The Bridge** (1929).

b) Visual Arts: Painting. Joseph Stella's **Coney Island** (1913): "This painting. . . .represents an attempt to express the brilliance and the dynamic energy of modern life so evident in America" (**Century** magazine, 1914). Brooklyn Bridge series: "massive dark towers dominating the surrounding tumult of surging skyscrapers with their gothic majesty sealed in the purity of their arches" (Stella). Precisionism and Charles Sheeler: emphasis on the geometrical patterns of skyscrapers and street patterns, polished surfaces, the beauty of machined forms. **Classic Landscape** (1931) and **City Interior** (1936): cool perspectives, clean lines and solid shadows, the influence of Cubism and photography. **Golden Gate** (1955): the bridge becomes "a gateway, a beckoning into the new" (Sheeler).

c) Visual Arts: Narrative and Documentary Films. William Cameron Menzies' **Things to Come** (1936, based on the H.G. Wells novel cited above). Stanley Kubrick's **2001: A Space Odyssey** (1968) offers a cautiously optimistic view of technology, the famous HAL episode notwithstanding. **The World of Tomorrow** (1984, documentary) uses archival footage and stills to juxtapose rosy predictions of the 1939 New York World's Fair with the dark realities of the day; the film tours major attractions like General Motors' "Futurama." **The Elephant on the Hill** (1987, Smithsonian World) explores the relationship between art and science and "how a rapidly changing technology has changed the face of art". **Artists in the lab** (1982, Nova film) deals with examples of computer and laser art (holography). **Art and the Machine** (1976) documents its thesis that "artistic and scientific innovations are inevitably linked," with a discussion of works by Leonardo Da Vinci, Marcel

Duchamp, Francis Picabia, and Jean Tinguely, among others.

d) Visual Arts: Experimental Films and "Expanded Cinema": computer films (Stan VanDerBeek, John Whitney, John Stehura); video experiments (Nam June Paik, Loren Sears, Philip Makanna); pieces involving films and "real" objects (Robert Whitman and Wolf Vostell); Jordan Belson's "kinetic painting," a blending of painting and film. "Technical developments in programming and hardware will proceed hand in glove with a steady increase in the theoretical knowledge of art, as distinct from the intuitive and pragmatic procedures which have characterized the creative process up to now" (computer scientist and sculptor Robert Mallary).

e) America's love affair with technology. The automobile in American Life. Edward Keinholz's **Back Seat Dodge-38** (1964): environmental sculpture complete with empty beer bottle discarded on a patch of grass. Industrial designers like Norman Bel Geddes, Raymond Loewy and Henry Dreyfuss (the 20th Century Limited locomotive), architect William Van Alen (the Chrysler Building, 1930). The Age of Streamlining: "Speed is the cry of our era" (Bel Geddes). Art Deco, Art Modern. Photography of Stieglitz, Bourke-White, and Strand.

f) Music: George Gershwin's **Rhapsody in Blue** (1924). It was on a train "with its steely rhythms, its rattly-bang that is so often stimulating to a composer" that the piece as a whole took shape in Gershwin's mind. John Alden Carpenter's **Skyscrapers** (1926). Arthur Honegger's **Pacific 231** (1923): evokes the dynamic drive of "three hundred tons hurling itself through the night at 100 miles an hour" (Honegger). Mexican composer Carlos Chavez's ballet **HP** (Horsepower, 1932): "a symphony of sounds around us, a revue of our times" (Chavez). Prokofiev's **Pas d'acier** (Dance of Steel, 1924). The mechanical commotion of Erik Satie's carnival in the ballet **Parade** (1917). George Antheil's **Ballet mecanique** (1924): "streamlined, cold as planetary space, but also hot as a furnace" (Antheil).

3-Modern technology has provided the innovative composer with a whole new world of sounds. Luigi Russolo, Italian futurist composer: "Life in ancient times was silent. In the 19th century, with the invention of machines, noise was born. We must break out of this narrow circle of our pure musical sounds and conquer the infinite variety of noise sounds" (1913).

a) Edgard Varese: fusion of mathematics, science, and music. "Speed and synthesis are characteristic of our era. We need 20th century instruments to help us realize those in music." **Ionisation** (1931): sleighbells, two anvils, Chinese blocks, bongos, two sirens, etc. Not music but "organized sound."

b) The emergence of electronic music in the 1950s: "I have been waiting a long time for electronics to free music from the tempered scale and the limitations of musical instruments. Electronic instruments are the portentous first step toward the liberation of music" (Varese). Varese's **Poeme electronique** (1958), composed to complement Le Corbusier's Philips Pavilion at the Brussels World Fair.

c) Musique concrete: everyday sounds captured and manipulated on a tape recorder. A musical collage. John Cage's **Fontana Mix** (1958). Synthesizer and computer allow the composer to create precise works of great complexity. Milton Babbitt's **Ensembles for Synthesizer** (1962): "I believe in cerebral music--in the application of intellect to relevant matters. I never choose a note unless I know precisely why I want it there" (Babbitt).

d) Varieties of electronic music: Karlheinz Stockhausen's combinations of sung and electronically produced sounds; similar experiments by Jacob Druckman and Luciano Berio; the musique concrete compositions of Luigi Nono; Steve Reich's blending of Western technology and Eastern mysticism; the "happenings" of Morton Subotnik, involving film, lights, taped and live electronic music; Toru Takemitsu's Space Theater of laser beams and thundering speakers; Isao Tomita's electronic reworking of Debussy; Wendy Carlos's **Switched-On Bach** (1968) and **Sonic Seasonings** of 1972 (compare thunderstorm sequence to that of Beethoven in his **Pastoral Symphony**, 1808); contemporary pop music. Summary: "I refuse to submit myself only to sounds that have already been heard" (Varese).

II

Humanity and Machine: The Velocity of Change. "Until this century," writes novelist C.P. Snow, social change was "so slow, that it would pass unnoticed in one person's lifetime. That is no longer so. The rate of change has increased so much that our imagination can't keep up." And the "engine" behind most of this change is modern technology (Alvin Toffler). In view of this rapid change psychologist Abraham Maslow suggests that "we need a different kind of human being. . . a kind of human being who is comfortable with change, who enjoys change, who is able to improvise, who is able to face with confidence, strength, and courage a situation of which he has absolutely no forewarning." How have the modern arts attempted to provide us with a model for this new human being?

1-Filippe Tomasso Marinetti's Manifesto of Futurism, 1909. Goal: to deliver Italy "from its plague of professors, archeologists, tourist guides and antique dealers." Destroy the academies and make way for the dynamism of modern life. "We maintain that the splendors of the world have been enriched by a new beauty: the beauty of speed. . . . A roaring motorcar, which runs like a machine gun, is more beautiful than the winged Victory of Samothrace."

a) Futurist painting: creates the illusion of motion by use of overlapping images. Pioneers and fellow-travelers: photographers Eadweard Muybridge and Thomas Eakins. Duchamp's **Nude Descending a Staircase** #2 (1912): "I completely gave up the naturalistic appearance of the nude, retaining only the abstract lines of some 20 different static positions in the successive descending movement."

b) Giacomo Balla's **Dynamism of a Dog on a Leash** (1912): multiplication of legs and tail (as in a comic strip) creates an illusion of movement. From naturalism to abstraction: **Flight of Swallows** and **Dynamic Successions** (1913).

c) Umberto Boccioni's **The City Rises** (1911): "a great synthesis of labor, light and movement." Impressionist broken-color technique suggests surging energy. **The Farewells** (1911): influence of Cubism. Steam engine, signal towers, bridges, railroad lamps, tunnels all rush in and around, interpenetrate each other. **Unique Forms of Continuity in Space** (sculpture, 1914): striding figure, swirling currents of air around legs and torso.

d) Futurist glorification of speed, energy, machine power + fascism, police state with people as cogs in social machine, glorification of war. Severini's **Armored Train** (1915).

2-Futurist paintings merely create an illusion of movement. To capture real movement, to make of art a living thing has been the dream of artists through the ages. Today, armed with the new technology, the modern artist has returned to this dream, feeling that motion must be a reality for modern art as it has been for modern life. The construction of forms in motion = kinetic art. Pioneers: Marcel Duchamp, Naum Gabo, Laszlo Moholy-Nagy, and Alexander Calder.

a) Marcel Duchamp's **Revolving Glass** (1920): five painted glass plates turn on a metal axis and create a series of colored concentric circles which seem to hang in space. Naum Gabo's **Standing Wave** (1920): a vertical rod is vibrated by an electric motor, creating an illusory geometrical form in space. "The harmonic wave-form pattern which Gabo's construction creates is, in spirit if not in physical principle, a visual echo of then recent theories of wave mechanics as the basis of matter" (Jack Burnham, 1968).

b) Laszlo Moholy-Nagy's **Light-Space Modulator** (1930): a light and motion machine, aluminum and chrome-plated surfaces driven by an electric motor. An attempt to bring together sculpture and technology. "We must . . . put in the place of the static principle of classical art the dynamic principle of universal life" (Moholy-Nagy). Alexander Calder: invention of the mobile (name coined by Duchamp). Rods, wires, sheet-metal forms combine the playfulness and spontaneity of Dada with the amorphic shapes of Surrealism.

c) Kinetic art of the 1960s and 70s: motion, colored light, and sound become the substance of the work of art. Nicolas Schoffer's **Prisme Multiple with Lux II** (1960, mirrors, motors, projectors, colored lights), a lighted sound mobile which changes color, moves, and makes melodies. James Seawright's

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Searcher (1967): sounds are determined by light patterns produced by the sculpture and by people moving about the room. See also light shows at festivals and pop music concerts.

   d) On a less complex plane Len Lyle focuses on the movement of pieces of metal: a ribbon of steel, thin rods, polished balls, aluminum sheets. **The Loop** (1965): a looped strip of metal caught in a magnetized field. The loop "bounds upwards and lurches from end to end with simultaneous leaping and rocking motions . . . and emitting fanciful musical tones which pulsate in rhythm with the Loop. Occasionally as the bounding Loop reaches its greatest height, it strikes a suspended ball, causing it to emit a different but harmonious musical note, and so it dances to a weird quavering composition of its own making" (Lyle).

   e) Much simpler in conception is Lyle's **Fountain** (1963): thin steel rods which vibrate when set in motion. Or Hans Haacke's **Large Wave** (1965): a plexiglas box in which a wave endlessly breaks back and forth upon itself. Both works are readily available commercially; kinetic art and the marketplace. Art and biotechnology: Haacke's **Weathercube** (1965) contains water which condenses onto the container's walls, creating shifting patterns. Alan Sonfist has ties to the American ecology movement: "My art presents nature. I isolate certain aspects of nature to gain emphasis, to make clear its power to affect us. . . ." To this end Sonfist employs natural mineral crystals, fish, ants, snails, and micro-organisms which create "natural" patterns and designs.

The most successful form of twentieth-century kinetic art in terms of mass appeal is the motion picture. Cinema, choreography = kinesis = movement.

1-Technological history: early motion machines (Phenakistiscope, Stroboscope, the Zoetrope, etc.). The influence of photography: Daguerre, Muybridge, Marey, Eastman, Edison and the Kinetoscope, etc. Early filmmakers: the Lumiere brothers, Melies, early Edison films, etc.

   a) Film Technique: film stock, color vs. black and white, sound (synchronous and asynchronous), lighting, negatives and filters, lenses.

   b) Shots and sequences (long shot, close-up, low and high angle, pan and tilt shot), moving and stationary camera, cuts (simple, contrast, parallel), transitional devices (the fade, the dissolve, the wipe, and the iris).

2-Film Editing: Eisenstein's "Odessa Steps" episode from **The Battleship Potemkin** (1925). Shock editing: "the uniting of pieces of film, or shots, not necessarily related to each other, in such a way that their juxtaposition created a new state of feeling in the viewer" (David Mayer). Influences: Japanese hieroglyphic writing and the experiments of Russian filmmaker L.V. Kuleshov.

   a) Distortion of time: in "Steps" Eisenstein stretches time out of shape, like distorted forms in an Expressionist painting, for emotional effect. Fragmentation of space and cubist overlaps:

young sailor who breaks the plate; throwing the ship's doctor overboard. Overlaps and repetition from different angles heighten the violence and make us vividly feel the emotions of the participants.

b) "Odessa Steps" summary: juxtaposition of lengthy shots and brief ones, close-ups and distant shots, statis and movement, individuals and groups, light and dark, horizontal and diagonal lines, order and confusion. Other films for analysis: chase sequences in **Bullitt** (1968), **The French Connection** (1971), and Godard's **Breathless** (1961).

c) Some films about filmmaking: Chaplin's **Behind the Screen** (1916), Vertov's **Man With a Movie Camera** (1929), Truffaut's **Day for Night** (1973), Richard Rush's **The Stunt Man** (1980). Many experimental films, in which form and **materiel** are content, are in large part films about filmmaking.

III

Dystopian Visions: the power of technology inevitably has provoked a reaction. Sociologist Eric Fromm: "In the process of an ever-increasing division of labor, ever-increasing mechanization of work, and an ever-increasing size of social agglomerations, man himself became part of the machine, rather than its master." The twin dangers facing us today, suggests Fromm, are "war and robotism."

1-How have modern artists dealt with this potential (or actual) threat? Some use wit and humor. Paul Klee's **Twittering Machine** (1922): a bird-mechanism attached to a crankshaft forms an ironic "improvement" on nature. Francis Picabia's **Baby Carburator** (1918): an elaborate diagram for a machine which is meaningless and accomplishes nothing.

a) A contemporary descendent of Klee and Picabia is Jean Tinguely. **Radio Sculpture with Feather** (1962): mechanical arm turns radio tuner (influence of John Cage, perhaps) and waves a feather. Pioneer in "auto-destructive art." **Homage to New York** (1960): a motorized junk sculpture which destroyed itself in the garden of the Museum of Modern Art. Even more ominous is **Study #2 for an End of the World** (1962) which Tinguely exploded in the Nevada desert as "a lunatic end to everything monstrous in the world" (Tinguely).

b) For other artists the problem is not simply the presence of the machine; it is, as Fromm noted, the danger of man taking on the attributes of the machine. Max Ernst's **Piping Man** (1920): collage drawn from illustrations of machinery. A fit companion for Marcel Duchamp's **The Bride** (1912) who has been reduced to pipes and tubes. Duchamp's culminating work in this vein is **The Bride Stripped Bare by Her Bachelors, Even** (1923). The bride is an internal combustion engine which has a reservoir of love gasoline and a "magneto of desire"; the bachelors are infused with sperm gas produced by a chocolate grinder. A satire on twentieth century sexual frustration and the relation between human being and machine.

2-Many visual artists comment critically on the increasingly artificial and sterile environments which modern technology has made possible. Edward Hopper's **Approaching a City** (1946): monumental, immobile, heavy masses of masonry and a buzzsaw of sunlight. **Nighthawks** (1942): old red and green row houses in background give way to skyscrapers, glass, and aluminum. Loss of warmth and human scale.

a) Richard Estes' **Nedicks** (1970): an urban environment in which everything is abnormally clear and well-defined; contrast between the old (turreted row houses) and the new (glass, metal, florescent lights, neon, plastic). Estes works from photographs, another example of technology's influence.

b) Pop Art is very much interested in the mass-produced and the synthetic. An art of non-committal and mechanized uniformity. Andy Warhol: from packaged food stuffs (**100 Soup Cans**, 1962) to packaged pop culture (**Elvis** I and II, 1964) to packaged high culture (**Mona Lisa**, 1963) to packaged people (**Jackie**, 1964)--all stamped out by the commercial machine. "Someday everybody will probably be thinking alike; that is what seems to be happening . . . Everybody looks alike and acts alike, and we're getting more and more that way." Warhol adds: "I think everybody should be a machine."

c) James Rosenquist's huge painting **F-111** (1965) offers a panoramic view of our technological society. Fighter planes, tires, atomic explosions are juxtaposed to examples of domestic technology: light bulbs, a hair dryer, the prosaic details of happy, domestic American life. An indictment of our confusion of values? "Machines are exciting. I'm not anti-machine, but some machines seemingly can't be dealt with, they're so sophisticated. . . .We think we have solved something with the machine and actually we've tripped up human nature" (Rosenquist).

d) The "tripping up" of human nature is well illustrated in the sculptures of Ernest Trova. **Study for Falling Man** (1966): headless and armless, a gleaming human figure forms the chassis of an automobile. Falling or fallen from his basic humanity? **The Wheel Man** (1965): nightmare vision of robot-like man perfectly adjusted to his technological environment. Gone is the robust optimism of Leger.

3-"A highly organized and regimented society, whose members exhibit a minimum of personal peculiarities and whose collective behavior is governed by a single masterplan imposed from above, is felt by the planners . . . to be more 'scientific,' and therefore better, than a society of independent, truly cooperating and self-governing individuals." Aldous Huxley's disapproving view (1947) appears frequently in twentieth-century literature and films.

a) Huxley's **Brave New World** (1932) and George Orwell's **1984** (1949) are the modern era's archetypal dystopian visions. In the same tradition of sociological extrapolation are E.M. Forster's "The Machine Stops" (1912), Eugene Zamiatin's **We** (1922), Elmer Rice's 1923 expressionistic play **The Adding Machine**, Harlan Ellison's story "'Repent, Harlequin!' Said the Tocktockman" (1965), and John Brunner's **The Shockwave Rider**

(1976). "The fatedness of human affairs" is dramatized in H.G. Wells' novella **The Time Machine** (1895) and **A Canticle for Leibowitz** (1959) by Walter M. Miller, Jr.

b) Dystopian visions set in the recent past or fairly near future are to be found in Kurt Vonnegut's **Player Piano** (1962) as well as several of his stories in **Welcome to the Monkey House** (1968, especially "Report on the Barnhouse Effect," "The Euphio Question," "Deer in the Works," and Epicac"); Thomas Pynchon's novels **The Crying of Lot 49** (1967) and **Gravity's Rainbow** (1974).

c) For the destructive use of technology in war see "I Made You" (1954) by Walter M. Miller, Jr., Mordecai Roshwald's **Level 7** (1959), Eugene Burdick and Harvey Wheeler's **Fail-safe** (1962), Donald Barthelme's 1967 "Report" (in his collection **Unspeakable Practices, Unnatural Acts**), and various stories by Philip K. Dick (including "Second Variety," "The Imposter," "The Defenders," and "Autofac"). Dick's interest in cybernetics led to his 1968 novel **Do Androids Dream of Electric Sheep?** the basis for the film **Blade Runner** and reissued under that title. For an excellent recent collection of stories about robots and computers, see **Machines That Think** (1983), edited by Isaac Asimov, Patricia S. Warrick, and Martin H. Greenberg. Meditations on the American space program are offered in Tom Wolfe's **The Right Stuff** (1979) and Norman Mailer's **Of a Fire on the Moon** (1970). Biological disaster is Michael Crichton's theme in **The Andromeda Strain** (1960).

d) Narrative films in the Orwellian tradition include Fritz Lang's **Metropolis** (1926, re-released recently with a surprisingly effective rock music track), Chaplin's last silent film **Modern Times** (1936), Stanley Kubrick's **A Clockwork Orange** (1971), and Terry Gilliam's **Brazil** (1985). Scientific hubris is the theme of James Whale's **Frankenstein** (1931, based on Mary Shelley's 1818 novel) and his even better **Bride of Frankenstein** (1935), Sidney Lumet's **Fail-Safe** (1964, based on the Burdick and Wheeler novel cited above), and Stanley Kubrick's **Dr. Strangelove** (1964).

e) The technology of space travel is examined in Melies' pioneering effort **A Trip to the Moon** (1902), Stanley Kubrick's **2001: A Space Odyssey** (1968), Philip Kaufman's **The Right Stuff** (1983, based on Tom Wolfe's book), and George Lucas's Star Wars trilogy. Francis Ford Coppola makes a compelling statement about modern technology, privacy, and personal responsibility in **The Conversation** (1974). Photography becomes a vehicle for philosophical speculation in **Blowup** (1966), directed by Michelangelo Antonioni. In David Miller's film **lonely Are the Brave** (1962, based on Edward Abbey's novel **Brave Cowboy**) a westerner pits personal integrity against superhighways and the tools of modern law enforcement. **The Day After Trinity: J. Robert Oppenheimer and the Atomic Bomb** (1980 documentary, produced and directed by Jon Else) seeks to understand "why people with kind hearts and human feelings work on weapons of destruction." Another documentary, **The Atomic Cafe**, directed in 1982 by K. Rafferty et al., offers a devastating portrait of America's naivety about the dangers of atomic warfare. Finally, Eugene Corr's 1986 fiction film **Desert Bloom** depicts a sensitive girl's coming of age against the backdrop of atomic testing in Nevada during the early 1950s.

IV

Discussions and examples of music and the visual arts cited above may be found in many standard humanities and fine arts textbooks, including the following:

Lawrence Cunningham & John Reich, **Culture and Values**, v. 2
John Fleming, **Arts & Ideas**
Robert C. Lamm et al., **The Search for Personal Freedom**, v. 2
Mary Ann Frese Witt et al., **The Humanities**, v. 2
Horst de la Croix and Richard G. Tansey, **Gardner's Art Through the Ages**
Frederick Hartt, **History of Art**, v. 2
H. H. Arnason, **History of Modern Art**
Milton W. Brown et al., **American Art**
Joseph Machlis, **Introduction to Contemporary Music**

The following texts offer useful introductions to some of the more specialized topics mentioned above:

Guy Brett, **Kinetic Art**
Jonathan Benthall, **Science and Technology in Art Today**
S. Kranz, **Science & Technology in the Arts**
M. Tuchman, **Art and Technology**
Bernard F. Dick, **Anatomy of Film**
Louis Giannetti, **Understanding Movies**
Gerald Mast, **A Short History of the Movies**
Gene Youngblood, **Expanded Cinema**
John Russell and Suzi Gablik, **Pop Art Redefined**
Anne Coffin Hanson, ed., **The Futurist Imagination**
Robert Scholes and Eric S. Rabkin, **Science Fiction**
Richard Gerber, **Utopian Fantasy**
Chad Walsh, **From Utopia to Nightmare**
Mark R. Hillegas, **The Future as Nightmare**
Richard Erlich and Thom Dunn, eds., **The Mechanical God: Machines in Science Fiction.**
Richard Erlich and Thom Dunn, eds., **Clockwork Worlds: Mechanized Environments in Science Fiction**
Jerome Agel, **The Making of "2001: A Space Odyssey"**
Ronald Weber, **Seeing Earth: Literary Responses to Space Exploration**
Jasia Reichardt, ed., **Cybernetic Serendipity: The Computer and the Arts**
Patricia Warrick, **The Cybernetic Imagination in Science Fiction**
Wylie Sypher, **Literature and Technology**

"Art and Technology" from **Arts in Society** series (slide & cassette unit), University of Wisconsin
"Art and Environment" from **Arts in Society** series (slides & cassette unit), University of Wisconsin
Humanities: Man in the Nuclear Age (4 filmstrips & 2 cassettes), Guidance Associates of Pleasantville, New York
Electronic Music (2 filmstrips & cassette, narrated by Milton Babbit and Mario Davidovsky), Educational Audio Visual, Inc.

A general discussion of science, technology, and human values may be found in the following texts:

Jacques Ellul, **The Technological Society**
Norbert Weiner, **The Human Use of Human Beings**
Marshall McLuhan, **Understanding Media**
Harry Woolf, ed., **Science As a Cultural Force**
John Wilkinson, ed., **Technology and Human Values**
Rodeuck Sudenberg, **Posthistoric Man**
Sherry Turkle, **The Second Self: Computers and the Human Spirit**
Herbert Marcuse, **One-Dimensional Man**
Ervin Laszlo and James B. Wilbur, **Human Values and Natural Science**
Theodore Roszak, **The Making of a Counter Culture**
Victor C. Ferkiss, **Technological Man**
Erich Fromm, **The Revolution of Hope: Toward a Humanized Technology**
William Kuhns, **The Post-Industrial Prophets: Interpretations of Technology**
Lewis Mumford, **The Transformations of Man**
  Technics and Civilization
  The Pentagon of Power
Everett W. Hall, **Modern Science and Human Values**
A. Cornelius Benjamin, **Science, Technology and Human Values**
John G. Burke, **The New Technology and Human Values**
William Brickman and Stanley Lehrer, eds., **Automation, Education and Human Values**
Kurt Baier and Nicholas Reacher, eds., **Values and the Future: The Impact of Technological Change on American Values**
Richard Gay Wilson et al., **The Machine Age in America, 1918-1941**
Herbert J. Muller, **The Children of Frankenstein**
Douglas Hofstadter, **Godel, Escher, Bach**
Alvin Toffler, **Future Shock**
Robert M. Pirsig, **Zen and the Art of Motorcycle Maintenance**
Kenneth Brower, **The Starship and the Canoe**

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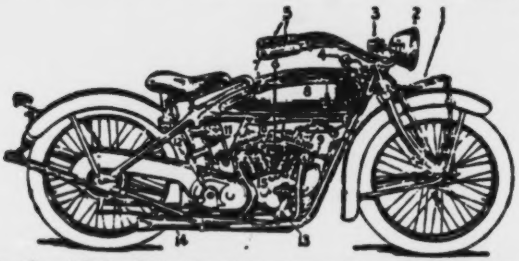
mo′tor·cy′cle (-sī′k′l), *n.* A two-wheeled automotive vehicle having one or two riding saddles and sometimes having a third wheel for the



Motorcycle. 1 Spring Fork; 2 Headlight; 3 Horn; 4 Ammeter; 5 Handle-bar Controls; 6 Valve Release; 7 Gear Lever; 8 Gasoline and Oil Tanks; 9 Magneto; 10 Carburetor; 11 Generator; 12 Kick Starter; 13 Brake Lever; 14 Muffler; 15 Cam Case.

support of a sidecar. — *v. i.* To ride a motorcycle. — **mo′tor·cy′clist** (-klĭst), *n.*

Diana C.J. Matthias

Object–Oriented Education:

Zen, Management Training & the Arts of Sioux, Lengola & Chagall

In my first article for **HUMANITIES EDUCATION** I described how we teach history to high school French students on the program of Curriculum Structured Tours at Notre Dame's Snite Museum of Art. This article will describe a lecture tour which was requested in March 1987 by a professor in the Management department at Notre Dame. The assignment this time was to use the current reading in this class, Robert Pirsig's lengthy book **Zen and the Art of Motorcycle Maintenance**, and to attempt to explicate some of its rather complicated ideas by using works of art in the museum. It may sound surprising to try to understand abstract ideas by making comparisons with works of art in a museum, but it does seem to succeed if the students have read the text carefully. The primary aim of the museum visit was to discuss, to understand, and to learn to apply a selection of Pirsig's ideas. The museum context is a relevant one for this particular text because the discussion of the nature of art is one of the central themes of the book.

First it is necessary to give some indication about what the professor of this management class was aiming to teach. In his course description he wrote:

> The course is built around the goal of enhancing a variety of the prospective manager's skills; e.g. conceptual, analytical, communications, team management, time management. The foundation of the course is based on the idea that management is the ability to get oneself, others and whole systems to function both effectively and efficiently. This highlights the point that what gets managed is not only the human resources, but all resources (including information, money, ideas etc.) as well as certain parts of the environment . . . . A large part of the course will focus on applying the theories, observing them in action, and attempting to develop some of the necessary conceptual skills for effective management.

In using such a text as Pirsig's **Zen and the Art of Motorcycle Maintenance**, the teacher of this management class wanted the students to be able to apply experiences and ideas which were written from the point of view of an individual to a far wider context. So I decided that what I could do in the museum was to choose a few of the central ideas, and work on lifting them out of their original context in the novel to see how they could be applied to various works of art, as a way of isolating and understanding those ideas.

In his novel Pirsig sets up an arrangement of dualities, such as classicism versus romanticism, and art versus science. In his "chautauquas" the protagonist tries to resolve the sets of antitheses into which he arranges the world. This intellectual aim of fusion echoes his personal aim to try to heal and unite his schizophrenic self. This idea of the union of opposites works particularly well with visual art, so it is an effective way to explain and apply Pirsig's ideas. We began with the very simple exercise of defining what Pirsig means by the "classical." I asked the students to look carefully at the design on a **Sioux Indian Girl's Dress**. The design is made of blue, white, black and red glass beads. I asked the students to describe the design by means of adjectives, and they listed such terms as economical, linear, controlled, symmetrical, repetitive. Then I asked them if these words defined Pirsig's attitude to the romantic or classical mode. All the students realized that they had described the classical as Pirsig understood it, and some were quite surprised that one could find a classical design made by such a person as a Sioux Indian. Then I asked the class if they could remember one of Pirsig's own definitions of the classical, and when they obviously could not remember the whole quotation, I gave them one with the page reference (page 61), "A classical understanding sees the world primarily as underlying form itself." I then reminded the students of Pirsig's ideas on the purpose and value of the classical mode; its **purpose** is to bring order out of chaos, to make the unknown known; classicism's **value** is measured in terms of the skill with which this control is maintained. The students could see clearly how the Sioux girl's design expressed control over her emotions and over the shapes which she was manipulating. The actual forms used by the Sioux girl to decorate her dress are abstractions of such creatures as turtles and dragonflies, which were regarded as protective symbols in the Sioux culture. I interpret this woman's method of arranging natural phenomena in a regularized and unnatural manner as a wish to exert control over aspects of nature which impinged directly on her life as a woman.

Next we move on to a much more complicated set of ideas: art and science and art and technology. This section took at least fifteen minutes, so I invited the students to sit down in front of the object which we would be discussing, the **Suway Stick Figure, Lengola Group, Zaire**. I began this section by asking what Pirsig considers to be the superstructure of science. One or two students knew the answer, which is that technology is the superstructure of science, and so this was how we began our discussion of art and technology. I asked next what attitude to technology was expressed by the protagonist's companions John and Sylvia. The students remembered that this couple considers technology to be a **death force**, and in order to keep Pirsig's actual words in their minds I quoted the passage they had referred to (page 15), "The 'it' is a kind of force that gives rise to technology, something undefined, but inhuman, mechanical, lifeless, a blind monster, a death force. Something hideous they are running from but know they can never escape." We agreed that John and Sylvia feel that technology dehumanizes, and tries to usurp their control over their own lives. They feel that even thinking about technology is betraying their point of view. Then I asked about the protagonist's attitude toward technology. They answered that his attitude was much more thought out and reasonable, perhaps because he was involved in technology himself, and so could speak from knowledge rather than unknowing fear. I quoted to the students Pirsig's statement on page 137, "It's not the technology that's scary. It's what it does to the relations between people." This shows us that even though the protagonist shares his friends' horror of the ugliness of technology, he feels that it is basically neutral, and if it is thought to have a negative aspect, that is humanity's opinion or fault; it is not the nature of technology itself. I wanted to stress this interest in the aesthetic of technology, so I quoted one of the protagonist's descriptions of its ugliness (page 15):

> You go through a heavy industrial area of a large city and there it all is, the technology. In front of it are high barbed-wire fences, locked gates, signs saying No Trespassing, and beyond through sooty air, you see ugly, strange shapes of metal and brick whose purpose is unknown, and whose masters you will never see.

I asked the students whose writing about the industrial revolution Pirsig might be recalling here, and several of them mentioned Dickens, which is the answer I had hoped for.

In the above discussion we had focused on two attitudes to technology and the importance of aesthetics--ugliness was a major reason for Pirsig's characters' dislike of technology. Now I was ready to refer to Pirsig's discussion of the differences between art and technology, and when we had clarified these ideas I planned to ask the students to apply Pirsig's ideas to the **Suway Stick Figure** which was in front of them.

Before they could apply the ideas I had to explain the function of the sculpture, so that the students could understand the comparison which I was making. This collapsible sculpture is used by a men's association within the Lengola group, as a conduit through which to approach the spirit Suway. The death of a powerful member of the association provides the occasion for assembling the figure, and performing ritual dances and songs. When not in use the sculpture is disassembled and stored until another member's death causes it to be used for the same purpose again, when it is reassembled.

Our next task was to understand Pirsig's distinction between art and technology, and to do this we looked at the discussion which centers around the assembly of the rotisserie (page 145). I asked first why the artist DeWeese is unable to assemble the rotisserie. When the students seemed unsure of the answer I quoted from the protagonist's interpretation of DeWeese's motives:

> He's unable to comprehend things when they appear in the ugly, chopped-up grotesque sentence style common to engineering and technical writing. . . What he really wants me to damn is the lack of artistic continuity, something an engineer couldn't care less about. It hangs up really, on the classic-romantic split, like everything else about technology.

So the ugliness of the instructions so upsets DeWeese that he is unable to follow them. Ugliness seems to be a characteristic of technology and its presence points to the absence of art. Pirsig says that art is produced when there is harmony between artist and material, and peace of mind is needed to feel this harmony. As the students seemed not to be able to remember Pirsig's distinction between art and technology according to the presence or absence of choices, I quoted the relevant passage (page 147),

> Technology presumes there's just one right way to do things, and there never is . . . If you have to choose among an infinite number of ways to put it together then the relation of the machine to you, and the relation of the machine and you to the rest of the world, has to be considered, because of the selection from among many choices, the **art** of the work is just as dependent upon your own mind and spirit as it is upon the material of the machine.

The protagonist then says that DeWeese was making art when he assembled the rotisserie. I asked the class next if Pirsig is using his own categories correctly here, for he has told us that choices are needed to make art, whereas when DeWeese attempted and failed to assemble the rotisserie he was unaware of his choices. The students then saw that according to Pirsig's own argument DeWeese was not making art, even though the protagonist said he was. This kind of inconsistency between the author and his main character, which draws attention to the power of the artist over his creation, is a very important component of all the arts of the twentieth century.

Next I asked the students to apply Pirsig's definitions of art and technology to the sculpture of the **Suway Stick Figure** before which they were sitting. Was it an example of art or technology? Several students were applying Pirsig's categories correctly when they said that art was made only by the sculptor who created the figure in the first place because the sculptor would have made significant choices in creating the work. The subsequent assemblers would have been involved in technology because their choices would have been very few. So we finished this section by feeling that we understood Pirsig's distinction between art and technology, and we also had a good idea of his understanding of the actual constitution of art and technology. It seemed that the comparison of art objects and Pirsig's ideas in the museum had really helped to clarify these ideas for the management students.

I do not have space in this article to describe how I dealt with Pirsig's ideas of romanticism, revolutions, anti-utopias, and quality. I will conclude the article by referring briefly to the way in which I tried to draw together the ideas we had discussed during the lecture tour. In **Zen and the Art of Motorcycle Maintenance** Pirsig echoes in his thought what he tries to do on his journey; he tries to achieve a type of fusion between the pairs of opposites he sees in the world and the duality in himself. The visual image I use to express this fusion of opposites is

Chagall's **The Great Circus** 1956, with which I also concluded the French history lecture tour in my first article. I asked the students to describe the underlying form on which the classical mode is based according to Pirsig, and which is evident in this painting in the repeated use of circles and triangles. Then I asked the students to find the romantic attributes which we had discussed in a previous painting from the nineteenth century Romantic period. They found such attributes as mystery, unreasonable figures and events, strong emotions, and lack of control. I suggested that Chagall's painting depicted the fusion aimed at by Pirsig's protagonist, but not in fact achieved in the novel. This interpretation of the end of the novel was queried by one of the students. She felt that the protagonist had healed himself in the last few pages. I think that the end of this novel is ambiguous, and one could interpret it as wholeness achieved or wholeness lost. This ambiguity, or duality, adds to the richness of this fascinating novel, and lends it even more to a comparison with painting in which one is also frequently unsure of the precise meaning of what one sees.

Pirsig refers repeatedly in his novel to the need for fusing and transcending the opposites which he finds confronting each other in the world. He says that he knows of no group of people which has consciously tried to work out a new way of life in terms of these opposites. I think it is important at this point to mention to the students that many of the French Surrealists in the 1920s and 1930s wanted to introduce a way of life which would include the rational and the irrational, art and technology, and the complete overthrow of the bourgeois power structure. They promoted the establishment of a communist state in which vested interests would no longer be paramount.

As I said at the beginning of this article, I have had to omit much of what we discussed in our lecture tour in the museum, because of lack of space. I hope however, that what I have said is of interest to readers who teach **Zen and the Art of Motorcycle Maintenance**, or to those who are just interested in ways of combining texts with visual images. The students in the Management class for whom I prepared this presentation found that focusing on several of Pirsig's ideas and applying them to visual art did help in clarifying the ideas, so that they could apply them to the management situations dealt with in their class.

In their written responses to this lecture tour the management students wrote that the experience in the museum had been useful, not only for their class project, but also for learning to understand and apply ideas to new situations. Their teacher wrote that "this kind of cross fertilization is a necessary component of the mature mind." In the museum we had compared some of Pirsig's ideas, which are quite difficult to understand, to works of visual art. This comparison and concretization could only succeed in clarifying the ideas if the text was actually quoted and referred to in detail. Many students carried their copies of the text and I encouraged them to find and follow the passages we discussed.

It is to be hoped that readers of **HUMANITIES EDUCATION** will be able to use or adapt some of the pedagogic methods discussed in this article. There is no need for museums to be places in which people speak in hushed voices or feel unwelcome or lost. Museums can be vital places where education of many different kinds, directed at all age groups, can occur. The essential component for a successful museum visit for any group with a particular interest or study, is the prior discussion held between the teacher and the museum educator. It is this discussion which turns the museum visit into a cooperative effort between the teacher and the museum educator, and insures the relevance of the chosen objects, because they are selected by the teacher and museum educator together. In this way the class study becomes the tool which opens the possibility for real learning in the museum. The humanities can thus be taught, explained, compared and contrasted in many new ways, when teachers bring their students to a museum or art gallery for object oriented education.

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Best Translations

Burton Raffel

THE IMPORTANCE OF BEING LACLOS

If there are many who assume that all translations of poetry equal all other translations of poetry, there are more who assume that all translations of prose are not only equal but in fact **are** the originals which they translate. Poetry after all has meter and rhyme, metaphor and alliteration, and a hundred subtle and compressed devices. But what is there to prose? Most of us have been speaking it all our lives, haven't we?

The answer, sadly, is no, we haven't. No person living has yet spoken or ever will speak prose. We speak a language; a writer writes prose. And the two processes, though linguistically related, are also linguistically sharply distinct. In syntax, in vocabulary, and in a variety of basic linguistic signals (punctuation, capitalization, paragraphing, spatial arrangements) prose is quite simply different from speech. And the translator of prose must be aware of, and on guard against, these differences. In sober truth, his problems may not be as obvious as those of the translator of poetry. But they are just as pressing, just as difficult to deal with.

Choderlos de Laclos' 1782 novel, **Les Liasions Dangereuses**, is a fiercely brilliant prose performance--stylized, epigrammatic, at times deadly formal, at times glitteringly colloquial. The author was a military man, and at the end of his life one of Napoleon's generals; this novel is his only work of fiction. It embodies, behind the decorous convention of an exchange of letters, what Harry Levin has nicely called "a critique of pure pleasure, a devastating attack on hedonism as a way of life." To transform such controlled, passionate prose into English is no mean feat. Richard Aldington, himself a fine novelist, does the job magnificently.

Take the very first paragraph of the very first letter, from Cecile Volanges. It reads, in part:

> Maman m'a consultée sur tout; elle me traite beaucoup moins en pensionnaire que par le passé. J'ai une femme de chambre a moi; j'ai une chambre et un cabinet dont je dispose, et je t'écris a un secrétaire très joli, dont on m'a remis la clef, et où je peux

> renfermer tout ce que je veux.

Laclos uses two sentences, strictly speaking. But he further breaks them with two very solidly placed semicolons. Aldington sees at once--and it is both instructive and delightful to see how easily he recognizes and deals with matters of this sort, over which lesser translators constantly trip and fall--that English requires a somewhat different basic syntactical movement:

> Mamma asks my opinion in everything and treats me much less like a schoolgirl than she used to do. I have my own maid; I have a room and a study at my disposal and I am writing this to you at a very pretty writing-table whose key was given to me so that I can shut up anything I want in it.

Note, too, that while Laclos uses two semicolons and three commas, Aldington not only reduces the semicolons to a single usage but totally eliminates all commas. The resultant syntactical movement is both more suited to English and also to the twentieth century--for which century, after all, Aldington is translating.

But Aldington does far more. Where Lacos speaks of the mother "consulting" her daughter, Aldington writes "Mamma **asks my opinion**." The more personalized usage brings a colder French formality closer to prose which the English reader is used to. That too is a translator's job: seamlessly harmonizing the prose of the original with the prose practiced in the translator's own literary tradition.

The mother treats her daughter less **en pensionnaire**, writes Laclos. Less, that is, like a boarding-school girl. Again, Aldington smoothly Anglicizes: the mother "treats me much less like a schoolgirl." The girl writes that she has a **cabinet**, which is a kind of small room (what used to be called in earlier English a "closet"). The word for "study" is **cabinet de travail**--but Aldington knows, as poor translators do not, that his rendering must be all of a piece. Having made the letter-writer a "schoolgirl," he must now give her a "study."

If there were space enough, we could follow Aldington throughout not only this first paragraph but throughout the entire novel. And what we would see, instructively and delightfully, is how neatly and with no apparent effort he turns French ways of writing into English ways--and yet without losing the fundamentally French essence of the novel. This is prose translation as it ought to be practiced but, unfortunately, not often is. Absent such craftsmanlike transformations, what we have are crude and not necessarily accurate reproductions, suitable neither for reading nor for teaching. Teachers too need to be on their guard.

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David H. Stringer

Imperatives for Writing & Thinking Humanities

(The following is given as a handout to our Humanities students at Huron High School. We find it helpful, with discussion among our teachers on the Humanities team, in clarifying for ourselves as teachers what it is we are asking our students to do. Students find it helpful to their understanding, minimally, of the rules of the game we play at school: the shape of the hoop through which we ask them to jump. More importantly, we move to understand one of the key abilities underlying the course: thinking in writing.)

In our writing assignments we usually ask you to demonstrate a thinking process. In doing so we sometimes ask a direct question ("What was Hamlet's tragic flaw?" or "Why did feudalism evolve as it did?"), but more often there is an imperative word which is supposed to direct you to the kind of thinking process we have in mind--a word such as "compare," "explain" or "analyze." Probably the vaguest of these imperatives is the word "discuss," which for most students does not indicate what is to be done with the knowledge the student (supposedly) has.

Sometimes when as essay goes wrong it does so because the student does not understand the kind of thinking-in-writing the teacher had in mind. Thus we feel that it would be helpful for us to be explicit about what we mean when we give these kinds of directions:

ANALYZE: Describe how the parts relate to one another and to the whole. The process suggests a description of how the separate elements make up a compound (how color, line, shape and subject matter make the meaning of a painting; how rhythm, imagery, tone, comparisons, etc., make the meaning of a poem; how a variety of personal, religious, political, economic, geographical forces, etc., led to an historical event). Analysis suggests breaking down into constituent pieces.

INTERPRET: In some ways, the meaning of interpret is opposite that of analyze. The idea is to summarize what the different elements add up to. The thought process is one which involves inference and synthesis, with emphasis on what is meant or implied rather than how that meaning was constituted. Interpretation may involve a sort of concise translation into conventional prose: a paraphrase. Usually, however, analysis and interpretation go hand in hand; we are looking for both.

EVALUATE: The process here involves measurement against a standard, whether objective, personal or somewhere in between. The process may mean judging the truth or falsity or a statement (e.g., Evaluate the following: "Hamlet triumphs at the end of the play," or "Christianity caused the decline of the Roman Empire.") or it may involve assessing the merit of an idea or artifact (e.g., Evaluate the success of the Inquisition; or, evaluate the expressive quality of Jackson Pollack's painting; or, evaluate Phaedra as a tragic hero.). To make this kind of essay successful, the criteria for evaluation must be clear. A good evaluation notes both strengths and weaknesses, and it is supported by evidence and reasoning.

TRACE THE DEVELOPMENT: This implies arranging events in chronological or narrative sequence. "Trace" operates on two levels of sophistication. On the one hand, it means simply placing the events in sequence. On a more sophisticated level, it means explaining **how** one event **caused** the next.

COMPARE/CONTRAST: To compare means to seek both similarities and differences, but with emphasis on similarities; to contrast means to seek differences only. A comparison which mentions only similarities is likely to be simple-minded. Usually when we ask for a comparison, we imply an act of analysis or interpretation first. The analysis or interpretation yields the elements for comparison. For example, a comparison of two paintings of The Last Supper involve such qualities as composition, use of light and color, facial expressions, etc., which must be the result of analysis, and comparison also involves the overall meaning or interpretation of the two works.

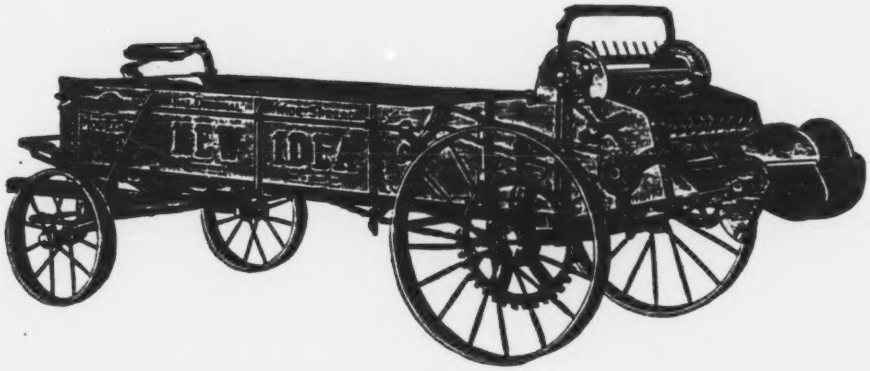
PROVE: In the humanities a proof does not involve the strict forms of induction and deduction, since assumptions and variables are often complex and suggestive rather than exactly stated. The degree of certainty is not as great as we find in scientific or mathematical proof. Thus what we mean by prove is to give a persuasive argument. A persuasive argument presents reasons for one's position using specific evidence and logic, and it also includes an evaluation of alternative arguments.

EXPLAIN: Who really knows that **this** means? Its etymology suggests to flatten out, which implies the revealing of something hidden or complex; to make plain. Our assignments might be most helpful if phrased in terms of "explain why" (describe the causes) or "explain how" (describe the process) instead of just "explain" (e.g., Explain the French Revolution.). When arguing in defense of a position, "explain" means "give reasons for your position."

DEFINE: When we ask for writing which defines a term, we are looking for two things. First, we seek the **necessary** conditions--elements which are essential or needed, without which the term would not apply. Second, we seek **sufficient** conditions--elements which, if present, are enough to grant the aptness of the term. While definitions may themselves be very concise, an essay of definition may be developed and clarified by examples, including explanations why some examples do not fit the definition. (Ex., "Define the term 'tragedy' using examples from **Hamlet** and **Oedipus the King** to illustrate your point," or "Define courtly love.")

DISCUSS: This term, when used properly, refers back to the form of Socratic dialogue, where arguments and counter arguments are presented. The implication is that the essay consider (at least) two sides of an issue (e.g., Discuss President Reagan's policy in Nicaragua.).

BULL: Seldom stated in assignments but widely understood by students, BS-ing has several distinctive features. It means, first, to utter generalities, preferably including a few pet phrases from the teacher and some terminology from the course. The tone should be breathless enthusiasm. Specific details and facts may be mentioned, but never to illustrate a clearly defined idea or argument. The purpose of BS-ing is to impress your teacher while concealing your ignorance of the subject at hand.



EXPRESSIONS OF THE SELF

a special thematic issue
for Fall, 1988

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HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

Note: Readers are invited to serve as reviewers of books, texts and other resources. Write for guidelines to Dr. James Mehl, Book Review Editor, Humanities, Missouri Western State College, St. Joseph, MO 64507-2294. (Abstracts of articles should be sent to the Editor-in-Chief)

TAXIS! TAXIS!

Classical Architecture: The Poetics of Order by Alexander Tzonis and Liane Lefaivre. Cambridge: The MIT Press 1986. $9.95 paper. Reviewed by Fred E.H. Schroeder

Teachers of humanities often provide students with their only introduction to reading works of architecture. For many, learning to identify the three Orders of Greek architecture by recognizing the features of column capitals is both beginning and end of the architectural vocabulary. This little knowledge is infinitely superior to ignorance, but it barely indicates the profound simplicity and endless complexities of classical order. The authors, who teach architecture in The Netherlands, go well beyond the three-word vocabulary. "Being able to design or see classical architecture is like being able to speak or understand a language," they say; "one joins a cultural tradition, a social universe."

To see how they approach this is an intellectual challenge and an adventure in interdisciplinary methodology. Although the book has 300 pages, only ninety are text, closely packed with ideas that, once grasped, make the text-reader into a reader of architecture. The other 210 pages are illustrations including an anthology of classical floor plans and facades that can be read as works of poetry according to techniques of "architectural scansion." Drawing on Aristotle's **Poetics**, we start with **taxis**, the orderly arrangement of parts according to two general **schemata**, the **grid** and **tripartition**. The former, whether the two-dimensional floor-plan grid or the three-dimensional spatial pattern, possesses an "obsessive consistency" containing "no contradictory ways of partitioning." But even at its simplest, in a square or cube, **tripartition** operates, because, as Aristotle says of drama, the whole contains a beginning, a middle and an end. The side of a square has two edges and a middle between, in short, an ABA partition into three, like the classical music sonata form. But unlike drama and music, architecture's tripartition can be reversible, that is, you can read the building from left to right or right to left and perceive the same order, the same completeness, the same wholeness. This almost imbecile simplicity can soon become very complicated: the first Italian edition (in 1521) of the sole surviving ancient text of Vitruvius introduced this method of notation giving us, for example, a wall whose parts are ABCBBCBA. This reduces, however, to ABA.

So much for taxis. The next principle is the **genera**, a term that Tzonis and Lefaivre prefer to the term **order**, which they feel entraps the architectural fan into thinking that the **Corinthian order**, for instance, contains all one needs to know of classicism. Very well, **genera** let them be, all five of them, the Greek **Doric**, **Ionic** and **Corinthian**, plus the later **Tuscan**, (simpler than Doric, being unfluted with a plain entablature) and the elaborate **Composite**. During the Renaissance, efforts were made to reduce each of these to an unvarying mathematical formulation. The truth is that each is a fairly broad category with considerable latitude for inventiveness. The main subdivision of the genera is the column, which can be described by tripartition: entablature, column and pedestal, which in turn can be further tripartitioned, as the authors explain with some detail. Related to taxis are the modular proportions of the columnar genera: The relative proportions of column thickness, height, spacing are totally self-consistent for each generic system. But the genera extend beyond columns. Windows and doors, niches, chimneys will have a "formal kinship," a "subtle affinity [that] brings to mind the way classical music works are organized." Furthermore, the tiniest of detailing, such as the profile of a column base can take on a multitude of forms by repetition, reduction, amplification of some eight "binary opposites" (e.g., convex, concave, etc. pp. 101-102).

The important points about both taxis and the genera are first, that they are not confining restrictions for architects, and second, that they are more than catalogs of ornaments.

Symmetry is the third element in the poetics of classical composition. The term as used by Vitruvius is both broader and subtler than the ordinary understanding of mirror-image bilateral symmetry. Symmetry is the relationship of all the parts. Tzonis and Lefaivre use two musical terms to describe the kinds of relations among the parts--rhythm and figures. The explanations are too long for this review, but suffice it to say that, as in music and poetry, a simple rhythm of stressed/unstressed is unsatisfactory for anything but a middle: it is how the beginning and end relate to and define the whole that makes the difference.

Finally, the authors present two extensions of these principles that developed during the Renaissance: **parataxis**, which is the linear facade of buildings along a street, and **entaxis**, which has to do with the total interrelationships of a district or city. Although Vitruvius describes the layout of a city, and although the Romans planned colonial cities, it is unclear whether these were as fully rationalized as such Renaissance and post-Renaissance complexes as Versailles or Washington, D.C.

Classical Architecture: The Poetics of Order is an insightful book, pouring old wine into new bottles. The timeliness of old wine is due to

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the fact that in so many ways, the 20th century is winding down. Abstraction, functionalism and positivism have had their day, and in architecture, a reborn sense of the need for ornament is beginning to paste decorations on buildings. For architects, this short volume teaches the lesson that the variety of classic ornament was never the result of whimsy. It was a logical outcome of transformations of a few guiding principles. For us as humanities teachers, the book can help us to make our students more knowledgeable readers of the built environment.

MUSICAL MAGNETISM

"Mozart, Mesmer and 'Cosi fan tutte'" by Andrew Steptoe in **Music & Letters** 67:3 (July 1986) Oxford University Press, Walton Street OX26DP

Opera makes some people sick, and in two of the most popular of all operas, Verdi's **La Traviata** and Puccini's **La Boheme**, tubercular heroines give casual opera fans the idea that ill-health is the normal state of affairs.

This is quite a distortion, unless, of course, we add love-sickness to the list. Cures of illness are even rarer; they would certainly ruin a tragic climax! In comic opera, however, there are more than a few satires on quack physicians, and in at least two, the satire extends to medical theory. In **Elixir of Love**, the continuous shaking of the potion is a comment on homeopathic medicine which was popular among European and American upper classes well into this century.

In the farcical finale to Act I of Mozart's **Cosi fan tutte** the maid Despina revives two supposedly poisoned young men by means of passing a huge magnet over their bodies. This directly lampoons one of the early techniques of Dr. Franz Anton Mesmer, who is credited with being the pioneer of what would become hypnotism, called by him "animal magnetism," and by the rest of Europe, **mesmerism.** The Mozart-Mesmer connection pre-dates mesmerism by several years, however. Mozart, at age twelve, was something of a cast-off child prodigy, and it was Mesmer who provided the patronage for the boy's first opera **Bastien und Bastienne** in 1768. The Mozarts continued to be frequent visitors at the grand house in Vienna, and young Wolfgang met there Mesmer's first important patient, who, with her "fifteen distinct severe symptoms," plus the standard treatments by means of bloodletting and blistering was reduced to skin and bones. When Mesmer took over her treatment in 1773, he gave her a draught containing iron and then attached magnets to her most affected parts. The pains were relieved for several hours. As he continued the therapy, Mesmer found that the salubrious effects could be produced by mere passing of his hands without benefit of magnets. Some seven years later, Mozart visited Mesmer and found the former patient not only "plump and fat," but married to Mesmer's stepson, and the mother of three, "two young ladies and a young gentleman."

How this friendly patronage of Mozart and the successful therapy

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turned to the operatic lampoon of 1789 is Andrew Steptoe's story. Partly, Mozart's turn-about is personal. Mesmer's immense success in Vienna prompted him to go to Paris in 1778, which he did, abandoning his family. Somewhat related was Mesmer's apparent failure to cure the blind pianist, Maria Theresia Paradis, for whom Mozart had composed some music. Mesmer said he had cured her blindness, but she could only see in Mesmer's presence. Mesmer was attacked by the Viennese medical community and accused of holding Fraulein Paradis against her will.

But the other reason for the parody in **Cosi fan tutte** is that by 1789, Mesmer was a hissing and a byword. Although he had been successful with group therapy (silent except for Mesmer's playing an ethereal glass harmonica), and he had even "magnetized" a tree in a public park so that poor folks could share in the therapeutic benefit; and despite the patronage of Queen Marie Antoinette and Madame Du Barry, Mesmer's personal arrogance and greed along with the normal life expectancy of Parisian fad led to investigation by a royal commission which included such stellar authorities as Lavoisier, Guillotin and Benjamin Franklin. Their report was damaging, and the final blow to his reputation was a social gaffe. Fraülein Paradis, securely returned to blindness, gave ten concerts in Paris, and the cream of society was profoundly offended by Mesmer's attendance. Within the year a satirical play about Mesmerism was a hit, in spite of attempts to get it banned. Mesmer fled Paris in 1785 (with three other plays in the offing). To Mozart, four years after, Mesmer was fair sport for good box-office. It's a lovely opera.

MORAL LEADERS

"Liberal Arts and Leadership" by Fontain Maury Belford in **Liberal Education** 73:2 (March/April 1987) 1818 R Street NW, Washington, D.C. 20009. $36/yr.

What is the difference between a "leader" and a "manager"? Very much the same thing as the difference between liberal education and vocational training, says Belford, who is one of the leaders in the American Association of Colleges' Leadership Project. Managers, she says, can be morally neutral, for their assignment is to get the job done, as we see Alec Guinness do in the film **The Bridge On the River Kwai**. That the bridge will transport more troops to kill his own soldiers is not a management issue. Completing the job is the job. Leadership, on the other hand, has never been "value-free," nor has a liberal arts education been value-free. It has always reacted to the current values, reciprocated with them, reflected them. What we in the western tradition mean by liberal education has also questioned the current values. But then, that's one of the values: to question.

Leadership is a buzz-word in higher education today, and what with a scandal-of-the-week in government leadership, military leadership,

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religious leadership, corporate leadership, it has become likewise a buzz-word of popular journalism and activist reformers. It's as if we just now discovered leadership as a field of study and education. This is hardly the case, says Belford; on the contrary, the canon of liberal education classics is nothing if not about leadership studies. Plato's philosopher-king, Machiavelli's Prince, Castiglione's Courtier, Shakespeare's Prince Hal--St. Joan, Moses, Ghandi--all are both models and comments on leadership.

There are several problems in leadership study today that are inheritances from earlier versions of our cultures. In nineteenth-century England, for example, Thomas Arnold, headmaster of Rugby School could say "What we must look for here is first religious and moral principles; second, gentlemanly conduct; thirdly, intellectual ability." What this produced, effectively, was unthinking leaders with a "quality called **character**." This education was right for imperialism, but it is wrong now. In the United States, at the same time, leadership was leadership for manifest destiny. But this "Gary Cooper" model "is as irrelevant, and as dangerous, to our present necessities as is that of the civil servant of the raj." And this brings us back to "value-free education" and "management training," both of which address the problems of outmoded moral education in a changed environment by making believe that they can avoid similar mistakes by not taking a moral stance.

What to do? Belford believes we should do what we've been "doing all along, when we as educators have been doing what we are supposed to be doing," namely educating leaders. More specifically, at "the root of our teaching" are seven foundations: reverence for **facts**; centrality of **words, language, texts**; freedom to ask **questions**; **long-range** thinking, including past and future; respect for **diversity**; **conviction** and commitment--"leaders must be able to take a position, to understand its ramifications, and carry through"; **character** "confidence in one's self--in one's right to fail and to succeed, to explore and to change . . . ."

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BORN TO DIE

"The Death Penalty in **Utopia** and in Some Utopian Novels" by Angele Botros Samaan in **Moreana** 23:90 (June 1986)

Sir Thomas More was himself to suffer the death penalty, and when he did, like his own fictional Utopians, he went "cheerfully," with a prayer for his persecutors. Death, of curse, is inevitable, but the death penalty is not. As retribution, we can divide the causes into two types: death as a penalty for what society regards as willful crime, and death as a penalty for what might be called innocent causes, that is, euthanasia. In More's Utopia, euthanasia is used only to release those who are suffering the tortures of incurable disease. Otherwise, Utopians regard death as a natural conclusion to physical life ("almost all" Utopians believe in the immortality of the soul); they pray for an easy death, and if so favored, they are cremated and honored with songs of joy. Those who do not meet death cheerfully have their corpses buried.

The cheerful acceptance of death is possible because of the cheerfulness of utopian life. Without wants, without needs, without overwork or sloth, their comfortable equality is true freedom. Bodies do not imprison souls so long as the bodies are not tortured by disease. Thus, euthanasia is a release into natural and equal freedom.

Nevertheless, there are transgressions punishable by death in Utopia: these are adultery and murder, both of which violate others' freedom. What punishment is meted out to other crimes? None, actually, because there are no other crimes. Fraud, theft, treason, brawls, riots and the like all stem from private property and money, which, being non-existent in Utopia, render the crimes without motive. When such aberrations do occur, banishment is recommended, but certainly not death, the universal penalty of More's Renaissance England.

The Victorian William Morris in his **News from Nowhere** is able to go one better than More by eliminating sex-related crimes, "at the bottom of them was mostly the idea (a man-made idea) of the women being the property of the man . . . . That idea has of course vanished with private property." Other Victorians, however, wrote of other reasons for ending life arbitrarily. In an anonymous novel **Colymbia** all deformed children were killed at birth. Anthony Trollope's **The Fixed Period** chronicles a society's efforts to repeal President Neverbend's "Fixed Period Law," designed to relieve the country of expenses, and the old from tribulations of age, by means of painlessly executing everyone at the age of 68 1/2. Samuel Butler's topsy-turvy **Erewhon** mentions the death penalty (presumably for a crime) briefly, but ultimately in Erewhon, birth is the felonious act, for, in being born, we all receive the death penalty. Aside from the capital crime of birth, other crimes are bellwethers of death: illness, infirmity--especially pregnancy--are hidden from others as we would hide blackmail, rape and murder. (Erewhon's attitude may be here today with AIDS.)

Samaan, who is on the arts faculty at the University of Cairo, Egypt, briefly discusses Huxley's **Brave New World** and Orwell's **1984** from the twentieth century. Death in the former has disappeared for all but Savage. Doped with soma, Muzak and television, witnessed "as a kind of visual aid for the death-conditioning of children," the dying bodies have lost all humanness long before. And in **1984**, beaten, tortured Winston Smith "not literally dead . . . . is no longer really alive." Death, Samaan concludes cannot be without Life, and the contrast between the deaths of Thomas More and Winston Smith reflects the contrast between true life and never living.

SMART KIDS

"Advising the Younger Scholar" by Jarold Ramsey in **Humanities** 8:4 (July/August 1987). NEH, 1100 Pennsylvania Ave NW, Washington, DC 20506. $14/yr.

All of us know that winning grants from the National Endowment for the Humanities is difficult for most and highly competitive for all. The Younger Scholars program is no exception. Open to college and high school students, these are research fellowships for nine weeks in the summer. The University of Rochester has been one of the institutions whose students regularly achieve these fellowships, and Ramsey, who is Director of Undergraduate Studies in English, is definitely a factor in this success. Winning the loot is the primary reward, but Ramsey's advisees agree that the summer's work is the real payoff, and even unsuccessful applicants say that working with faculty members on a grant application is a valuable educational experience.

Ramsey starts early in the academic year by asking colleagues to recommend promising juniors, who are invited to an open meeting where all are informed that while the award is prestigious, preparing an application is time-consuming and necessitates working closely with a faculty member. Also, there is no academic credit and a recipient may not hold any other job during the award period. These kinds of caveats continue, although Ramsey's advice is positive, progressive and encouraging throughout. As an NEH reviewer, he has seen far too many applications fail because of "incomplete applications, garbled statements of purpose, impossibly ambitious schedules of work, or factual and mechanical errors." Close attention by the faculty member is clearly necessary. Most students have difficulty restricting a topic in a way that is manageable and achievable during the grant period (students who allow projects to continue into fall term are inviting an albatross to add to their wardrobe).

On selecting a project, Ramsey suggests three apt approaches: (1) projects that grow out of coursework, (2) projects that "combine two lines of study hitherto unconnected in their coursework," (3) projects that utilize local resources. Examples are provided for each type, but it is worth noting that the third approach may not necessarily imply local topics: one Rochester Younger Scholar worked with original manuscripts of a novel and a film on the Hamlet theme held by the university library.

This article is well worth examining, and this issue of **Humanities** also contains essays by five of the sixty-five recipients of a special competition on the U.S. Constitution. Of these, one was written by a high school senior, and 28 of the awards went to secondary students. It is too late to start working up applications for the Summer of 1988 (deadlines are early November), but it is not too early to start planning for 1989. The NEH Program Officer is Leon Bramson - 1-202-786-0463.

NOTHING DOTH FADE

"Something Rich and Strange," essays by Luca Quattrocchi and Edgar Harvolk in **FMR** 28 (September/October 1987) P.O. Box 906, Farmingdale NY 11737. $66/yr.

"Double-decker tombs" are fairly abundant in medieval churches, the upper deck bearing the image of the deceased in life, the lower, the image of a body in some state of decay or as a skeleton, but we must take this practice into the Baroque period for its most surrealistic expression. The story of how these developed is like the plot of an absurdist drama; the philosophical and cultural implications are equally bizarre.

Let us start with the Council of Trent, as does Harvolk who is scientific director of the Institute for Folklore in Munich. For almost a score of years 1545-1563 Roman Catholic bishops met in council to hammer out doctrines and reforms in response to the protestant reformation. Among these doctrines was one declaring that the "mortal remains of holy martyrs . . . are to be venerated by the faithful." Nothing new here, but in 1578 the accidental discovery in Rome of catacombs containing countless skeletons produced a glut in the market. Whose bodies these were is not so certain (although some 10% had names on epitaphs) much less the manner of their deaths, but sixteenth century reasoning went something like this: primitive Christians met in catacombs and were buried in catacombs; **millions** were martyred for their faith, ergo, these were mortal remains worthy of veneration.

Although the Church was later to regret it, the skeletons were proclaimed as genuine Christian martyrs, and while none were canonized, purchasers were provided with "certificates of authenticity" by the Vicar General, and however much the Congregation of Sacred Rites disapproved, these certificates assigned names to the merchandise. So as far as the buyers were concerned, these skeletons were "christened saints." In 1672, for example, of 428 bodies removed from two Roman cemeteries 394 were christened.

The naming is sometimes a teensy suspect: Abbot Placidus of Einsiedeln received a St. Placid. As late as 1825, two Bavarian rustics returned from a pilgrimage with a complete St. Clement. In their village of Endorf no child had been baptized as Clement for many years but in 1825 six bouncing-baby Clements came into the world. In the sixteenth century, princes, abbots and rich merchants had acquired these saints for the chapels, monasteries and churches, and many were shipped to colonial missionaries. By the nineteenth century sophisticated worshippers were skeptical, but simple country folk and their priests continued the trade, which ended in 1844. Not until 1972 did Endorf move their pseudomartyr Clement from reliquary to simple grave.

But what of Art? The skeletons brilliantly photographed and reproduced in **FMR**, were covered with wax and gauze and thereupon gorgeously arrayed in golden crowns, jewel-bedecked tiaras, beards, tunics and like Ariel's song from **The Tempest** "Of his bones are coral made/Those are pearls that were his eyes/Nothing of him that doth fade/But doth suffer a sea-change/Into something rich and strange."

From the Council's approved veneration of mortal remains, to the popular outfitting in celestial costumes suitable for theatrical processions and rites is an easy step, but the metaphysical gymnastics of the philosopher Leibniz in 1690 gives the crowning touch. "everywhere in the body are found indivisible substances....which have something akin to the soul." And in 1710 "Souls never completely leave their body, and never pass from one body to another body that is not entirely new to them." Again: "As in a theater, every natural machine is never totally destructible....[but] "survives, in the same way that Harlequin, after being stripped of many tunics, still has one left." For the author Quattrocchi, an art historian, both the philosophy and the metamorphosis of anonymous bones into actors in the theatre of community, contain an essence of the Baroque: nothing doth fade; all is change.

Ex Oriente Lux

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HUMANITIES EDUCATION

HumaNews

Official Newsletter of the National Association for Humanities Education

EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publications, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts education. Such announcements should be submitted at least three months in advance of events or deadlines to ensure properly timed publicity.

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Please notice that beginning with this issue **HumaNews** will have its own editorial staff at a new address. Send all newsitems, announcements and brief comments to: Vaughn Baker & Darrell Bourque, Editors **HumaNews**, University of Southwestern Louisiana, Lafayette, LA 70504-4691

FROM THE PRESIDENT'S DESK

The "Humanities: A National Dialogue" conference held in St. Paul in April has put NAHE back in business as an active association. As long-time members will know, we "froze" our Executive Committee a few years ago pending the resumption of national conventions. St. Paul was sunny and warm, so we thawed out the committee and resumed the officers' titles, as follows:

President: Fred E.H. Schroeder, Humanities, University of Minnesota, Duluth
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Northern Arizona University
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The retiring Past-President (who also retired from academe in June) is **Robert Frazier** of Arizona State University. Our great thanks to Bob for many years of great work. **Vasant Merchant** continues to be on a disability leave, but with unflagging energy edits the **Arizona Humanities Association Journal** from her home. This spring Vasant visited friends and relatives in her native India as well as in Paris.

ELECTIONS SCHEDULED

Ballots for the office of Vice President/President-elect and for two at-large positions on the National Board of Directors have been sent to members in good standing as of September, 1987. How about including a check for a renewal or extension with your ballot? (We'll separate the ballots before opening them!)

THEMATIC ROUNDTABLE: "ART POLITICS"

An important product of the St. Paul conference was the establishment of a "thematic roundtable." The idea is to have NAHE members share and swap bibliographies and other resources for themes. We'll provide space in **HUMANITIES EDUCATION** for these as they are assembled by **Sharon Scholl** and **Charles Ess.** Everyone can play at this valuable game, but just for the record, the "founding parents" were Sharon, Charlie and **Ross Brown** (AZ). **Giles Gamble** (MN), **Joel Haak** (OK), **Ellen Hofmann, Carol Maus** (VA) **Juanita Morgan** (MN), **Doris Smith** (Co) and **Loraine Stowe** (WA).

Bob Waxman has written a major resource essay on "Humanities and Technology" which appears in this issue of **Humanities Education.** But to get the roundtable rolling, Sharon provided this on "Art + Politics":

"As we shared our particular thematic needs in St. Paul, **art and politics** seemed particularly pressing to one of you. Perhaps if I start a list the rest of you will be able to think of items, and we can be of some immediate help.

1. Interesting comparison of Machiavelli's "The Prince" with the Arabic "Mirror for Princes" to see how political machinery varies across cultures.

2. What about art as **political propaganda?** Maybe start with the Victory Stele of Naram-Sin from Mesopotamia and all the Ramesside Pharoahs who never lost a battle as artists saw them. The "Pater Patri" statues from Rome, and official portraiture as idealized imagery of reigning monarchs (repeated in the portraits of Louis XIV, and on to present day coins and stamps). "The Battle of Issus," by Altdorfer, as a portrayal of a critical military venture of Alexander the Great and resulting political boundaries between East and West. Maybe the Mexican muralists (Rivera, Orozco, Sequieras) and their role in the origin of the Mexican Republic. What about Tchaikovsky's "1812 Overture" celebrating the defeat of Napoleon, and Shostakovich's "Leningrad Symphony" celebrating the defeat of the Nazis and sparing of Russia several wars later? Oh boy, nearly forgot all the Napoleonic art: Jacques Louis David and his coronation painting, along with "The Death of Marat" and other stuff that documents that era in France. If you can leave the West, look up the art of the communes in China that celebrates the success of the Communist Revolution.

3. Art as **political protest?** There is some good stuff beginning about the Renaissance. The Bruegels have a lot of hidden criticism in, for example, "The Blind Leading the Blind," condemning both sides in the bitter religious wars. I think of two great musical works, the Benjamin Britten "War Requiem" and the Penderecki "Threnody to the Victims of

Hiroshima". Goya is particularly significant here: "The Third of May, 1808" and the many prints under the "Horrors of War" series. More toward this century there is Ben Shahn's "Sacco and Vanzetti" painting protesting the execution of these men. There is some interesting stuff coming out of Central America - Orbis Books has a color print collection with commentary of the paintings of Nicaraguans from Solentiname commenting about the Gospel in Liberation Theology terms. There is always Picasso's "Guernica" protesting the bombing of that Spanish village. Georg Crosz has some really mean stuff ridiculing the Germans as they energize their war machine."

Anything you want to add? Any theme for which you have a want list? Send a card or letter to Professor Sharon Scholl, Humanities, Jacksonville University, Jacksonville, FL 32211.

1989 NAHE Conference

Planning has already begun for the 1989 NAHE National Conference, according to **James Mehl**, recently appointed by President Fred Schroeder as conference chairperson. The tentative dates for the Kansas City conference are April 20-2, 1989. Negotiations are currently under way to locate the conference in a hotel in the Plaza area, near the Nelson Museum and UMKC. The University of Missouri-Kansas City has been directly involved in the early planning for the conference, especially through the offices of the College of Arts and Sciences Continuing Education.

The theme of the conference will be "Teaching the Humanities." A special area will be reserved for conference participants to bring copies of their syllabi and other teaching materials to share with other humanities instructors. Special sessions will also be devoted to teaching the humanities. Supplementary cultural activities, which were a highlight of the St. Paul conference, are being planned. The conference will overlap with the opening of a major retrospective of the works of Thomas Hart Benton at the Nelson. Musical and theatrical events are being investigated, as are special lectures and receptions. There may even be a special tour of Kansas City jazz spots.

Any suggestions for the conference program should be sent to the conference chairperson, Department of Humanities, Missouri Western State College, St. Joseph, MO 64507. There will be a formal call for papers next year.

MATERIALS/WORKS IN PROGRESS

The American Hellenic Alliance announces that it has produced a 13 minute film (VHS $14.95) entitled "The U.S. Constitution: Origins in Classical Greece." Order from American Hellenic Alliance, Suite 927, 1700 N. Moore St., Arlington, VA 22209. Ph. #(703) 525-1717.

Dr. Gloria K. Fiero Professor of History/Art History at the University of

Southwestern Louisiana, has signed a contract with Wm. C. Brown Company Publishers for a two-volume textbook in the integrated humanities. Global in its approach, THE HUMANISTIC TRADITION will offer a cultural overview of human achievements from pre-history to the present time. It will include primary resources in literature, philosophy and the arts. Chronologically oriented, THE HUMANISTIC TRADITION will integrate the primary and secondary materials by means of carefully chosen topics. For more information, contact Gloria K. Fiero, Department of History, P.O. Box 42531, University of SW Louisiana, Lafayette, LA 70504.

Dennis J. Sporre author of **The Creative Impulse, An Introduction to the Arts** is preparing another text entitled **The Literary Spirit**. The book will span writings from **The Epic of Gilgamesh** to the plays of David Mamet. Prentice Hall plans release in January 1988.

NEW PROGRAMS

Roger Johnson Jr. is the director of the newly established interdisciplinary Program in Humanities centered in the Department of Foreign Languages at the University of Southern Mississippi at Hattiesburg. Some fifteen faculty members are actively engaged in work on substance, writing and critical thinking involved in such a program. Johnson is pleased with the direction of the program and the support that it is getting. **Jim Reiss** of E.D. White High School in Thibodaux, LA. is involved in the institution of an interdisciplinary program. He is charged with the music/art components in the program. If you have materials, aids, etc., for young and forming programs, they can be sent to Reiss (zip 70301).

MEMBERSHIP ACTIVITIES

Carol Maus of Mount Vernon is currently working with consultants, researchers, and horticulturists on a new interpretation of the gardens of Mount Vernon. She recently conducted a symposium on Mount Vernon in Raleigh, N.C. for the American Association of State and Local History Conference. **Carolyn Craft** reports that she got great response from NAHE members to her request for materials to set up a humanities program at Jefferson Technical College. The administration is giving serious consideration to her proposal and Carolyn is optimistic about prospects. **Fred Schroeder** will be chairing the Workshop in American Studies section of the American Culture Association National Meeting in March in New Orleans.

DEADLINES/FELLOWSHIPS, INSTITUTES, WORKSHOPS, PAPERS:

The Mid-America American Studies Association Annual Conference will be held at University of Missouri-Columbia on April 15-17, 1988. The conference will celebrate the 100th anniversary of Edward Bellamy's **Looking Backward**. The theme is "Looking Backward: Class, Gender, Technology and the Making of Modern American Culture." Send paper proposals to Steven Watts, Dept. of History, 143 Arts and Science Bldg., Univ. of Missouri Columbia, Columbia, Missouri, 65211. Deadline is Nov. 1, 1987.

The National Conference on Interdisciplinary Baccalaureate Education is calling for papers from practioners involved with interdisciplinary/multidisciplinary studies which deal with philosophical, teaching, and/or operational issues. For further information, write or call Division of Continuing Education, University System Programs, 900 Assembly Street, University of S. Carolina, Columbia, SC 29208, (803) 777-2260. The conference will be on March 7-9, 1988.

Siena College is sponsoring a series of multidisciplinary conferences commemorating the 50th anniversary of World War II. The 1988 conference will be June 2-3 1988 and the focus will be the year 1938 and earlier. Papers on Fascism, Naziism, Literature, Art, Film, Popular Culture, Women's and Jewish studies etc. are welcome. Write Thomas O. Kelly II, Siena College, Loudonville, NY 12211.

November 1st deadline for papers to **The North American Conference on Themes in Drama**, February 12-14, 1988 at University of California, Riverside. Theme: Drama and Philosophy. Submit paper and inquiries to Themes in Drama, Conferences: College of Humanities and Social Sciences, University of Riverside, Riverside, CA 92521.

Send proposals to Manuel Marquez-Sterling, Medieval Studies Council, Plymouth, NH, 03264; (603) 536-5000, ext. 2214 for presentations at a **medieval forum.** Deadline: December 11, 1988.

"Culture and Comfort: The Draped and Upholstered Interior, 1850-1930;" a symposium to be held October 1988 in Rochester, NY. Contact Katherine C. Grier, Strong Museum, One Manhattan Square, Rochester, NY, 14607; (716) 263-2700. Deadline for proposals November 30.

The South Central Renaissance Conference, April 1988, will be held in Hattiesburg, Mississippi. Send proposals to Dale Priest, English Department, Box 10023, Lamar University, Beaumont, TX 77710; deadline December 31, 1987.

The American Studies Association Conference, October 1988, will be held in Miami Beach. Theme: "Creativity in Differences: The Cultures of Gender, Race, Ethnicity, and Class." Contact Am. Studies Association, 309 College Hall, University of Pennsylvania, Philadelphia 19104-6303; (215) 898-5408. Deadline: January 15, 1988.

EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with content that draws upon the human cultural heritage, methods that derive from the humanistic disciplines, and a purpose that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Seniors Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanities, humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable and useful.

Format? Typed or word-processed double-spaced on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. Camera-ready line illustrations are very welcome. We can use written material of two lengths: one to three commentaries, etc.; and articles of six to ten pages (3500 work maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions. If you have word-processed your article, please specify the program you used (we use Word Perfect). If your article is accepted we'd like a copy on disk.

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WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

- •THEORY "Piaget and Theories of Integrated Study"
- •ADMINISTRATION "Crediting Departments for Team Teaching"
- •HISTORY "Nineteenth-Century Multi-Media at Chautauqua"
- •RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

- •"What you should know about teaching novels in a philosophy course"
- •"Pre-teaching history students for an art museum field trip"
- •"How to help non-musicians to follow a score"
- •"A designer speaks of humanities bulletin boards"
- •"Getting adults to role-play in public humanities programs"
- •"Understanding Oedipus: An Actor's View"

What we don't want:

- •Creative writing by teachers or students (it doesn't relate to our purpose)
- •Syllabus outlines (curricula should be explained, not listed)
- •"The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)
- •"Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)
- •"Humanistic counselling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

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ISSN 0882-5475

VOLUME V, NUMBER 1 WINTER, 1988

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HUMANITIES EDUCATION is published by the National Association for Humanities Education

with editorial offices at the Department of Philosophy & Humanities

University of Minnesota, Duluth, Duluth, MN 55812

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VOLUME FIVE: NUMBER ONE: WINTER, 1988

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Published by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Subscriptions and renewals are $16 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Philosophy and Humanities, UMD, Duluth, MN 55812.
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Walter Poznar

WHY STUDY HUMANITIES
& Other Tough Questions

In writing some years ago about **The Humanities In American Life**, the Report of the Commission on the Humanities sponsored by the Rockefeller Foundation, Hilton Kramer quoted from the study its basic premise that "the humanities are widely undervalued and often poorly understood." Kramer observed that the report "so systematically avoids any mention of our classic writers that one is left wondering what this committee has in mind when it speaks of the humanities. Is it really possible to discuss the fate of the humanities in our society without identifying at least some of the writings that are central to the tradition of humanistic culture? In this report we are given no clue" (**New York Times Book Reviews**, 28 December 1980).

Certainly the situation in higher education has not changed for the better if we are to believe those like William J. Bennett (**To Reclaim a Legacy**) who are appalled at the ignorance of students. Professor Hirsch (**Cultural Literacy**) deplores the absence of a body of shared knowledge, but is not particularly clear about why any body of shared knowledge is important to human beings trapped in a meaningless universe. Professor Bloom (**The Closing of the American Mind**) espouses an elitist theory of education but evades some of the most important questions by shrouding them in vague imperatives.

When we are informed that philosophy is important because it stimulates critical thinking, it is apparently felt by those who make that statement that the statement is self-explanatory, and self-authenticating, but in view of the facts that this statement has been made for decades by learned educators and teachers, and that there is no substantial evidence that such critical thinking is common in our classrooms, one might plausibly suggest that the statement is by itself inadequate. Critical thinking does not occur in a vacuum, one must think critically about something, and the something being examined should be important, of vital concern to students as human beings.

What are the issues and questions and topics that should be subjected to critical thinking? Why are they important in our opinion? If critical thinking is as important as educators claim it is, why do we not then require every student to take a course in logic? Why this reluctance to accept the logic of the statement? What prevents colleges and universities from requiring that every student be enrolled in a logic class? Does any experienced teacher really believe that requiring students to take a course from a group of courses in philosophy will be enough to enable them to learn how to think critically?

When we are told that a knowledge of history and the development of a sense of history is essential for all students, what history do we mean? Certainly not all of history! If we mean the Western experience, do we mean a survey course? If we do, does anyone imagine that an intelligent sense of history will emerge from one or two survey courses in Western civilization? We have had such courses in the past when higher education required them of all students, but the results were not particularly reassuring.

What do we mean by a sense of history? We obviously do not mean the memorizing of facts that will almost certainly be forgotten later. Is it enough to know that there was a great philosopher named Plato who believed in Forms or Ideas? If a sense of history is something other than facts, what is it? If we invoke Santayana's famous comment about those who forget history being doomed to repeat it, then what are the lessons of the past that will help us avoid making the same mistakes? Is this what we mean by a sense of history? On these and related questions our distinguished committees of educators are strangely silent.

The same reluctance to confront hard questions about the humanities characterizes almost all our learned pronouncements on the importance of the humanities. Those pronouncements have not been notably successful in infusing new life into the humanities. Are we by implication admitting that educators either do not understand these pronouncements or understand them in such different ways that no reasonable consensus is possible? Are we saying that political and partisan rivalries are so pervasive in academic communities that informed and responsible agreement can never be reached? Are declining enrollments in the humanities so frightening that our only recourse is imposition of general college requirements to insure the preservation of certain disciplines? Can the humanities stand on their own?

We are faced with one of two possibilities. (1) By themselves the humanities **cannot** substantiate their claim to an essential place in the curriculum. Or, (2) the case for the humanities **can** be made persuasively, but for some reason has not been so made. If the first is true, then the only practical solution is to fall back on general college requirements to maintain our place in the academy. If the second is true, then we need urgently to find out why the argument for the humanities has not been made. Perhaps it is because institutional politics inhibits arguments that go beyond expedience. Perhaps it is because the best arguments are so patently obvious to us that we neglect to present them at all. Perhaps it is because we feel apologetic about addressing subjective arguments to our "objective" colleagues. Let me suggest seven commonplace observations that might serve as a beginning, a way of justifying the humanities that goes beyond the platitudes, yet uses traditional language rather than sophisticated critical novelties.

First, if nothing else, **the humanities make clear how difficult it is to make sense of life**. No one familiar with our cultural heritage has to be told how perplexing has been the effort in all ages to understand the enigma of life. From the varied pressures that influence Achilles in the **Iliad** to the conflicts and tensions in Shakespeare's works to the picture of life in America in Ralph Ellison's novel **Invisible Man**, the enigma of life has been dramatized with extraordinary power and clarity. From the philosophical questions raised by Socrates in the Platonic dialogues to the Christian theologians to the radical empiricism of William James, the story of our search for truth and ideals has been charted with passionate intensity. Throughout the course of Western history, the hard questions raised have demonstrated a persistent hunger for ethical and spiritual principles.

Our history reveals the folly of the easy answer, the danger of fanaticism and self-righteousness, the inability of a single faith to establish and perpetuate itself without being challenged. We sometimes describe our Judeo-Christian heritage as though it constituted an absolute set of principles and values that represents the final answer to all our problems. Even a cursory knowledge of our history leaves no doubt that this was not the case. That there are certain values most of us can accept as essential does not obviate the fact that interpretations of those values have varied profoundly throughout the ages, even within established institutions.

Because the humanities dramatize and document that search for values in so many different ways, they are convincing reminders of how complex those issues are. They also reveal how deeply personal those issues become and how deeply rooted they are in human nature. The struggles of the past were not theoretical exercises of importance only to academicians and philosophers, but were implicit in the very texture of human experience. The classic confrontation between Antigone and Creon in Sophocles' play is not a conflict of abstract concepts, but the powerful struggle of two competing wills.

The humanities neutralize our tendency to simplify life, to reduce it to absolute principles. Pierre in **War and Peace** watches the battle at Borodino utterly confused about what is happening. Life is as baffling for Pierre as it is for Ishmael in **Moby-Dick** and Hans Castorp in **The Magic Mountain**. Montaigne pointed out that if we collected all the most profound thoughts of philosophers on the nature of reason and the human soul, we would be astonished at how dissimilar their definitions are. Montaigne learned much from the philosophers, but he also learned that life always eludes us, that human nature is not a simple thing.

Second, the humanities draw their strength from human experience, not from disembodied concepts and ideals. The humanities are perhaps the richest expression we possess of what being human means. The arts, history, philosophy begin with the raw stuff of human experience, our felt sense of life, the temporal conditions we all live within, the real pressures that influence us. They return us to the roots of our being, to the existential ground of all human experience, to the most basic of all truths--our subjectivity. They force us to see things as they are, how they function in human communities, how human beings think and feel and hope and suffer.

No one can read the great autobiographies without realizing how powerful the real world is and was for those like St. Augustine and Cellini who had to wrestle with themselves and the influences of social imperatives. The human conditions that affect all of us were urgent realities for men and women who knew that they could never escape completely from the experiential ground of their lives. What should impress us in reading Benjamin Franklin's autobiography is not the success story, but the detailed account of how Franklin learned to live within the human condition, drawing from it a set of values that was never divorced from that condition.

The greatness of a novel like **Huckleberry Finn** rests in part on its amazing particularity, its immersion in real human situations, its truthfulness about real people and real conflicts. Reality is the world Huck inhabits. His classroom is American society, its beauty and its ugliness, its heroes and its villains, its hopes and its tragedies. We may criticize its contrived ending, but the novel is a classic because it is real. The crowded and turbulent picture Balzac presents of French society in the first half of the nineteenth century is realistic and particularized, a society cruel at times, insensitive and competitive, unpredictable, yet recognizable as a society not wholly different from ours.

Third, the humanities focus repeatedly on the integrity and worth of the individual. If we learn anything from the humanities, it is this impression of extra-ordinary individuals. We remember Socrates patiently and resolutely pursuing his own destiny as a gadfly, Beethoven determined to express his own private genius, Schopenhauer articulating a very personal sense of life, Hamlet tormented by personal rage and the burden of his private doubts, Bigger Thomas in **Native Son** embittered by forces he cannot understand.

There is only one Beethoven, one Shakespeare, one Cervantes, one Rembrandt, one Sibelius. The search for selfhood is not confined to one age or one school of philosophy. It is writ large in the whole course of Western experience. The manner of its expression will vary from place to place and age to age, it may strike us at times as being fanatical, but it testifies to one of the strongest impulses in human nature--the hunger for selfhood. We sometimes imagine that this is only true of geniuses, but what they are driven by is surely not unique to geniuses. What they demonstrate is the urgency of that hunger, its determination to find a suitable mode of expression.

What the humanities make clear is that it is not enough to remain contented yuppies, to wallow in self-indulgence, to fondle the self in private. Mindless navel-grazing defeats itself, becomes boring. Being a real individualist means finding a way of expressing oneself without deferring either to social conventions or needless eccentricity. The humanities bring us closer to those individualists who, despite the constraints of their time, persisted in being themselves. Socrates made many enemies. Beethoven's music shocked some of his musical colleagues. The works of the French Impressionists were greeted by academicians with ridicule. Voltaire, for all his international fame, had to be wary of reactionaries and bigots. As Gustave Lanson explains, "Like a fox with the hounds in pursuit, he had, as he said, his front paws in Lausanne and Geneva and his rear ones planted in Ferney and Tournay" where he was safe.

Fourth, the humanities offer us something so simple and so obvious that we are tempted to treat it as self-evident--the eloquence of beauty. Beauty may be more apparent in music and painting than it is in philosophical works, but it is present wherever we look, wherever we open ourselves to it. It is more than the beauty of word or line or shape: it is the beauty of a noble conception attaining the immortality of form. The beauty of a creative mind opening itself under the impress of a noble conception is far more than an aesthetic joy independent of content and meaning. It is the beauty of greatness unfolding its riches with a grandeur and sublimity that transcend doctrinal principles and personal values.

Some two thousand years ago, Longinus, credited with the authorship of the treatise "On the Sublime," wrote of works distinguished by their sublimity: "For, as if instinctively, our soul is uplifted by the true sublime; it takes a proud flight, and is filled with joy and vaunting, as though it had itself produced what it has heard." It is this sublimity of concept and expression that creates a form of beauty that moves our whole being, our fullest sense of life, filling the mind and the imagination with something broad and deep and moving. It releases us from what is petty provincial, self-centered and grasping, and in that sense it ennobles what is best in us.

In his book **The Sense of Beauty**, Santayana wrote that "to feel beauty is a better thing than to understand how we come to feel it. To have imagination and taste, to love the best, to be carried by the contemplation of nature to a vivid faith in the ideal, all this is more, a great deal more, than any science can hope to be. The poets and philosophers who express this aesthetic experience and stimulate the same function in us by their example, do a greater service to mankind and deserve higher honor than the discoverers of historical truth." There is more than one Grand Canyon of the mind in the humanities!

What is beautiful escapes the confines of a narrow imagination, a constricted mind, an anemic obsession with insipid stereotypes. It broadens the very stuff of perception and feeling by liberating us from what is merely conventional and tepid. It is a sense of something ultimate and precious, an experience, not theory or idea or moral precept. Not to be able to feel it, is to become the victim of that deadness of the spirit Coleridge described so poignantly "Dejection: An Ode." To disparage it as sentimentalism is to disparage the very source of feeling and empathy, to make us ashamed of something felt deeply and eloquently. We may not share his mystical reverence for nature, but there is no doubt that Wordsworth's expression of this profound feeling forever emancipates us from the lovingly picturesque pieties of weekend vacationers and gift-book sentimentalists. Beauty is, as Keats said, a joy forever, always ours, impervious to time and corruption. Those who refuse to feel it might ponder a comment in William Congreve's play **The Old Bachelor**: "There is in true beauty, as in courage, somewhat which narrow souls cannot dare to admire."

Fifth, the humanities reunite us with the human family, not by precept or moral exhortation but by shared imaginative experiences, so vivid that the threat of the unfamiliar or strange or exotic is dissipated. We rediscover the power of the imagination, its ability to reveal forms of passion and intensity and aspiration we have never before encountered. We live with other human beings, in their minds and hearts, intimately aware of their hope and fears. We are not escaping from reality, but becoming one with it. We are not being asked to judge others, but to feel with them, to understand them, to range through the whole gamut of human emotions. We become Oedipus, Hector, Sappho, King Lear, David Copperfield, Eugene Onegin, Ivan Karamazov, Sister Carrie, Jay Gatsby and Holden Caulfield. We know them as we would never know them in our daily lives.

This is not identification with fictional characters existing in an unreal fantasy world, but imaginative involvement with characters who are recognizably human, who express more vividly what all human beings feel and experience. We learn how much we share with them and with our fellow human beings. Homer created astonishing characters who are as alive today as they were for the Greeks. Achilles is not an alien from another planet but one of us. Even the mad Ahab in **Moby-Dick** reflects with fanatical intensity our own rage and anger at the malevolence of evil.

Art, music, philosophy and history all in their different ways reunite us with the human condition. No one who has really heard Beethoven's Ninth Symphony can deny its heroic call to brotherhood and joy. Who would dispute the fact that in the magnificent paintings of Rembrandt we are not simply looking **at** human beings but becoming one with them. The more we learn about any period in history, the more we realize how human human beings have been and how much we share with them. The humanities enable us to free ourselves of that cultural provincialism that has always plagued American society. One symptom of that provincialism is our indifference to foreign films, our retreat to what is familiar and contemporary. The humanities offer us an opportunity to escape Plato's cave and its shadow realities. To live forever with shadows is to suffocate the soul, the mind, the imagination, to cripple us as individuals. The protagonist in Ellison's **Invisible Man** knows that he cannot remain for the rest of his life underground.

Sixth, the humanities teach us patience, a virtue not characteristically American. We cannot learn anything of value from the humanities if we lack the patience to open ourselves to them, to wait for what they can give. No reader, however intelligent, can exhaust **Moby-Dick** or **The Brothers Karamazov** in one reading. What makes the masterpieces of the past so important is the wealth of experience they contain. That wealth is not always discernible after one reading or one listening or a casual glance at a Rembrandt painting. A Platonic dialogue requires concentration and alertness and the willingness to return to it and explore it again.

Those who are bored with **King Lear** at age twenty may very well be excited at age thirty or age forty. We can no more understand important works at first contact than we can understand other human beings at first impressions. Some works demand enormous patience and experience and maturity before they yield up their treasures. **Walden** is a great work, without much question one of the finest non-fictional prose works in American literature. It is gritty, blunt, aphoristic, always challenging. It must be read carefully. The casual reader easily misunderstands what Thoreau is saying, fails to appreciate the crucial qualifications Thoreau is at such pains to clarify. Those who imagine that he is advocating total withdrawal from society have not read him with care.

The study of any historical period requires just as much patience. Tolstoy read everything he could find about the Napoleonic period before he wrote **War and Peace**, searching for an acceptable theory of history. He tested theories of history by returning to the people and events of the Napoleonic age. His detailed account in **War and Peace** of the invasion of Russia and the explanatory chapters in the novel reflect his rejection of almost all reductionist theories, a rejection he arrived at only after immersing himself in the period. It was St. Augustine who made an observation all of us should heed: "Patience is the companion of wisdom."

Seventh, the humanities make it clear that as human beings we must live within the bounds of life itself, that we cannot escape except through suicide or fantasy. If those who preceded us could struggle with those limitations yet create works that delight and move us and restore us to our common humanity, their example should convince us that strength, joy, beauty and wisdom are within our grasp. Life may frustrate and anger us, we may chafe at our bonds and cry out for Nirvana, Paradise, a heavenly Utopia, but with courage, patience, wisdom and respect for the human spirit, we **can** live as decent and responsible human beings. If Homer, Plato, Shakespeare and Beethoven were able to create in a very imperfect world, we can learn from them to make the most of ourselves in a brutal and frightening world.

We sometimes assume that life was simpler, happier, more fulfilling in other ages, that Socrates and Cervantes did not have to worry about the bomb, a population explosion, ecological disasters, violent crime, bureaucracy, competition, nihilism. No one familiar with Athens in the 5th century B.C. or Spain in the late 16th century would ever make such a statement. Thucydides in his great history describes vividly the plague that struck Athens. The society Cervantes shows us in **Don Quixote** is not free of greed, violence, suspicion, broken hopes, thwarted ambitions, despotism. In every age the conditions within which human beings lived imposed limitations and restrictions that were at times harsh and even tyrannical. There have always been individuals who sought to escape those conditions, like Goethe's Faust and Dostoevsky's Roskolnikov, but always were compelled to recognize and accept certain limitations as inherent in life and human nature.

What the humanities dramatize is how much is possible despite those limitations. The life of Helen Keller is a classic example. Every great artist has worked within the limitations of temperament and circumstance, limitations that in a strange fashion gave their works a distinctive coloring and texture. Mozart is Mozart in part because of those limitations. A visionary poet, like William Blake or Shelley, strives to transcend those limitations, yet it is those limitations that are implicit in much of what a visionary poet creates. We may agree that an artist's reach should exceed his/her grasp, but what is created is valuable because it helps us learn how to live as human beings within the natural order. Much depends on whether we see life as a prison or the natural world. We have far more freedom within the natural world than we have in a prison. Cynics have no doubt it is a prison. The humanities see it as the natural order of things.

The Faustian spirit in Western culture cannot abide limitation of any kind. It strains against confinement, the pain and anguish of the human condition, social constraints, all of the inhibitions that imprison the soul. We hear it in Hamlet's frenzied command to his mother that she purge herself of her human weaknesses, a command Hamlet himself cannot obey, tormented as he is by his own weaknesses, his failure to avenge his father's murder. We hear it in Nietzsche's deification of the Superman. We hear it from many in our own age who seek somehow to escape the contamination of the twentieth century.

But there is no real escape for even those sustained by religion must live out their natural lives within the human community. This is our world, the world of the humanities, the world where we can either believe in the dignity of humanity or conclude that human nature is so sordid and petty and destructive that only a fool would trust it. But is it really possible to love Shakespeare and Beethoven and Rembrandt and Plato and yet despair of life and humanity! Those who believe in the humanities know what they have done for those who listen and hear. Why should we imagine that we too cannot listen and hear? Nothing prevents us from hearing the Ninth Symphony! From hearing Shakespeare! From hearing the Gettysburg Address!

Those who **have** heard can never lose their most precious possession--their love of life. For when all the arguments for the humanities have been made and all the evidence produced and all the eloquence exhausted, what remains is our immense respect for life and humanity. Perhaps no artist has said it better than Joseph Conrad in the "Preface" to his novel **The Nigger of the 'Narcisus':**

> But the artist appeals to that part of our being which is not dependent on wisdom; to that in us which is a gift and not an acquisition--and, therefore, more permanently enduring. He speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives; to our sense of pity, and beauty, and pain; to the latent feeling of fellowship with all creation--and to the subtle but invincible conviction of solidarity that knits together the loneliness of innumerable hearts, to the solidarity in dreams, in joy, in sorrow, in aspirations, in illusions, in hope, in fear, which binds men to each other, which binds together all humanity--the dead to the living and the living to the unborn.

If the humanities can do what Conrad tells us the artist can do, why would anyone who loves life and respects human nature abandon the wealth of our cultural heritage? Why would anyone spend a lifetime pursuing what is shoddy and impermanent and demeaning? Why settle for Dr. Pepper when one can drink champagne?

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Frank Henninger

USING ARTIFACTS TO INTRODUCE CULTURE

"The Techniques You Learn in this Course
will allow You to Determine Every Important Thing
There is to Know about a Culture
from the Design of Any One of its Common Artifacts..."

So I inform my students in Miriam Hall 205 each September, or anyone else who asks what I do in American Studies (AmS). Of course, I lie. No one can even identify "every important thing" about a culture. But then again, depending upon how willing one is to generalize, and on his or her definition of "important," perhaps I'm telling the truth.

This article describes what we do and try to accomplish in that course.

When the University of Dayton initiated its AmS Program in 1969, I was challenged with a course description which read "AmS 300. American Cultures: A study of American artifacts to discern how they indicate the periods of the life of our civilization and how like artifacts can be used to determine the stages of development of various peoples." That description has been a hard taskmaster because, even though I created it, I have never more than imperfectly understood what it implies about how the course should be taught.

In the summer months of 1968, as I cast the preliminary design of this proposed academic program into words, I sensed the description outlined an appropriate thing for an introductory area studies course to accomplish. I didn't know what I could do to fulfill the description's promise; I reasoned I could work out the details later. I had a well-developed notion about what the course should try to accomplish, and that has never changed. On the other hand, though, after teaching the course nineteen times, I have a good idea of what we do to achieve our goals and a less well developed idea of what we could do. I have no better grasp at all on what we "should" do. I don't think that will ever become clear, nor that the course could be as good or as important if it did.

In fact, AmS students learn that if they're not confused a few weeks into the course we'll have something to worry about. We've never had to worry. And then things clarify.

In childhood, perhaps in the Metropolitan Museum of Art, and certainly in the pages of the **National Geographic's** 1940's articles "Life in Ancient Egypt" and ". . . Greece" and ". . . Rome," I was indoctrinated: people live in distinct cultures whose designs we can imagine and attempt to recreate, and which, because they exist at such a psychological distance, are easier to see than the design of our own cultures can ever be. Part of the attraction of history has always been the apparent coherence, and the security of known rules, of earlier place-times.

An interest in many elements of culture pulled me out of literary studies after the M.A. and into American Civilization at Pennsylvania. Studies there both encouraged the notion that cultures can be known, and taught as well as a richer sense of "artifact." So the description of AmS 300 flowed easily.

What the course came to be in reality can be described as a delicious, if spicy, stew. The cook isn't able to describe all the elements chemically; you're not sure you'd use the same ones; you can't understand why some things are in there at all, and you suspect, but are not certain, the whole will prove healthful.

The featured element is an invention that I named **Polar Analysis**. You can read an earlier description in "Polar Analysis: Learning Much from Little" in the revised, 1972 edition of **Popular Culture and Curricula** (Bowling Green University Popular Press). But that article omits the pedagogic context that I incorporate here.

DEFINING "CULTURE"

AmS 300, American Cultures, begins with an introductory lecture in which newcomers learn that it is the first of a three-course sequence required of AmS majors. We discover the majors of the other students, determine what might have brought them into this course, and inform everyone that the grades of nonmajors, over the years, have averaged slightly higher than majors. The first of two texts is assigned; students have one week to purchase and complete reading Ruth Benedict's **Patterns of Culture**. While that is being achieved, students are also to find and record two definitions of the word "culture," three if they use one from the dictionary.

The students learn that each of the two projects they will complete will be worth 30% of their grades, and the open-notes open-book final the other 40%. The rest of the period is spent getting the participants used to the wide-ranging, questioning, apparently off-hand lecture style that will be employed during many of the subsequent hours. (Are Americans different? What has your ethnic background to do with your behavior? How much of our success is in our genes? Why are shoelaces?) Fortunately, the course is taught for a full semester and always in twice-a-week 75-minute classes.

For the next one or two classes, we put definitions of culture on the chalkboard and discuss their relative merits. Students learn that catchall definitions--culture is the sum total of everything the people of a distinct group do and believe--may be correct but are not easily helpful. We discuss elements like learning from earlier generations and like the possible patterning of culture traits.

We spend the next three classes on the first and last parts of **Patterns of Culture,** the parts the students did not enjoy or understand. We choose significant passages and reveal the thread of the argument that each is meant to help advance. Students begin to see that there are other ways to be human and that, though some are more or less attractive to a 20th-century American, all make internal sense and satisfy both individual and communal human needs.

FIVE AMERICAN CULTURES PLUS ONE

Then I divide American culture into five periods, recognizing that they characterize only the general culture and not the sub-cultures with which we are blessed. Many will recognize these periods, and will note the differences between my characterizations of these periods and other characterizations which are better known.

The first is the Theocentric, dated from the landing of the Pilgrims in 1620 to about 1720. New Englanders in this period measured everything by its relationship to God and to their personal salvation, centering their lives around their concept of God and his plan. We sense this period has ended in 1723 when Benjamin Franklin was not pursued even though he had illegally left the employ of his brother to whom he was apprenticed. As Anthony Garvan taught at Penn, a few years earlier such an action would have been seen as an offense against God as well as against humanity, and Franklin would have been chased and brought back.

The second is the Homocentric, dated from about 1720 to about 1810. In order to avoid the strife precipitated by religious convictions, Americans and Europeans of this period had surrendered their dedication to putting their religious attitudes first. They decided to emphasize the here and now and to make humanity in the whole the measure. The human intellect primarily, complemented by genteel sentiment, was trusted to direct humankind. Eighteenth-century American writers operated with such notions. But Bryant's later additions to "Thanatopsis" hint at something else which by 1830 Emerson (as had Beethoven before him) was demonstrating powerfully: western humanity could no longer deny the importance of an individual's instincts and emotions.

The third is the Age of the Individual, dated from about 1810 to 1862. Americans of this period used and celebrated their reliance on independent thinking and ways, on instinct and imagination. Each man was his own king, and any boy could aspire to be president. But Shiloh/Pittsburg Landing showed that the nature of war and of the warring culture had changed from one in which individual efforts were key to one in which the organization-as-machine dominated.

The fourth is the Age of the Corporation, dated from 1862 to 1933. In this period Americans encouraged monopolies in the name of free enterprise and, privileged corporations with the legal rights that individuals had enjoyed in the previous period. Further, Americans accepted almost any corporate or individual behavior which enriched individuals as long as it also seemed to enrich society and to hold out hope that everyone could some day be enriched. "Rape us," Americans cried, "but make us wealthy." They received what they wanted. But those who had come to resent that treatment were finally empowered by the Depression, and the next Age rode into power with Franklin Delano Roosevelt.

The fifth is the Age of Balance. Beginning with the New Deal, Americans have favored an emphasis on fairness which is seen, unconsciously, to be the surest guarantee of democracy. Each individual is to be given a fair chance at making a success of him or herself. And so is every segment of society, every group and subgroup, starting with the most obvious, the poor, and working through the ethnic minorities all the way to the largest and most subtly underprivileged group, women. For example, when, toward the beginning of the period, labor was seen as put upon, the Wagner Act passed Congress, but after the Second World War, when labor was thought to have become too powerful, Congress passed the Taft-Hartley Act to bring labor's power back into balance with that of management.

It is significant that each of the Ages, as they are identified and described here, is characterized chiefly by a quality Americans did not see to be important in the previous Age. Thus each is a reaction to the one previous, but not in so simple a way that each just repeats the second Age earlier. The Theocentric, it seems to me, was a reaction to the mercantilism of a previous time. The Homocentric (Neoclassic, Age of Reason) discouraged humans from expressing their religious passions to the injury of others, and, instead, encouraged the use of the intellect. The Age of the Individual (Romantic) reacted to the apparent cold-bloodedness of homocentricism by reemphasizing the importance of instincts and emotions. The Age of the Corporation recognized the inefficiency of unorganized individualistic and emotional behavior and replaced it with the standards of the engineer and the quartermaster. The Age of Balance tries to redress the imbalances which necessarily accompany untethered entrepreneurial capitalism.

The students in AmS 300 learn that if one were to try to predict the character of the next Age, and they come along on an average of every eighty years, one would have to look at the dissatisfactions which must accompany an attempt to keep everyone equally privileged. The students see that far left liberals in our system can be defined as those who believe that the equalizing process should be maintained as long as physically possible, those who favor "cradle to grave" assistance. Far right conservatives, the students see, are those who believe that birth into our society constitutes all the privileging anyone worth bothering about requires. Everyone of a more moderate political philosophy would continue such privileging to some stage of life intermediate between birth and death. I reveal to the students my suspicion that the next Age will try to move in the direction of greater social efficiency without creating a less compassionate society; that seems to be the way we are already heading and the increasing plenty which should accompany a breakthrough in fusion technology would make such a society affordable.

UNDERSTANDING 35mm SLIDES

Following this outline of past and future, we begin to study slides.

They are divided into six groups, and we take the entire term to get through them. The first group are of artifacts from other "less complicated" cultures, as anthropologists call them. The second through the sixth of the groups of slides are of artifacts from each of the five Ages of American culture.

Before the first picture is cast on the screen in the semi-darkened room, the students must learn about a vital technique. They are not to apply their intellects when they first see an artifact; they are first to feel it with their emotions. They must let it touch or push or punch or seem to avoid their emotions. Then they must ask themselves what just happened emotionally, and how they feel about this artifact.

The first slide pictures an African mask which seems sad to many of them, to others afraid, to fewer angry or frightened or serene. And they are right that its message is ambiguous. But ambiguity does not characterize everything they will see in class or out, so they must begin to understand that artists and craft- persons and architects are involved emotionally with their work and often expect their audiences and users to receive emotional messages.

The second thing students learn from the slides results from this question: "what are you looking at?" They suggest a mask. "wrong." They think that maybe it's a plaque. "Wrong." A picture? A brooch? A weapon? "wrong." They begin to think. A screen? "True, but more than that." In a minute or two they have worked their way around to or been told the answer. They "are looking at a reflection of a projection of a transparency of a photograph of a mask." They learn that such an experience does not tell them how large the artifact is, that from such evidence they can only guess at such things as an artifact's texture, weight, odor and substance. Even its color can have been distorted in one or several of the steps that brought that projection before them, and, in fact, the slide itself may now be faded. The students must understand the limitations of the evidence from which they may be drawing sweeping generalizations.

The third thing students learn from the slides is that artifacts often do not reproduce things as they would be reproduced by photography or holography. They hear that the first thing they must look for, whenever they first begin to analyze an artifact, is distortions. They learn to notice that the mask before them, though realistic to an unanalytical eye, could not possibly represent a real human being. The chin narrows sharply to a point; the forehead bows out and in; the eyes appear in a horizontal crease; the nose is unusably slender, and, most extraordinary of all, a high narrow ridge descends down the forehead from the hairline to the line of the eyes.

The students are to remember those three things for the length of the term and beyond. Feel the artifact emotionally before you analyze it. Understand the limitations of your evidence. Always look first for the distortions.

We use over two hundred slides, flashing past some, spending an hour on one, typically using three of four minutes analyzing each of several, the students attempting to answer posed questions, before turning on the lights again and returning to the standard lecture-discussion mode. The largest group of slides is of furniture (which can skew analyses too, since the furniture of the poor is not likely to have survived). Others are of buildings, gardens, interiors, paintings, illustrations, advertisements, weapons, and so forth. The subjects were not chosen carefully but randomly, chiefly from books of many types in the university library. Most of the slides themselves were created for a modest fee by a teacher in the fine arts department. A few were purchased at and depict the estate of George Mason, Gunston Hall. Pictures of practically any artifact will serve.

Truths jump out at you from those images.

Almost anything from several decades of the late-nineteenth century shouts of complexity and a compulsion to fill spaces.

Three particular slides teach us much about the differences between the Age of the Individual and the Age of the Corporation:

In the first, from 1820, two hunters on horseback, far in the distance, have shot two deer. The animals, with unbelievably large eyes, are crumpling gracefully to the ground right in front of us beneath a gentle overarching tree. It is impossible to miss the message that these are two lovely beings, and they die, with those expressive eyes, like celebrated heroines. They are individually significant.

The second two slides, printed together on a single book page in the 1870's, tell a different story. In the first, a pronghorn and a riding hunter have leaped almost simultaneously, slightly toward our right, from a four-foot embankment. The hunter has just expertly but casually fired his rifle with one hand; the bullet has no doubt entered the pronghorn who will, in the next few seconds, crash dead to the arid ground. But the animal's eyes, like his posture, are expressionless. The horse too is rigid, preparing to land. The second of these two slides shows us the backs of hunters on horseback, in the middle distance, who are holding their rifles vertically in one hand and shooting without aiming into a flying river of geese passing overhead. The hunters are apparently unable to miss, and crippled birds rain toward the earth around them. In neither of these slides is any emotion demonstrated. No individual, human or animal is significant. All seem parts of a machine.

POLAR & ATTITUDINAL ANALYSIS

During the first days of looking at slides the students learn about and begin to practice "polar analysis" which is based on these principles:

> Maleness in design is indicated by spareness, angularity, straightness, slenderness, and phallicism; femaleness is indicated by fullness, roundness and womblike receptivity.
>
> Elitism in design is indicated by complexity, by superior and inferior heights, an emphasis on verticality, an emphasis on distinctions, and a lack of stress on bodily comfort; equalitarianism is denoted by simplicity, by a leveling of heights, an emphasis on horizontality, an emphasis on likeness, and attention to bodily comfort.
>
> Rationalism in design is composed by the symmetry of intellected forms and develops intentionally from traditional forms; intuitionalism is composed by organically asymmetric forms and prefers change and newness.

Polar analysis indicates the nature not only of the separate articles studied but of the culture or cultures that produced them. One important tenet of the course is that a culture's artifacts always reveal either what a culture already has or what it wants, usually the former; therefore, equalitarianism in an artifact tells us that the originating culture is/was or wants/wanted to be characterized by that quality.

To introduce polar analysis so briefly as here is to inspire questions and to stimulate concerns and challenges. The space here is inadequate to treat them, and I believe they are answered and met in my earlier article.

That article emphasized the process of polar analyzing a Benin leopard statue to convince many students that such analysis can be trusted and used on all artifacts. (Those who do read of that episode may share such conviction long enough to try polar analysis for themselves.) Throughout the rest of the term, polar analysis is used on many but not all of the artifacts viewed, oftentimes being initiated by the students.

And "attitudinal analysis" is used just as enthusiastically. Even before I developed polar analysis I had sought to find other ways to study the meanings of artifacts, and it seemed that such a comparison would have to be made on the basis of meanings about phenomena that are found universally. Choosing quickly, I decided that every artifact must say something about its creator's and culture's attitudes toward at least some of five subjects: **humankind, God, nature, status,** and **change**. Studying such attitudes as they are revealed in artifacts also helps us to understand, as the course description puts it, "the periods of the life of our civilization and how like artifacts can be used to determine the stages of development of various peoples."

Unfortunately, it is not as easy to describe the qualities of an artifact that reveal attitudes toward humanity, God, nature, status, and change as it is to describe the qualities characteristic of the polar phenomena. The students and I must simply apply what seems to us to be logic. For example, we derive from our own primitive understanding that "above and higher than" are almost always more powerful than "below and lower than." We see, deriving from that truth, the superior status of tallness, and conclude that high heels and hats are claims to status, that tall-backed chairs such as thrones are so as well, and that churches and office buildings often seek height for similar reasons.

Of course, all these deductions about attitudes toward status are closely related to ones we make about elitism in polar analysis. In a similar way, the deductions about attitudes toward nature are related to the polar analytical quality of intuitionalism. Sometimes, too, the only evidence of an attitude toward God derives from the polar analysis of elitism, an elitist culture almost certainly requiring a supernatural structure to support the design of its social structure.

Attitudes toward humans can also be linked with polar analysis when both attitudinal and polar analysis are brought to bear on artifacts which help make human life more comfortable. But such linkage is not characteristic in the case of every artifact created for association with humans. Nor can change be logically linked to the results of polar analysis.

One clue towards a culture's attitude toward humans, for example, is the design of doors. The more ornate the door and doorframe, the more elevated the culture's estimate of the people who will walk through.

One more example. It is fascinating to measure attitudes toward God by observing where congregations place the steeples on or about the

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churches they build. Steeple seems to denote God. George Washington's Pohick Church, which he designed, is without a steeple, implying the Deist notion of people's basic disassociation from a benevolent but uninvolved God. With like reasoning, we can learn much from churches which put their steeples directly over the middle of the church, as does the Puritan's "Old Ship" in Hingham, above the entryway or vestibule, or even, as do some of the 1960's and 70's churches, apart from the rest of the edifice.

Both polar and attitudinal analysis are performed with these three obviously unoriginal assumptions in mind:

*Every manifestation of a culture has features which are identical in psychological role with features of other manifestations of the same culture.

*By analyzing various manifestations of culture, we can determine if they are produced by the same culture and, by logical extrapolation, can draw some conclusions about the nature of that culture from the nature of the common features of those manifestations.

*Neither fashion nor technology ultimately dominates the subconscious cultural reasons for long-range design developments.

Because this is a course in American culture, I add this assumption:

*America has been a series of general cultures interrelated with and/or largely independent of various more slowly changing subcultures.

It is in light of these assumptions, and through using polar and attitudinal analysis, that we presume to be learning, from any common artifact, "every important thing there is to know about a culture."

TEAM RESEARCH

At about this time in the course, after three weeks or so and, as the students are always slyly reminded, after the day they would be allowed entry into a different course, they learn about the first project. (Warning of this procedure was given the first day.) They are to form teams of three. (Sometimes there must be one or even two groups of two, but never any of four.) Since it can be that men and women see things differently, each group should number at least one member of each sex. Teams would also be wise to include one person who can write more skillfully than the average student and, possibly, one who has access to a car.

Each team is to discover three artifacts, preferably American and certainly at least thirty years old. (They must discuss the candidate artifacts with me before going ahead so that I can prevent them from choosing artifacts with which it would be unnecessarily difficult to work. They will find that I usually recommend artifacts with more rather than fewer obvious design elements.) Teams will then meet to perform both polar and attitudinal analyses of each artifact. Team members are then to discover whatever they can about the artifacts by doing standard historical research, if possible, including whatever interviewing they can. They are then to do a careful comparison and contract of their analyses with the results of their historical research. All of this is to be written up in a paper, including adequate photographs of each article, and submitted in five weeks.

Each team member will also separately submit a journal of the work performed for the project both by himself and by his or her peers. Those journals will be graded for honesty and completeness. The team is to receive one grade for the project, but for the individual student that grade can be raised or lowered half a letter, or kept at the original level, depending upon the quality of the journal. No remarks made about any other team member can have any effect on the grade that other student is awarded.

Artifacts chosen for this project have included jewelry, furniture, bridges, a tower, buildings and building facades of every description, lampposts and water fountains, tombstones, an ornately carved bar with attendant mirrors and caryatids, a tomahawk, bookplates, pulpits and lecterns.

Each year one or two teams fail to heed some important advice; they divide the work and have each of the three of them do the total analysis of one artifact. Those teams always produce substantially inferior papers. Some other teams divide the historical research by artifact; in the majority of cases, it does not seem to hurt the group effort if no complex interviewing can be accomplished.

Space considerations forbid a lengthy example of the kind of work such teams do, but it is often impressive. After careful analysis, one team identified a bookplate featuring a helmet, a sun, starred dogs and a shield as having been produced by "a twentieth-century European research or astronomical society." They were gratified to learn that the bookmark belonged to "the United Kingdoms Atomic Energy Authority." That is a spectacular and unusual bullseye, but the intelligence of the analysis which led to it is characteristic of the work of many of the teams.

Of course, many problems attend the work on these papers. For those whose writing is clear, the two main ones are, first and expectably, a lack of adequate logic and, secondly, the difficulty of avoiding what I call "culture-dominated" remarks, comments which spring from the students' understanding of life as learned in this culture but not shared by the culture which produced the artifact under study. The most primitive of these remarks will identify an artifact as ugly or at least unattractive. In other cases, an artifact or an element of an artifact may be seen as silly or inefficient or useless. The impropriety of such remarks is always noted in the teacher's editorial comments.

When every team has submitted its paper, the students learn that the grade they individually receive for this first project will count only if it is higher than the grade each student earns for his or her second project. Some take good advantage of this opportunity which is offered them particularly because this course requires them to achieve things markedly different from any heretofore required of them.

The problems of judging from the point of view of one's culture is only one of many subjects that comes up naturally in such a course. Here are five brief references to some of the others:

--Lord Acton's prescription that "Power corrupts and absolute power corrupts absolutely." is accurate as far as it goes, but there is an equally important corollary: Responsibility ennobles, and absolute responsibility ennobles absolutely. For examples of each, we review the stories of Pope Alexander VI and of Chester Arthur.

--We must be careful not to change things without knowing all the ramifications of the old and of the proposed things and ways. Yet we must be alert to the need for logical change. Giving up on flattening their babies' skulls, the Flatheads took their babies from their papoose boards; when babies started being killed by the dangers inherent to their crawling around, the Flatheads learned that skull flattening was not the original intent of carrying babies on their backs. On the other hand, British artillery sergeants came close to the D-Day invasion still having members of their crews stand to attention as their guns were being fired because that posture most closely approximated the one in which those same men would earlier have been holding each artillery piece's team of horses.

*Revolution never works. It changes things too quickly for a culture's comfort. Any that seems to have succeeded was actually evolutionary. The French Revolution, a real one, was quickly overthrown and more familiar forms of government reinstituted. The American and Russian Revolutions, which did succeed, simply replaced the people at the top without substantially changing the form of government with which each culture was familiar.

*Each cultural institution is always part of the web of such institutions. Pre-martial chastity is always more important for cultures in which wealth is distributed along bloodlines.

*Cultures, like human beings beyond childhood, begin in strength and ignorance and end in weakness and wisdom.

INDIVIDUAL RESEARCH & GRADING

On the day the first project is due, the students learn the nature of their second major task. Working individually now, they are to produce for each of the next ten classes, representing most of the rest of the term, a short paper which reveals some original thinking, questioning, research and responses about some "interesting" fact of their culture. They are to react quickly, perhaps instinctively, to things they see about them. As an example, I ask them why one exterior door on campus is secured with an expensive brass handle lock above which the door is almost entirely nonalarmed glass. I ask them why a Catholic university displays almost no religious symbolism in its classrooms, though some classrooms show the marks left by crucifixes now removed. I ask them why people wear earrings. I ask them if they can measure any significant changes in life understanding or in attitudes between freshmen and seniors. I hope that such questions may help them get started.

The ten papers will be edited and commented upon, the students learn, by the class period after they are submitted. The grade for the project, however, will be earned only by all ten papers, read as one continuous project, at term's end. The students can be confident, therefore, that early inadequacies will not count much at all compared with later successes achieved by learning from the editorial comments on the earlier papers.

These papers yield a large number of issues and considerations worth serious study by experts. Such topics cannot be adequately treated in part of half of an undergraduate's week. But most of the students soon learn that they can produce, even with that amount of effort, meaningful evidence of opinions held among the microcosm of American culture represented by the university community. Similar research has also been carried into their workplaces by the older students who are working for a living as well as to the downtown streets and shopping centers of Dayton, Ohio and its suburbs, an area widely recognized by marketing consultants as typical America.

Here is a sampling of the subjects most recently treated: bar codes, ergonomics, speeding, education and foreign car ownership, images of work and play in advertising, tie-wearing, rock music and drugs, portable chairs, restaurant buffets, anti-female violence, and church attendance.

Even though the last weeks could easily be spent in nothing but discussing slides and second project papers, we reserve two periods for other integrative material.

In one we discuss the term's second text, Richard Leakey's **The People of the Lake**. It shows how early humans created culture and also demonstrates the forceful use of evidence to argue for one interpretation of human nature.

In the second of the two reserved periods we view the 11th of Sir Kenneth Clark's **Civilization** film series, "The Fallacies of Hope." It shows the students still another way of integrating massive pieces of the puzzle of their historic culture, beginning and ending with two remarkable artifacts, a rococo library and Rodin's statue of Baudelaire.

The final exam, as the students were told the first day and every time they asked thereafter, is a series of questions meant to give them the opportunity to demonstrate what they know in all the areas covered by the course. They are asked, for example, what they learned from the slides, from their readings, from the other lectures, from their projects. They are given as long as they like to complete this exam, the typical student finishing in from just under two to just over three hours.

Here are some of the answers most likely to be of interest:

"What seem to have been the goals of the course?"

--"To make us more aware of the world around us [and] that we are part of a culture."

--"To teach us how to view our culture effectively. . . to develop an ability to speculate about the future by looking at trends of the present . . . to make connections between disciplines."

--"To teach a new awareness of individual things--to teach that no manifestation of any society stands alone. It can teach a great deal about the culture that produced it, if only one knows how to read the signals."

"What was to be learned from viewing and discussing the slides?"

--"To look at artifacts as representations of a culture, that can be read as a record of what is important to that culture, was a new concept to me."

--"The slides give concrete examples of the way artifacts reveal a culture's attitudes and beliefs. They also helped develop analytical skills pertaining to cultural analysis."

"What have you learned from your two projects about the methods of studying a culture?"

--"To really study a culture one must first rid himself of all preconceptions and biases."

--"I learned to collect sample data so as to look for traits and trends in American Culture. In order to test hypotheses about traits and trends, I had to collect data. I learned to use techniques of data collection such as the face-to-face interview, the questionnaire and the compilation of statistical data."

--"A necessary humility [since] one cannot study culture from the point of view of 'What did they do wrong?' but rather of 'What did they do differently, and why?' . . . One needs objectivity."

This exam, like the second project, is also read as one continuous essay and awarded a single grade. Grades have ranged from 102%, for work far better than could be expected, to D minus. The grades usually cluster in the C plus to B minus range, which may say more about the teacher as a grader than about the work of the students. However measured, these open-book open-notes exams always demonstrate the differences which exist between students as students.

The commonest final course grade is B. Many earn A's or C's. Grades lower are almost always earned only by those whose work is incompleted.

HOW FAR CAN THESE METHODS GO?

Though it does not as yet constitute part of this course, I have been working on one other element which ultimately must be included: The application to the great **nonvisual** art of polar analysis and the other principles we use.

Listening to the squeezed notes of Billy May's orchestra, for example, one cannot miss the reality that his is a stylized music, a type weakened and overintellectualized and ready to crumble before the aggressive sounds of rock.

In music too the emphasis on differences in heights marks elitism, though here the differences are in the melody--the Capulet's ball in Prokofieff's ballet, **Romeo and Juliet**--or in the volume or rhythm. Equalitarian music--as in folk or "I'm Dreaming of a White Christmas"--features melody lines that rise and fall in easy stages, that are calmer in volume and rhythm.

Maleness in music is discovered in the opposite of female receptivity, a quality I call "projectivity." It emphasizes more assertive rhythms and volume changes, and sharper, less comfortable intervals than the softer, more curved shapes of female rhythmic structures, volume modulations and melodies.

Rationalism and intuitionalism in music is a more complex subject needing further study. It can be asserted, for example, that repetition is generally rational, establishing symmetry through time. But many repetitions, as in Indian **ragas**, can be quite intuitional, calling to the subconscious rather than the intellect.

Music can be analyzed attitudinally as well. If not, why are some chords and combinations of sounds so easily associated in our minds with worship? And why do others conjure moods of uneasiness and even fright? But, deserving as it is, this material is not taught except practically and narrowly in composition courses, and we cannot do it justice here.

In any case, every autumn without .fail another crop of students in AmS 300 begin to learn how to "determine every important thing there is to know about a culture from the design of any one of its common artifacts."

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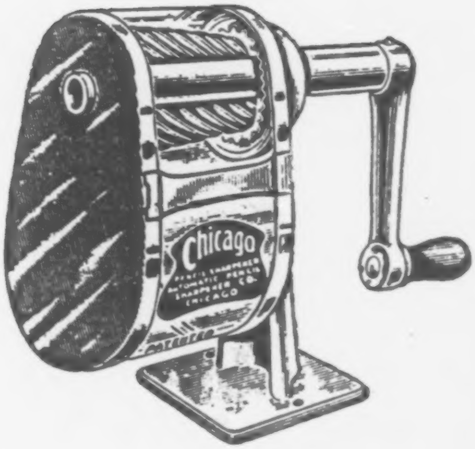

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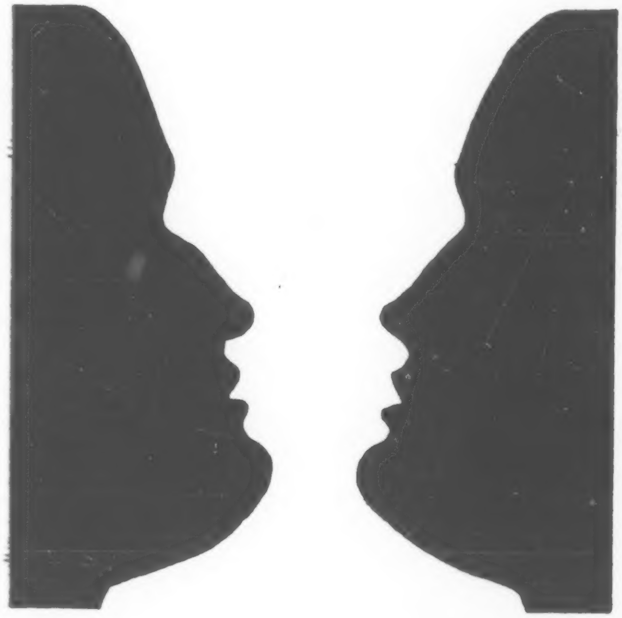

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CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

Sharon Scholl

The Humanities Major: A National Survey

The standard directories which compile college and university data in terms of major programs list between them 184 humanities majors currently in operation. The design and catalogue description of these programs is the subject of this report, which includes only programs at the Bachelor's Degree level, though many community colleges offer programs designed for an Associate Degree. The 21 programs listed at the Master's level and the four at the Doctorate level are also not included. There are other important matters excluded, such as the disciplinary derivation of the faculty and the institutional structure within which these programs operate. In brief, this is a report on the information that can be obtained by careful perusal and comparison of catalogues from a wide variety of institutions. Many of those programs will not be mentioned specifically in deference to an article-length format. Those which are specified do not necessarily represent the best programs, in my estimation, but rather illustrate most clearly the boundaries of a particular tendency.

Where are such programs located, and in what institutional settings do they appear? The diversity is astounding. There can be large, varied programs in small colleges (Stephens) and cursory, non-committal programs in large institutions (Colgate). Though the bulk are found in standard institutions dominated by a post-high school age student body, some of the most inventive are found in decidedly non-traditional ones (Lincoln). The materials described are also less than predictable; the Stephens College program is entirely fine arts based, while the Ohio Wesleyan University program is almost entirely literary. Perhaps the most annoying discovery is the fact that 102 of the listings are not for interdisciplinary humanities at all, but for humanities departmental structures with standard offerings.

What is the purpose of a humanities major; what is it supposed to accomplish? Most catalogues do not explain the nature of or need for such a major. A few do offer some guidance, hopefully asserting the social benefits expected therefrom. Drake University explains: "We live in a society characterized by accelerating change, radically new speeds of technological development, a complex bureaucracy, a sense of loss of control of our private and corporate destinies, and an apparent selfishness." The humanities major, one assumes, by inference, is to be

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an antidote to these conditions. More descriptively, Wayne State University's catalogue comments: "The Humanities curriculum focuses on the symbolic ways in which human beings represent their experience. By means of a multidisciplinary approach, it examines the relationships among such diverse humanistic disciplines as art, music, literature, history, language, and philosophy." Prosaically, the University of West Florida offers its program partly for those unfocused students who "have not yet decided on some concentration." Then we find more practical statements such as that from Dowling College: ". . .provides students with broad and balanced knowledge of literature and culture while affording them an opportunity to develop their ability to organize and present ideas clearly and persuasively, and to converse in a foreign language." Drexel University points more specifically to a career outcome: "intended to produce well-educated and imaginative graduates equipped with the requisite skills and attitudes for successful entry into professional communications." The endeavors for which universities believe humanities majors serve as good preparation are graduate school, law, the ministry, careers in service-related occupations, teaching, librarianship, foreign service, and medicine.

One of the motives of this research was to arrive at an inductive definition of the humanities. The theory was that though we wrangle over a deductive, conceptual definition, in practice we do the same things. This proved to be true if one considers only broad, general patterns of design and content. The directories must provide no criteria for the institutions to use in deciding upon their inclusion under a humanities rubric. Of the 184 programs listed as having a major, only 36 contained the characteristics that would be familiar to us in interdisciplinary humanities. Another 20 had a set of general distribution requirements spread over specific humanities and fine arts disciplines with one or two unifying interdisciplinary courses. Another 37 had that distribution system without unifying courses. A group of 65 simply had a humanities department, collections of separate disciplines with no selection option spread among them. The remaining 26 had no catalogue available in any research format.

Among the 36 universities which have recognizable interdisciplinary humanities majors, there is a marked variation in the number and variety of courses offered. The University of Louisville lists 34 distinctly delineated courses; Stephens College, 28; the University of Toledo, 22. Florida State University has a program that extends from sophomore to doctoral student level in only 15 courses. A norm average of all programs tabulated is from six to ten courses (not counting independent study, internships, etc.). In addition, there are distribution requirements in specific humanities disciplines.

FOUR COMMON MODELS

Within the major program the most commonly used curricular model is the **Western Culture sequence** in a multi-semester design. Especially in small colleges, this sequence often serves as part of the core requirements for all students. Humanities majors may be offered additional detailed Western Culture studies. For example, California State

University at Sacramento offers an Introduction to the Humanities (two courses) followed by five separate detailed studies ranging from the Renaissance to modern times.

The History of Ideas sequence differs from an interdisciplinary humanities group in that History of Ideas is predominately literary and philosophical, whereas humanities includes the fine arts. For example, the University of South Dakota has a Classical Humanities sequence which begins with a course in scientific terminology and continues with linguistically oriented courses based on Greek and Roman language and culture. Pepperdine University distinguishes between its Human Values major based in social and natural sciences and philosophy, and its Humanities major, which uses the Western Culture model.

Within this culture-history format the newest development is the adoption of global perspectives. Not simply large institutions (University of South Florida's East and West course; San Francisco State's courses on Asia and Mexico) but small colleges (Coe's Non-Western Studies; Marygrove's Latin American and African Studies) are part of a national trend toward global humanities literacy.

The next most frequent inclusion in a major program is the **survey of fine arts**, possibly featuring attendance at concerts or art events, as in the "Tapestry" course at the University of West Florida. John F. Kennedy University offers "A Day at the Gallery" with group attendance and individual review paper assignments. Nova University even offers "Community Singers" under a humanities designation. Film history and criticism also appears occasionally (University of Louisville; Converse College). Marygrove College bases two courses on the Kenneth Clark "Civilization" film series. San Francisco State University has three linked courses based on the arts--Non-verbal Humanities, Criticism, and Styles of Expression. Stephens College has a wide array of upper division arts electives, and Eastern Washington University follows its general introduction to the arts by specific courses carrying parallel titles: Dance in the Humanities, Music in the Humanities, etc.

The third most common model is the **thematic** one. Not unexpectedly, the diversity of specific courses is such that no useful summary can be drawn from a research tabulation. The Science, Technology, and Values alternative is more represented than any other single topic. Women's/minority interests and topics of cultural-sociological relevance form a notable class. "The Devil in Literature," "Computers and Folklore," "Art, Literature, and the American Land," and "Images of Labor in Arts and Literature" are just a few of the intriguing thematic inventions of the interdisciplinary mind.

A fourth model is what might be termed **methodological**. Such a course explores the ways in which humanities can be studied, the principles of analysis and comparison appropriate to inter disciplinary activities. There is a wide divergence of opinion as to where such a course should be placed within the curriculum. Northern Arizona's Approaches to the Humanities, is the first course listed in that ample curriculum. At Stanford it is the last course listed in the Ph.D. program: The Theory of Humanities and the Function of the University! Drexel University offers Metaphorical Thinking as an upper division elective, and Xavier University offers The Language of the Humanities at the graduate level. These, then, are the four standard guises in which interdisciplinary humanities appears at the university level: culture/history, fine arts survey, thematic and methodological.

OTHER COMMON CHARACTERISTICS

There are a few other nearly universal characteristics of the humanities major. One is its ease of acquisition. Most courses have no prerequisites and are available to students without prior experience. Senior seminars, independent study, and internships are generally the exceptions to this rule. Aside from an initial Western Culture survey (which may be required in the general education program) courses seem not to have obvious precedents and consequents. They are arranged as a display of equally available alternatives at a similar level of difficulty. The other notable feature is the highly expressive nature of humanities programs. Courses exhude the tang of specific interests of instructors (Yale University's "Individual Portraits of Self in Renaissance Arts and Letters") and regional characteristics of our nation (San Francisco University's "The California Scene").

Humanities major programs have responded to pressures inside and outside the university. Northern Arizona University includes what is clearly a "service" course: "Introduction to Arts Management," as does the University of Central Florida in its internship in fine arts administration. Stephens College offers Introduction to Museology, and Drexel University ties its humanities major intimately to a communications area. Stanford characterizes its humanities offerings as part of an honors program and uses the rubric as an umbrella for various interdisciplinary models (American Studies, Medieval Studies), thus responding to certain internal, structural needs of the university.

Course offerings in humanities are responsive to regional characteristics and to the status and experiences of students in remarkable ways. Miami-Dade Community College (Florida) offers a course on "Human Liberation" centered on forms of oppression, cultural expectations, and men-women relationships. The suitability of this model to a student population with high representation of Blacks and Cuban and Haitian immigrants is obvious. Similarly, the University of South Florida has a course on "Latin American Arts and Letters," while Valencia Community College in Florida offers travel-study experiences in art and anthropology in Mexico. Stephens College responds to its predominantly female clientele with a course on "Women in the Humanities," and to its Missouri location with "Arts of the Old South." San Francisco State University offers a course on San Francisco, and California State Polytechnic University lists "Human Values in Agriculture." The University of South Dakota tailors the heart of its humanities major to issues of the Upper Midwest, offering: "Cultural Components of Rural America," "Environmental Ethics," and "Art, Literature, and the American Land."

Humanities major programs fall somewhere along a continuum representing size and detail. At the scant end are programs such as that at Biola University in California. It offers an interdepartmental major with concentrations in classical studies, communications, English, literature, language, history and philosophy. A student selecting such a major takes eighteen units in one area with six units each in two supporting areas. There is one interdisciplinary course of seven units dealing with "the shaping of human culture and thought to contemporary times."

The humanities major at Jacksonville University falls into the moderate center of the continuum. At the core of the major is a Western Culture sequence of four courses, with additional courses in American Culture, Humanities and Fine Arts, Humanities and Social Issues, and Humanities and Science. Students majoring in humanities education have a course in the methods and materials of humanities instruction. In addition, students must elect one course each in specific disciplines of the fine arts, religion-philosophy, literature, and contemporary world studies (the non-Western component).

At the more elaborate end of the spectrum is the major program at Northern Arizona University. A required core of a two-course Western Culture survey and a senior seminar is completed by 26 course hours chosen according to student interest. The available choices are many and diverse, for example: "Man and the Arts," "Great Themes in Western Literature," a sequence of Asian courses, "American Ethnic Arts, Ideas, and Values," a detailed six course Western Culture sequence, "Arts and Religion," "Visions of Utopia," and much more.

SUMMARY

The summary impression gained from this expansive survey is that Humanities major programs reflect a scholarly endeavor with three major educational goals:

+to inculcate in students a basic literacy with regard to the Western way of life as it has developed through history

+to provide students immediate experiences with humanities materials and guidance to think critically about their meaning

+to provide connections between humanities materials and the significant issues and conditions of modern life; to use humanities content to structure and guide life in all its diversity.

For readers who wish to explore the array of well designed, reasonably ample humanities major programs, the following list is offered as a suggested starting point rather than as a complete, all-inclusive directory.

University of Alaska (Fairbanks)
Arizona State University (Tempe)
Northern Arizona University
Stanford University
John F. Kennedy University
Lincoln University
Florida State University
Jacksonville University
University of South Dakota
University of Louisville
California State (Sacramento)
University of Louisville
Wayne State University
Stephens College
Dowling College
Ohio Wesleyan University
Drexel University
Wofford College
Pepperdine University
San Francisco State
Yale University
Coe College

University of Colorado (Boulder)
University of South Florida
Bemidji State University
Suffolk University

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Jonathan B. Conant

Does the Humanist have a Special Role in Advisement?

A recent request that I let my name be put into nomination for an all-university undergraduate advisement award forced me to think about my style as an advisor, since I had to draft a statement to support the application. A nasty business, this, that suborns one into a conniver at one's own congratulation and so amplifies the pain of rejection! But the process did force me to think about advising in a more structured way than is usual with me, and out of that thinking came the conviction that most advising is geared towards making advisees comport themselves in a manner agreeable to the institution and to a discipline. Advisement practice seems to say: the university exists, and once **you** find your niche in it, **we'll** tell you what you need to do. As I note below, if that attitude was realistic years ago in foreign lands, it is certainly a figment of cloud-cuckoo-land in modern America. And if advising teams made up of the unholy three--the registrar, the major advisor, and the college catalog--once worked, it may well be that now the wide-ranging interdisciplinarian typically found in humanities programs is the advisor **par excellence** of the present and future.

Let us look at those students in the modern American college or comprehensive university, at what they need from their advisors nowadays, and where they may most likely find it. But first, an anti-apologia.

In 1795-96 the German poet and dramatist J.F. von Schiller published an essay whose title (**Uber die naive und sentimentalische Dichtung**) might be translated "Concerning the contrast between primitive and reflective poetry". Poets like Homer, Shakespeare, and Goethe are--for Schiller--"primitive" in the sense that they simply do poetry, the world about them suffusing their consciousness and automatically emerging as epic, drama, or verse. Schiller regarded himself as a "reflective" poet who needed to set to work like an artisan, drafting, revising, failing, occasionally getting it right, and throughout trying without much success to construct a formula or recipe for successful art. While I do not mean to elevate a productive advisement session to the status enjoyed by **Hamlet** or **The Odyssey**, it does seem to me that Schiller's contrastive scheme works pretty well for academic advisors, and that I am more primitive (**naiv**) than reflective (**sentimental**) as an advisor. It is, seen in this light, nearly foolish for me to pontificate on "the concepts underlying [my] approach to academic advising" (as called for in the award application).

Let me begin then with a premise, namely, that the **General Bulletin** (one of our names for the college catalog) is a stopgap measure whose very existence suggests the failure of academic advising in the modern American college or university. Suppose students' interests actually matched faculty expertise, so that they were spread evenly among the professors; suppose the secondary schools had weeded out all but those students likely to profit greatly from higher education (this is done in Europe); suppose the faculty were united by a common understanding of purpose and were not answerable to outside agencies or internal administrations: under these suppositions each professor would guide ten or twelve students already devoted to the field through a course of study both tailored to the student's training and expectations and also loyal to the institution's fundamental purposes. There would be no need for a **General Bulletin**. Advisement as a distinct activity would not exist, since advising would be undetectably woven into the process of education.

But in the modern comprehensive university--and possibly in liberal arts and community colleges as well--these suppositions are grossly unwarranted. Students' interests are mismatched to the available faculty, so that each biology professor may have sixty advisees (mostly pre-med, pre-dent, and pre-vet) while each physics professor has two or three. Virtually any high school graduate can attend a college, and many have no devotion to a field--and many who claim such devotion are misguided; for many, college is the natural extension of high school, a further postponement of adulthood undertaken together with high school friends, almost forced upon them by parents and even their society (notice the strangely inappropriate term "college drop-out", used as if college were part of compulsory public education).

There is no unified purpose, and the faculty comprises several faculties, each responsive to its own imperatives both disciplinary and political, and each with its own idea of what higher education should signify for its students. For many students who reach the third and fourth year committed to a field of study, advisement is an integral part of the process of learning. But new students, and students who turn out to have followed the wrong path, are alienated from the institution. They float nearly freely, bound only by the punishable offenses and uncorrelated lists of required courses in a General Bulletin for whose turgid contents they are, as if in a story by Kafka, held completely responsible. It is these students who need at least one **attachment point** with their university, and the advisor supplies it.

I italicize **attachment point** because of its centrality. The alienated student is not accountable when academic and personal life bleakens. If (say) a recruited football player wants to leave college, he is accountable to the football coach for that decision--he has an attachment point, someone to whom it matters what he does as a student in college. He must make his own decision, of course, but a good coach is there to supply perspective, encourage tranquil contemplation of the consequences, and introduce hitherto unregarded variables. Notice that my hypothetical football coach has the three requisites of a good advisor: he is approachable, he has earned respect for his authority, and he knows what he's doing. If the troubled player has only this one attachment point, at least he has a reliable one.

I cannot consciously set about being like my idealized football coach, but if I am successful as an advisor, it is because somehow I meet the three requirements of approachability, authority, and knowledge. As I reflect on this claim,, I do not think that advising Ph.D. candidates differs much from advising German majors, or advising German majors much from students being dismissed from college, or students who have done badly from new students simply confused and unclear about charting their course at a school where all choices are theirs--including the choice whether to stay or to leave. That is to say, while disciplinary expertise does not translate into general advising competence, my experience suggests that the reverse works well and that general lessons in advisement can be specialized at will.

Being approachable means both being predictably present and being open-minded. I post a schedule for each week, leaving thirty or more blanks for appointments and saying where I plan to be at some other hours--I've done quite a bit of advising in the gym during my workout time. I ask students to be sure to sign up a day early to guarantee that I'll be there, but four hours' notice is usually enough. Some weeks find me very busy, while in others I have fewer office hours than the dean probably expects. I try to find out a student's extra-curricular avocations and am actually interested in them. And I am open about my prejudices, but label them for what they are, prejudgments based on general not specific understanding; I would rather see a student study a primary than a derived subject, biology or chemistry before nutrition. Finally, I manage to find something in the advisement situation which prompts me to inform the student about something I think interesting and maybe useful (as with the example of Schiller in paragraph three). Above all else: I remind students that being in college is a voluntary association, and that our common interest is merely to make it productive. College is but one of many uses to which they could put the years between eighteen and twenty-three, and maybe not the best for them. The increased presence of older-than-traditional students in class illustrates the point that a student can follow another call for a while and later come to college if it then seems wise. Perhaps knowing that I want to help them succeed, but have no desire to badger them into staying, makes me easy to approach.

Authority is after all what students pay their tuition for. Among their family and friends and other attachment points (if they are fortunate enough to have any) can be found many fine souls who will stroke their ruffled feelings. My value to them is that I have advised students, at every level and in many fields, for nearly twenty years on three quite different campuses, for almost six years (at Brown University) even living with hundreds of freshmen with my family as Resident Fellows, and that I can put their predicaments into a real perspective, citing chapter and verse of cases much like their own and the outcome of each. Together we can lay out options and predict the consequences implied by various courses of action, both of us knowing that we are building on a firm foundation of experience and not the shifting sands of supposition and emotionalism. As the association between student and college is voluntary, so the decision to stay or to leave, and--if to stay--what and how to study, is entirely the student's.

Knowledge is best if it comes both actively and passively. The good advisor will know the **General Bulletin** and related documents. The better advisor will have participated in every phase of orientation and registration, and will have been vigilant in serving on committees where decisions affecting students' scholarly life are made. I think that knowing the **Bulletin** is a fair expectation of all professors who advise, even of those who advise only majors in narrow and vocational fields.

But to advise wisely and well the undecided student and the student recently disabused of a major filed chosen for the wrong reasons, and certainly to advise a student facing dismissal, one must know why the **Bulletin** says what it does, how economically to overlap the requirements for competing possible majors, and which courses to balance other courses with to make a healthy diet most promising of success in the coming quarter. It is in meeting this requirement that the humanities-inclined interdisciplinarian has an unfair advantage over other colleagues, since we **do** know the **Bulletin** better and have had to be active on curriculum and academic policy committees simply to protect the ever-threatened "fluff" we hold so dearly.

Even in the early sixties, when I was in college, advisement was not a distinct activity of faculty members or even deans. There were "gentlemen's" majors like English and History (over half of my graduating class claimed these two fields) for those destined by birth or status to careers at law or in business, and other majors for those who pursued higher learning with a professional purpose. If a student proved indecisive about a major, at least the general realm (arts and letters, social science, science and mathematics) could be taken for granted, for those dice were cast in high school for all but a few of us. As remarked above, this situation is but a dim memory, and as students have come to us less programmed towards a field of study, academic advising has emerged as a distinct activity for which the professorate is but poorly prepared. We, after all, were advised **within** our field as a matter of routine, in a way indistinguishable from other faculty-student conversations. We always assumed (many still assume) that "advising" meant "discussing the field with our students."

Now we find many students who very much need advice but who are most certainly **not** our students. A third of entering freshman at my university declare no major at all, and half of those who have declared a major change their minds, many more than once, after a short time in college. Students who leave college after a quarter or a year tend disproportionately to have been undecided or soon rendered undecided. We have responded to this clear failing on our part by assembling and training a cadre of so-called SUM (for "Students Undecided about their Majors") advisors, and early results in cumulative grade point averages and retention are promising.

I, at least, am not surprised that the SUM advisor corps contains all of the faculty who have been active in the humanities program, and many who are contributing to our new campus-wide interdisciplinary Core Curriculum. These are people who appreciate indecision as a point of departure, who know that recognizing that "two roads diverge in a yellow wood" is the first sign of intellectual maturity, and who have a rich store of experience, learning, and anecdote to support a "primitive" approach to academic advising. Not the least tool in their baskets is a strong foundation in the humanities, for advising the undecided student poses the same questions which the humanities have perennially tried to answer: questions about personal decisions, made in ambiguous contexts, requiring that competing values square off. As noted above, the undecided student, **Bulletin** in hand, is in a Kafka-esque situation, like Joseph K enmeshed in a legal web without reference in his own life and yet condemned by it. Our job is--to borrow a central image from Richard Mitchell's exquisite little book on thinking (**The Gift of Fire**, 1987)--to help students take a grasp of their own minds, to empower them to self-direction, and not at all to tell them what to do.

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EXPRESSIONS OF THE SELF

The Fall 1988 issue of HUMANITIES EDUCATION will be devoted to the theme of Self-Expression, including such topics as autobiography, self-portraits, self-expression in music, poetry, architecture, crafts-- whatever. This issue will also include selected color slides from the collections of the Minneapolis Institute of Arts with informational notes and ideas for teaching.

As always, articles should relate to interdisciplinary humanities learning. In addition to longer articles (see Editorial Policies on reverse), we like to have relevant reviews, abstracts of journal articles and short pieces describing classroom activities, museum exhibits, favorite documents and artifacts, etc. Selection of articles will be influenced by the need for balance among our many constituencies as well as the usual factors in accepting articles for HUMANITIES EDUCATION. The final deadline for acceptance of completed submissions is May 1, 1988. Send to the Special Issue Guest Editor:

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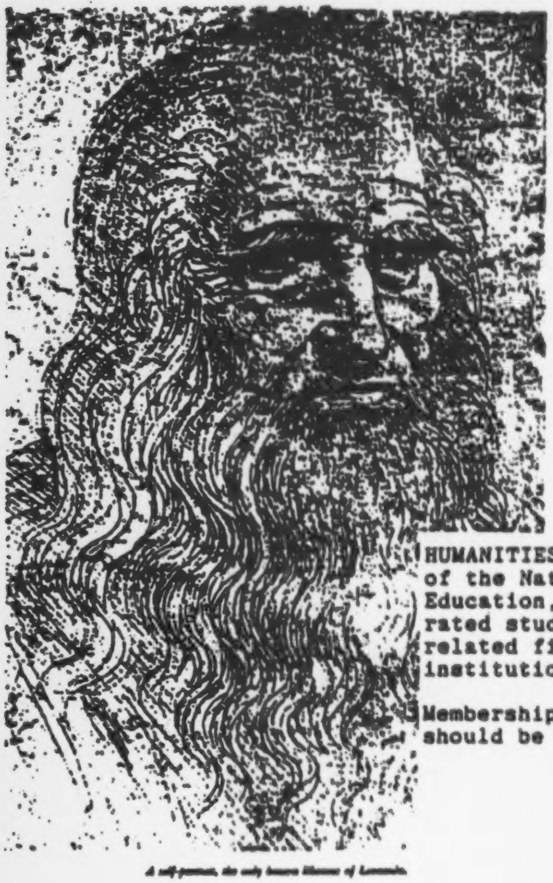

A self-portrait, the only known likeness of Leonardo.

HUMANITIES EDUCATION is the quarterly journal of the National Association for Humanities Education, "dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions."

Membership/subscriptions are $16/ year. Checks should be payable to NAHE and mailed to:

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Burton Raffel

BEST TRANSLATIONS

UNTRANSLATABLE? THE POETRY OF STEFAN GEORGE

(Editor's Note: Regrettably, this will be the last of Burton Raffel's series of contributions. See **HumaNews** for news of Dr. Raffel's new endeavors.)

We sometimes say, largely out of habit, that there are some writers--poets in particular--who are forever locked into the one language in which they have made their marks. These writers, we say, do not "travel" well. I confess to having said things of the sort myself, at times--until I informed Haraldo da Campos that Lewis Carroll's "Jabberwock" was one such poem, and he promptly recited an utterly superb, accurate, stirring Portuguese rendering.

The truth is that nothing and no one is untranslatable. Writers who are said not to travel well are writers who have not yet found their translators. They may never find them--but if and when they do, their light will beam across all barriers of language, culture, and time.

The great German poet, Stefan George (1868-1933), worked long and beautifully. He was and still is honored in his native country. But in English he remains, like so many other great names, poets and writers of fiction alike, only a name. It is impossible even to begin to speak of George's virtues, let alone of his accomplishments, when all the English-speaking audience knows of him is stuff like this:

TEMPTER

Our sum is not complete, we lack the thrice,
And would be rendered double with out twice.
So we invoke the four imploringly
From fog, from madness, spook and witchery.

This is not one of George's greatest poems. I have chosen it for its length: more complex material simply cannot be handled in so short a space.

Nevertheless, in German this little poem shows a good deal of what George is all about. He tends to be hermetic, and to write for an intellectual elite. He tends to be didactic. Above all, he tends--and tended throughout his life--to **sing**, to cast a glow of lyrical splendor over almost everything he touches.

856

Verfuehrer
Wir sind nicht voll, wir haben nicht die drei
Und möcht en dopplet sein mit unsrer zwei.
So rufen flehend wir dir vier herbei
Aus nebel wahn und spuk und hexerei.

Without trying to fully translate this little poem--that is, without polishing a translation to the point where it reflects as closely as possible the form as well as the structure and content of the original--one might render at least the gist of the poem as follows:

We're incomplete, unable to get to three.
We tend to be doubled if we try for two.
So what do we do? We scream and beg for four:
Mist and madness and witches' tricks and ghosts.

I have just concocted this latter version. The first rendering is from Stefan George, **Poems**, translated by Carol North Valhope and Ernst Morwitz. And it is not simply bad translation. It is in my judgment so bad that it represents non-translation--and since it is a fairly well-established rule that bad tends to drive out (or away) good, this is all the Stefan George we have available to us. Valhope and Morwitz seem to know German; there can be small doubt that they do not know English--not poetry, which is quite beyond them, but the basic language itself. "We lack the thrice" is sheer gibberish; most of the rest of their "translation" verges on gibberish, too.

Why have they done such dreadful things to George's neat, compressed, delicate lines?

Sin #1: They have assumed that rhyme is all-important.

Sin #2: They have assumed that meter is all-important.

Sin #3 (and probably most basic of all): They have assumed that one needs only to understand **words** in order to translate poems.

Sin #4: They have assumed that poetry occurs when one arranges lines in apparently poetic order. That is, labelling something poetry, in their judgment, makes it poetry.

Sin #5: They have assumed that no one actually **reads** translations, as one would read poetry in English. One **studies** them. Or collects them. Or--I do not know what.

Stephan George is translatable. He is worth translating. In the meantime, we must keep our students from ever seeing the work of so-called translators like Valhope and Morwitz. It is better never to mention Stefan George's--or any other "untranslatable" writer's--name than to present students with trashy blasphemy.

Burton Raffel
Jay, New York

HUMANITIES EDUCATION
ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

HOW HI THE FI

Artspectrum, a two hour sampler videotape of **The Roland Collection** of art and art history films. $29. The Roland Collection, 3120 Pawtucket Road, Northbrook, Il 60062. Review essay by Fred Schroeder.

Educational films about the fine arts are abundant, but finding them is often a matter of serendipity. Purchase prices are high, and rentals are somewhat inconvenient. The Roland Collection addresses these problems quite effectively. Filmmaker and art authority Anthony Roland surveyed some 6000 films worldwide and has brought together over 200 titles on arts and culture. All are available for 16mm film sale (ranging from $200 to $700), rental ($20-$70 plus $7 handling), and nearly all are available on video (either VHS or Beta) at a purchase price of $70 - $100. Tapes range in length from nine minutes to 38 minutes. This review, however, refers to a two-hour sampler videotape of 65 films, with 1 1/2-2 minute segments of each.

Needless to say, it is a frustrating experience to view **Artspectrum**, and it is almost impossible to make a generalization about the Roland Collection. Some tapes are a visual exploration of a single work: **Ecce Homo** examines a Bohemian Gothic woodcarving; some play among a variety of drawings by a single artist: **Delacroix** and **Turner** are two; some incorporate documentary film clips: **Kathe Kollwitz** places her poignant studies into the context of depression, oppression and war; some use sound as innovative expression: **A Homage to Steinlen** accompanies close-ups of pen drawings with evocative sound effects of dogs barking and thunder rolling, **Royal Rococo** accompanies a visual tour of an Eighteenth Century palace with lively and sonorous Baroque music; at least one film turns a painting into a story: **Antoine Watteau: The Melancholia of Pleasure** tells of the love and loss of a harlequin; some are environmental: such archaeological tapes as **The Origins of Art in France**; and some cover periods of art history: the dozen from **The National Gallery: A Private View** series are excellent. Of the three or four extracts from this series on the **Artspectrum** sampler, **The Northern Renaissance** for example, studies vanEyck's **Arnolfini Wedding** in detail, explaining the symbolism clearly and efficiently, moving from detail to detail as does the sophisticated eye looking at the original painting. Or does it? Seeing the original in London is to be surprised at how small the painting is, and most certainly, it is also to learn that there is neither leisure nor easy access to permit the close study of the artist's signature or the oranges on the window sill. Which presents a number of conundrums facing anyone reviewing a videotape for use in the humanities classroom:

First: what is the ideal way to experience art?

Second: is motion picture appropriate to viewing static art?

Third: is videotape acceptable?

Anyone who has visited the Louvre on a crowded summer Sunday afternoon is likely to agree that viewing the **Mona Lisa** first hand may not always be the ideal way to contemplate or study this masterpiece. Nevertheless, for the aesthetic experience it is probably true that the immediate object is to be preferred over any mediation. The best situation is to have one's own collection of original masterworks. Second best is to visit a museum collection at leisure. Third best (possibly) is to visit the original in a group with a tour guide or teacher as mediator.

So much for the real thing. In practical terms, as art consumers and as humanities teachers, most of the arts must be experienced by way of reproductions. The greatest technical challenge to reproduction is in color paintings. From 1880 to about 1935 numerous advances were made in color printing from photographs, but with the introduction of Kodachrome in 1935 it became possible to project sharply detailed reproductions with only the subtlest departures from "true" color. In book illustrations, the publication of Thomas Craven's **Art Masterpieces** in 1939 marks the point after which dull-hued, faulty-registered reproductions became unacceptable, and in humanities textbooks such as Fleming's **Arts and Ideas** and Lammi's **The Search for Personal Freedom** the quality has risen with each new edition over the past two decades.

For many humanities teachers, however, the processes are combined in homemade slides copied from art books. In short, we **are** willing to compromise on quality--for a price.

The use of motion pictures for experiencing art second hand is hardly a question for architecture, urban arts, gardens and monumental sites. The "real" experiences are spatial and temporal, not static; neither slides nor books can adequately convey the **unfolding** of Versailles or Venice, Karnak or King's College Chapel. Furthermore, there are other limitations to direct experiences. The Roland Collection's **Michelangelo**, for instance, takes the viewer deeper into the Sistine Chapel by way of telephoto lens and adequate lighting than was the privilege of any Pope after Michelangelo's scaffolding was removed.

And there are other legitimacies for motion picture reproductions. Dance, for example, as in Roland's **Man and Mask: Oskar Schlemmer and the Bauhaus Stage** (a film which I have used **gratis** by way of the German Embassy for years, and which I heartily endorse). Or African arts, which in many respects are incomprehensible out of social context. **The Shape of Darkness**, unfortunately titled and unfortunately in black-and-white, is yet a superb rendition of (among other things) the Senufo's magnificent masks in their relationship to dance and ritual.

The catch, of course, is the filmmaking team. If it is dominated by art historians, noted for hedging and irrelevancy, you simply "ain't got no movie"; but dominated by cinema graduates, you must put up with frenzied cameramen, koo-koo zooms, bongo drums and electronic beeps and bleeps to make the "art alive." The danger is compounded when the topic is a painting or drawing. Some directors simply can't let sleeping masterpieces lie, but feel obliged to set staccato cutting of details to staccato music (as often as not from an inappropriate time-period). This fault appears to afflict some films in the Roland Collection, but in most cases cinematic style and sensitive directing help the viewer to linger thoughtfully over significant details, moving from point to point in a rational (or at least **dramatic**) progression, as referred to in the examples of Delacroix, Turner, Steinlen and in individual segments of the National Gallery's "private tours." In brief, used well, there may be no more effective way to train a student's eye to look perceptively and to see thoughtfully than to follow the enlarged vision of a camera exploring a single work of art.

What about conversion to video? Viewing **Artspectrum** in my home, it is clear that the compromises in quality the viewer must accept are profound. There is neither white nor black on the video spectrum, reds tend toward magenta, greens render as Astroturf or mud, and there is no such thing as a line or edge. All is electronic pointillism. On the other side, some of the advantages of film mentioned above remain (motion, close-up, spatial expression and interpretation), although color fidelity, sharpness of image and screen size are sacrificed. However, all but the most dedicated cinema buffs make these sacrifices willingly to bring feature films into their homes, so why not art? Video is low-priced, much more portable and convenient than film, usable by students without supervision, easy to re-run and review and adaptable to spacer from carrels to medium-sized lecture rooms.

The conclusion is obvious to the point of being platitudinous. Art videotapes should be selected by previewing, not be title. They should be used judiciously, but particularly where slides, prints and books are inferior (as in dance, architectural and environmental subjects). They should be introduced, supplemented, augmented or contrasted with slides, prints, books--or the real thing. And the instructor should think carefully about the interpretations, whether explicit or implicit. Is the narration compatible with the dogma of **your** course? If not, does it present a valuable alternative view? Will it require reteaching or criticism that is not a waste of time?

Notwithstanding all these cautions, the Roland Collection provides an important service to humanities teachers. Intellectually, aesthetically and critically these appear to be selections from the very best arts and culture films available. In video format, they are economical and convenient; in 16mm film,
I'm sure, visual quality is equal to static 35mm slides. The **Artspectrum** tape may be useful, but you should start by requesting the publisher's brochure.

AIDS TO ARTS

"AIDS, The Creative Response" by David Kaufman in **Horizon**, November 1987. $4@ newsstands.

The arts exist within the same social, economic and political environment as their contemporaries, but often--we might even say usually--the arts reflect the public environment obliquely rather than directly. This seems to be especially true in regard to public crises; the twenty-year "lag" in artistic examination of the Viet Nam War is a frequent case in point, as is World War II. A lot has to do with definition of art, but, Kaufman, a New York critic, does not include the journalistic and popular arts which respond quickly in photography and song. Art as commercial galleries, Lincoln Center, Broadway and New York critics, though, does seem to be guilty of tardy reflections upon the current scene.

This is not the case with the AIDS epidemic, most probably because so many artists have had close friends who have been AIDS victims. (All hasten to correct the unjust popular identification of artists with AIDS; male homosexuals and drug addicts are the prime victims but not to the exclusion of the more general population.) There is another reason, however, that the arts are impelled to comment upon this plague, for the disease is enigmatic. Causes, transmission, cures are uncertain. The course of the disease is related to intensely private behaviors. The largest groups of victims are not viewed sympathetically by the majority population. Diagnosis often implies public exposure of non-traditional life styles. Public hysteria is part of the epidemic. And, unlike many diseases, AIDS can deliver a death sentence without impairing the creative forces. Quite the contrary.

Poet Paul Monette, who figures his days as numbered, has a collection of eighteen elegies forthcoming on the death of his beloved Roger, and he is working on a book about the last months of Roger's life. Choreographer-dancer Arnie Zane, who has been diagnosed as having AIDS has with the help of his company produced **The Gift: No God Logic**, which in abstract form shows four people trying to cope and do good in a world of no logic. Robert Gordy, a New Orleans painter who died of AIDS in 1986 produced in his last year "an expressionistic series of mono-prints about very angry and tormented men." The intensity of feeling can be a problem for the AIDS-inspired artist. Kenneth Lithgow's paintings of life-size figures whose skulls and internal parts are visible through a tissue of personality are arresting, gruesome, pitiful, yet Lithgow fears they will die in his studio: "Who would want to live with them?"

The most directly human of the arts is theatre because through dialogue it can explore the personal and social complexities of a disease that has shattered so many human relationships and has brought so many others out into the open. Kaufman discusses several, but Harvey Fierstein's one-act **Safe Sex** is especially telling: two male lovers, perched on a see-saw, find that to maintain their relationship they must maintain a balanced distance. This, and many other instances show the importance of art as expression in times of crisis and confusion. "Art's mission," Kaufman says, "has always been perceived as the need to articulate what cannot be articulated, to share experiences and values through catharsis and metaphor for the sake of understanding the mystery that cannot be understood."

ILLUMINATING MUSICK

"Medieval art and the performance of Medieval music" by Richard Pestell in **Early Music**, February 1987. Oxford University Press, OX26DP England. $40/yr, $12/issue.

Many a music lover was introduced to the Baroque by way of Stokowski's schmaltzy transcriptions and to Renaissance music by way of Resphighi. Almost nothing like these exists for music of the Middle Ages, especially in an era marked by academic authenticity as the primary aesthetic. Medieval music is spare, austere, puritan, at least as we hear it today.

Is austerity really authentic? Very likely not, says Pestell, an English architectural historian with a doctorate in biochemistry; that is, if musicologists would take an interdisciplinary view of the fabric of medieval arts. First of all, there is a very thin supply of documentary evidence about music (and other arts) criticism of the middle ages, and what there is is widely scattered over both time and geography. In addition, many of the statements are puritanistic polemics against prevailing practices. If, for example, we were to believe that the words of Bernard of Clairvaux described authentic medieval architecture, we would have to raze all the surviving cathedrals as unrepresentative. In matters of building, fortunately, we not only have visual documents, but the opposing opinions of the Abbot Suger. Decoration in the arts was a debated question, not a settled dogma.

It was also a question of resources. The richer the parish or diocese, the richer the decor, and Pestell believes that this would apply to instrumentation in musical performances. Moreover, few of us have an inkling of how little of the architectural ornamentation still exists. Statues were painted in brilliant basic colors, doorways were gilded, columns were painted in imitations of marble, banners were hung in nave and aisles and most stained glass windows were more jewel-like than their replacements of the past couple centuries. If we can assume an aesthetic sense that spans the arts of an era, we might look at illuminated psalters and liturgical paraphernalia as indications of what authentic music might have been. (St. Bernard didn't like these, either.)

Finally, the liturgy itself became increasingly dramatic and expressive over the centuries. An instance of the Easter Passion story (drawn from studies by O. B. Hardison) shows not only theatricality, but a wide array of alternative interpretations of characters in the drama. Theatre was condemned by the church more because of the riotous audiences than the imitative art itself. So, Pestell concludes, "The use of instruments in the performance of medieval church music is entirely consonant with what is known of medieval sensibility."

SOAP STUDY

"The Next Episode: Soap Operas as a Bridge to Improved Verbal Skills" by Robert F. Moss in **English Journal**, January 1987. National Council of Teachers of English 1111 Kenyon Road, Urbana, IL 61801. $35/year, $4/issue.

If you haven't watched the soaps in recent years, there will be some surprises. For one thing, the pace is no longer that of a glacier during a cold snap. Also, from time to time they sport with foreign intrigue, the occult and science fiction. The largest difference, though, may be in the audience, which has expanded to high school and college students, including many of Moss' remedial English students at Hunter College. The attrition rate for these young men and women, mostly black and Hispanic from disadvantaged homes, is lamentably high, and anything that will make them better critical thinkers and, consequently, more sophisticated writers is all to the good.

The soaps are one vehicle.

Moss recommends a program of graduated writing topics beginning with which characters the student likes least/most and why. The results are generally naive endorsements of conventional morals and values of white middle-class protestantism with a California-style fillip. The students like "courage, honesty, charity, compassion and family loyalty" and abhor self-interested betrayal, tyranny, treachery and cruelty.

En passant Moss teaches much about the soap opera industry. Good/Bad dichotomies are required of the authors of soaps, for example. The next problem is to judge actors; students generally cannot conceive of actors as actors--they **are** the characters. Moss helps students to examine such questions as the credibility of emotions and the difficulty in portraying a character. Next is structure: The pertinent questions are how many running plots does the average soap include at any given time, how many story segments are devoted to each story line per day and per week, and are stories given equal emphasis or are some more prominent than others? The industry requirements, of course, include contract obligations for the regular appearances of actors as well as for the expenses of location shooting, staging fights, using special effects--all of which are departures from the usual low-budget strictures of limited casts, five per week production, studio sets and soap opera conventions. A character may disappear because of an actor's vacation; a community may be immune to a stockmarket crash or an earthquake because soap opera conventions don't consider headlines.

Which brings up the reality of this realistic medium. Where is the news? Where are the swearwords? Where are the churches? The priests? The Big Macs? The chewing gum? The current movies? The other TV shows? Why doesn't anyone smoke?

And why are there so few--or **any** blacks in soap-operasville? Why doesn't anyone really go to school or put in forty hours a week on a job? Why do people swap partners so often? (Because they are on contract.) Soaps manage to exploit the pop tops in medicine and psychology today, but, as a **Newsweek** writer said, "that's so much icing on the cake."

UNITY IN CREED

The Humanities and the American Promise: Report of the Colloquium on Humanities & the American People by Merrill Peterson. Texas Committee for the Humanities, 1604 Nueces, Austin, TX 78701

There's a lot to underline in this thirty-seven page essay, another in the series of NEH-supported reports that should be setting a new standard for governmental communications. William Bennett's **To Reclaim a Legacy** examined humanities in colleges and universities, Lynn Cheney's **American Memory**, humanities in the public schools, and this, humanities in American public life. As with the previous reports, it summarizes the findings of a think-tank group in the style of an individual author, in this case a University of Virginia professor who is an authority on the works of Thomas Jefferson. The funding was from the Division of State Programs which is mandated by Congress to receive no less than 20% of NEH appropriations. The central NEH has a Division for public programming, but as all readers of **Humanities Education** must know, the state-based councils have taken on as their main task public humanities for adult out-of-school populations. This report, however, casts a wider net than NEH agencies.

Because readers will want to do their own underlining, this abstract primarily gives the structure of the report. The Introduction provides clear and comprehensive defining characteristics of the humanities that humanities teachers may find useful to have at hand when definitions are called for. The first fifteen pages might serve as a model for the American studies approach; with the thesis statement that " a distinctive humanist tradition arose in America," Peterson first discusses our American **unity in creed**, the unique traditions of public statements of ideals of freedom, equality and self-government that are accepted by all regardless of how incompletely the ideals are realized. After this, the essay explores the paradox of **democratic culture** which includes the Whitmanesque artistic tradition, the ideal of public school education and the tensions of popular culture, at once refreshingly lively and crassly exploitative.

Within this culture, the humanities "have never been self- justifying to the American people," so it is necessary to explain the **uses of the humanities** to ourselves. The essay briefly describes what mental skills are fostered by each of the humanistic disciplines, suggesting as well their uses in public life, and then explains the newer concept of applied humanities.

The second major section, "The Humanities in University and Society" acknowledges that there are several "humanities communities" such as schools, colleges, museums and voluntary associations as well as universities, which Peterson regards as the proper lair of the professional humanist. The descriptive analysis of the American university notes both its resistance to change and its tradition of advanced inquiry. The general democratization of American universities, however, has forced them to become responsive to the interests and needs of the world

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outside the academy. The outside pressures on the humanities, specifically, have taken three forms: to become more "scientifically" objective in methods, to preserve a hallowed intellectual tradition, and to become more vocationally oriented. The ramifications of each, for better and for worse are discussed.

Outside the university, there are many humanities communities. A statement to underline describes these most generously: "Wherever human beings remember, think, interpret, analyze; wherever they deal seriously with each other's conduct, wherever they try to understand life's meaning...there we see the fundamentally human impulse from which the humanities spring, but, like most things...the humanities are improved by art...." With this concept in mind, the essay looks into the patterns of humanities programs for the public that grow from the two well springs of the academies and society.

The essay closes with ten recommendations, briefly condensed here: 1. Improve the quality of civic discourse. 2. Examine public issues in all their complexity. 3. Strengthen humanities education of school teachers. 4. Encourage multidisciplinary activities in colleges and universities. 5. Take the initiative in colleges and universities for public humanities education as an ongoing commitment. 6. Advance cultural literacy without insisting on canons and lists. 7. In state councils, allow for non-academic generation of ideas and projects. 8. Be receptive to new movements, but criticize where these deaden rather than quicken thought. 9. Encourage new roles for humanists in the public arena. 10. Encourage research on issues critical to the humanities such as cultural literacy, popular culture, new technologies.

This is indeed an essay for every humanities educator to have at hand and in mind.

CREATIVE CONFLICT

"Community, Conflict, and Ways of Knowing" by Parker J. Palmer in **Change** 19:5 (September-October 1987). $20/yr, $3.50/copy. 4000 Albemarle St. NW, Washington, DC 20016

The sand table committee, the mural committee, the playwriting committee are strangely memorable spots in the learning history of those of us who attended progressive elementary schools half a century ago. Such intense indoctrination in collaborative learning is rare in public schools today, but even in the Thirties and Forties, the value placed on collaborative learning communities deteriorated as the student ascended the academic ladder. By the college years, competitive individualism was the watchword. Moreover, competitive individualism becomes a life ethic, one that has been a major contributor to "the collapse of civic virtue in the society around us" according to Palmer, who directs the Resident Program at St. Benedict Center in Wisconsin.

Higher education should become an agent for change as a model for community, both in advanced sandtables for the classroom and dorms, and in integrated curricula. The words come easily, but, Palmer says, the reforms cannot be superficial because both causes and remedies strike at the very heart of the mission of higher education - "the generation and transmission of knowledge."

Three rather abstract words describe the epistemology or grounds of method in collegiate learning: **objectivism**, whereby we distance ourselves deliberately from the things we wish to know; **analytic**, whereby we dissect the objectified things as a way of knowing; and **experimental**, by which Palmer means the manipulation of the dissected objectified fragments to suit our purposes. These "bloodless" words quickly become an ethic, not only a **way** to comprehend the world, but the **right** and only way to view the world, which is rendered as a fragmented collection over which we exert power by means of denying our relatedness to it.

Relatedness is a keyword for Palmer's idea of community for he means "relatedness not only to people but to events in history, to nature, to the world of ideas, and yes, to things of the spirit." How to foster relatedness as the basic way of knowing? Not by "add-a-course," which is simply one more instance of dissected experimental manipulation. There are areas of study that Palmer thinks are introducing new epistemologies of "the **relational** nature of reality," such as feminist, black, native American and ecological studies. While still employing analytical methods, these maintain a "way of intimacy, the way of implicating yourself in the subject."

But to get this down to the ground-level of classroom practice we must learn to foster **creative conflict**. Learning communities must habitually challenge, revise and refine, not for individual competitiveness, but as a way of knowing. The great barrier to creative conflict is fear--of exposed ignorance, of ridicule, of graded judgement--; the antidote for fear is love, of two kinds, love of learning and love of learners.

TRAGIC PUZZLES

"Aeschylus: Playwright Educator" by Robert H. Beck in **Educational Theory** Winter 1987. Education Building, University of Illinois, 1310 S. Sixth St., Champaign, IL 61820. #20/yr.

Homeric morality with a twist is what the ancient Greek playwright Aeschylus offered in the adult education program of the Athenian drama contests. The leaders of the city-state continued to underwrite productions of these moral lessons long after Aeschylus was dead and even passed a law that any private underwriter of a Aeschylian drama was guaranteed a place in the competition.

The Homeric lesson is simple: there is retribution for moral faults; wrongdoing is punished. Aeschylus does not depart from this severe and unequivocal code. Audiences would leave his dramas as did the listeners to recitations of the Homeric epics, not sated with an entertainment but thoughtfully pondering upon the meaning of the lesson as it had been exemplified by the characters of the narrative or the plays. The difference in Aeschylus (who may or may not have been predated by earlier now-lost dramatists) is that he injected greater realism into his characters, allowing "even those who had committed the worst crimes to claim provocation or other reasons why they may have transgressed." The Homeric code holds fast, but for us to try to act in accordance with it is not an easy endeavor. We may, like Agamemnon, do wrong, but for plausible reasons which understandably provoke us, though they do not justify the wrongdoing. What's wrong is wrong.

Aeschylus "dramatizes puzzles," says Beck, who is a classicist at the University of Minnesota, and there in lies the appeal to more general audiences. Because of the puzzle formats, audiences are drawn into the moral lesson in all its complexity. Here is the modern educational parallel that Beck ascribed to Aeschylus--public and private morality is taught not by dogmatic rules, but by helping the learners to internalize ideas of right behavior by means of involvement in the process of making moral decisions.

Beck provides analyses of a number of dramas, stressing that examination of single plays may distort the real structures of trilogies, in which the final play shows reconciliation to the morality of fate, as in **The Oresteia**, the only surviving complete trilogy of "moral rhythm."

ODD COUPLE

"Information Science and the Humanities: the Odd Couple" by Margaret F. Stieg in **Library Journal** October 1, 1987. 249 West 17th Street, New York 10011. $67/year.

Information science investigates the properties of information, how information behaves, how it flows and is used. Information science also studies the best techniques for storing, retrieving and disseminating information. Concerned with both theory and practice, this is an interdisciplinary science, for **information** knows no boundaries.

True enough, says Stieg who teaches in the Graduate School of Library Service at the University of Alabama; information may not have boundaries, but people do. And in taking on the name **information science**, this field of endeavor has declared its allegiance to one side of the boundary between "The Two Cultures" of sciences and humanities. The division of these two cultures of the academy was propounded in the late Fifties by scientist-novelist C. P. Snow. There is some validity to the idea, but, Stieg maintains, the division into two cultures is social and political and "ignores the whole question of intellectual relationships." Especially for librarians, the front-line practitioners of information science, the distinctions among the ways different disciplines generate, store and use information are more or less minute variations on a common theme. We all value accumulated knowledge, try to discover general truths and attempt to discern patterns that may be useful to humanity. Still, there are differences.

The humanities--a humanistic education--"encourages the individual to develop a personal code of values and standards." Is such a point of view, with its component parts of cultural sensitivity, appreciation of excellence, critical attitude and awareness of ethical implications - is the humanities viewpoint of value to information science? It is, if the right questions are asked. For example, **why?** Information science may ultimately improve the creation of new information. What ends are we serving by this activity? The organization, storage and dissemination of information implies **control** of information. For whom? What are the limits of control?

What is information? What is worth preserving? Is all information equal? What information is dispensable? What might we anticipate as useful information for future generations? Are narrow specialists the best guardians of information? As to the last question, Stieg answers **no.** "Ultimately," she says, "knowledge is an integrated whole and we need to avoid the unfortunate lack of communication and interaction that invariably follow compartmentalization." The information scientist must be "an integrated individual."

TRUE PLACES

"Cultivating an urban Aesthetic" by Arnold Berleant in **Diogenes**, Winter 1986. Nuova Italia Editrici, Casella Postale 183, 50100 Florence, Italy. 40,000 lira/year.

Although "the city" is not an explicit theme for many humanities courses, its importance is implied as a factor in almost every one of the Golden Ages of humanities and arts. That a city can have aesthetic characteristics is undeniable, yet of all aesthetic objects the city is unique in being a full participatory experience, a "theatre without spectators," as Berleant, who teaches at Long Island University puts it. Like a natural landscape, the city is both a human perception and a human projection, but unlike the natural landscape, the city is the "creation of people" whose human-made structures obscure all but the grossest natural features of hills, rivers and harbors.

Prior to the industrial age, cities, like villages and towns, developed at a slow pace; "what was unsuitable was eliminated by attrition of long deliberation or of the vicissitudes of weather and climate, and what proved itself...endures." In these environments the people belong to the city, or exist in a symbiotic unity of person and place, of present and past. This is the ideal that we strive to **cultivate.** Attempts have been made to restore the unity, but there are few successes, and probably none that are comprehensive. The engineering mentality has dominated most twentieth-century American urban planning with almost total lack of success. All problems are not technical, all answers are not technological. Urban problems are human problems, and at any point, they are at a stage of historical evolution of human experiences. The historic preservation movement which has largely replaced the engineer's slash-and-burn technology certainly takes cognizance of the need for continuity and tradition in the perceptual experience of the city, but, at its most extreme, it produces "lifeless museums by a kind of architectural taxidermy" as in Colonial Williamsburg and its imitators. Preserving outward features alone does not recognize the totality of the perceptual experience.

For the key to understanding the urban aesthetic is sensory awareness, but of a very special kind, because of all the art forms the city includes smells and tastes along with the more usual aesthetic sensations, and more, because we experience the city as a kinesthetic continuum in which we also interact dynamically with other people who are also perceiving, acting and reacting. Berleant has no formula for successful cultivation of the urban aesthetic, but he does distinguish between **false environments** and **true places**. Unfortunately--or fortunately--people are resilient and can endure false environments such as shopping malls, luxury high-rises and sterile urban plazas, but observing these may help us "to see, in contrast, what a humane environment would be like...[where]...the environment does not lie around us but is continuous and integrated with us."

HUMANITIES EDUCATION

HumaNews

Official Newsletter of the National Association for Humanities Education

Edited by Darrell Bourque & Vaughn Baker, University of Southwestern Louisiana, Lafayette, LA 70504-4691.

EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publications, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts education. Such announcements should be submitted at least three months in advance of events or deadlines to ensure properly timed publicity.

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NOTE: Send all news items, announcements, and brief comments to Darrell Bourque and Vaughn Baker, Editors **HumaNews**. Drawer 4s4691, University of Southwestern Louisiana, Lafayette, LA 70504-4691.

NAHE ELECTION RESULTS

The response of members to the election was very good, indicating both high interest in the Association and the high quality of all the candidates. President-elect/Vice-president for the next two years will be Sharon Scholl.

Because of a tie vote, three At-Large Members of the National Board of Directors will be seated. They are Mame Jackson, Ron Maggiano and James Mehl.

Scholl teaches Humanities in the interdisciplinary studies program at Jacksonville University in Jacksonville, Florida. Jackson is Associate Dean of the School of Art at University of Michigan, Ann Arbor. Maggiano is a history-humanities teacher, chair of the Social Studies Department, and a poet from University of San Diego High School. Mehl, Missouri Western State College, is presently serving as chair of the 1989 national conference in Kansas City. David Stringer, Humanities Department Chair at Huron High School in Ann Arbor, will also continue as an At-large Member of the Board of Directors.

President Fred Schroeder expressed his thanks to all the candidates, as well as to the members who voted on the September ballot. He also remarked that the roster of Board members does fairly well in representing NAHE membership geographically and institutionally. "But," he says, "our interdisciplinary membership is so varied we'd need to have twenty or more members to come close to true representation." One of the early tasks for the Board is to revise and streamline the NAHE Constitution and Bylaws.

1989 NAHE CONFERENCE

James Mehl is now calling for proposals for papers, panels, workshops, presentations and other activities appropriate for the 1989 NAHE Conference scheduled for April 20-22 in Kansas City, Missouri. The theme will be "Teaching the Humanities." It's not too early to begin working on presentations and getting a delegation from your area to the meeting. Inquiries and proposals should be sent to James Mehl, Program Director, Department of Humanities, Missouri Western State College, St. Joseph, MO 64507. **Deadline** for proposals is **September 1, 1988.**

NEWS ABOUT MEMBERS

All members of NAHE will miss BURTON RAFFEL's informative and urbane essays on "Best Translations in the Humanities." Burton has left the academic world for the world of philanthropy. He will be the administrator for a new foundation headquartered near Lake Placid. "It's a bit of a homecoming," he says, because before joining the academic world, Burton was the founder and first editor of **Foundation News.**

President FRED SCHROEDER served as a consultant to the Snowbird Institute of Utah, along with NAHE member DELMONT OSWALD, who heads the Utah Endowment for the Humanities. Snowbird, a ski resort, has had an Institute for Arts for several years and is exploring possible expansion into Humanities. NAHE Board-member INEZ WOLINS is deep in dissertation-writing, but continues to work as an educational consultant to several NYC area museums as well as teaching museum education in a NY college. Long-time member BARBARA RESPESS has added to her humanities teaching responsibilities at Benjamin Mays High School in Atlanta the job of editing a monthly newssheet of the lively enrichment activities in her school.

SHARON SCHOLL presented a session at the Association for General Studies in Cincinnati on "selling" the humanities to students who do not wish to buy. She has also been to Jamaica to attend a meeting of an interdenominational church association created to support agriculture, medical clinics, and vocational education. She became involved in the program as a result of teaching in the Contemporary World Studies Program (the humanities portion of courses in Africa, Middle East, and Far East).

MAME JACKSON, long active in field research among the Canadian Inuit (Eskimos), and Judith Nasley are the organizers of the first comprehensive survey exhibition of contemporary Inuit drawings. Jackson and Nasley also published a book to accompany the exhibit which opened in December in Guelph, Ontario and which will go to Ann Arbor Michigan (U. of M. Museum of Art), Manitoba (Winnipeg Art Gallery), Yellowknife, Northwest Territories (Prince of Wales Northern Heritage Centre), Halifax (Mount St. Vincent University), and Ottawa (National Gallery of Canada) where it will close in April 1989.

INSTITUTES, WORKSHOPS, PAPERS, ETC.:

Aristotle for the Non-Specialist, a six-week institute introducing Aristotle's works to 25 college faculty members who teach some of his writings but who are not themselves expert in his thought as a whole. The institute runs from July 5 to August 12. For application form send name, address, academic or professional affiliation to Professor Eugene Garver, McNeely Chair in Thinking, St. John's University, Collegeville, Minnesota, 56321. St. John's is about 80 miles northwest of Minneapolis-St. Paul.

The theme of the ninth annual **Lowell Conference on Industrial History** (Lowell, Massachusetts) is "People at Work." The conference is seeking a wide range of proposals addressing such issues as changing work processes and perceptions, social relations impacted by work, relationships of gender and ethnicity to work, the impact of technology on work, etc. Proposals can deal with subjects in American, European, or Non-Western history as well as address contemporary public policy issues. The conference, scheduled for Fall, 1988, will accept applications for assistance from individuals without institutional affiliation or whose institutions cannot fund travel costs. Proposals deadline is March 31. Mail proposals and assistance applications (with estimated travel cost) to Edward J. Pershey, Paul E. Tsongas Industrial History Center, Boott Mill #8, Foot of John St., Lowell, MA 01852 (tele.: 617/459-2237).

The **Seventh Annual Meeting of the Group for Research into the Institutionalization and Professionalization of Literary Studies (GRIP)** will focus on "Disciplinarity: Formations, Rhetorics, Histories." The meeting will be on April 20-23, **1989**. Inquiries are welcome. Papers must be submitted by October 15, 1988 to David Shumway, Department of English, Carnegie-Mellon University, Pittsburgh, PA 15213 (tele: 412/268-2850).

The University of California Humanities Research Institute provides a continuing series of conferences and seminars addressing themes at the forefront of current dialogue in the humanities. Research themes are developed from major area of humanistic concern: **Area Studies** (western, eastern, third world, dominant and minority cultures), **Historical Studies** (retrieval of texts and contexts in major periods), **Discourse Studies** (the languages of the arts, humanities, and the sciences), **Humanities Beyond Its Boundaries** (humanistic concerns in medicine, law, business, science, etc.) On March 10-11, 1988: Thomas Mann Symposium; on April 8-10, 1988: Annotation and Its Texts (both at UC Irvine). Future conferences now being planned include Biomedical Ethics, Legal History (UCSD), Cultural Interactions: Japan and the U.S., and Women and the French Revolution (UCLA). Nominations and applications will be accepted anytime. As the primary focus of the Institute is on collaborative research, the initial response to proposals usually will be to conduct a conference on the proposed topic on the campus of the proposing faculty or at the Institute. For information write or call University of California, Humanities Research Institute, 307 Administration, Irvine, CA 92717 (tele: 714/856-8180).

INTERFACE '88. The Department of Humanities and Social Sciences of Southern College of Technology is sponsoring, together with the Humanities and Technology Association, the 12th annual conference on the interface of the humanities and technology. Papers, panels, and presentations examining the interaction of humanistic concerns and technological development with the disciplines of, for example, art, music, literature, history, political science, law, architecture, physics, medicine, etc. Conference dates: October 20, 1988, deadline for abstracts: May 1, 1988. Send inquiries to Rex Recoulley or Susan Morrow, Department of Humanities and Social Sciences, Southern College of Technology, Marietta, GA 30060, (tele.: 404/424-7202).

Culture and Society in Victorian Britain, Yale Center for British Art, a summer institute supported by a grant from NEH. The aim of the 4 week institute is to provide university teachers in several humanist disciplines with an opportunity to carry out a program of cooperative research within the context of Yale's unparalleled collections on the Victorian Period. Limited to 25 participants. Each will receive $2,500 to defray housing and transportation costs. Home institutions are expected to contribute $250 toward the cost of the Institute. Mail typed applications (plus three copies) to Director, Yale Center for British Art, P.O. Box 2120 Yale Station, New Haven, Connecticut 06520 to arrive by March 1, 1988. Include name, address, telephone number; curriculum vitae; list of courses that you currently teach as well as those planned for the 1988-89 academic year; two letters of recommendation and one letter of institutional support; brief outline of objectives (not to exceed two pages: what you hope to contribute and plan to gain from participation); an indication of participation in other recent NEH-sponsored projects.

The South Central Modern Language Association has issued a call for papers for a conference on INTERDISCIPLINARY STUDIES IN THE HUMANITIES scheduled for October 27-29, 1988 at the Sheraton Hotel in Arlington, Texas. Submissions on all aspects of interdisciplinary studies --both practical and theoretical--are solicited. Papers focusing on the philosophical and/or theoretical assumptions of interdisciplinary studies are encouraged. Papers should be from six to eight pages in length (ten to fifteen minutes reading time). All presenters must be members of the SCMLA. Sends papers and 100-word abstracts to Keith C. Odom, Department of English, Texas Christian University, Box 32872, Fort Worth, Texas 76129. Deadline: March 15, 1988.

TENURE-TRACK POSITION/ASSISTANT PROFESSOR IN PERFORMANCE STUDIES/NORTHWESTERN UNIVERSITY. The position begins Fall 1988. Applicants should have the Ph.D. and expertise in the area of performance theory. Candidates whose doctorate is in the field of Performance Studies, Anthropology, English, Theatre, or Folklore will be reviewed. Applicants should be capable of teaching performance-based courses such as courses in performance of literature, in culture and ethnographic approaches to performance, in literary and performance theory and in presentational aesthetics. N.U. has recently been funded by the Ford Foundation to develop an undergraduate program in the integrated arts. Applications should be in by March 15, 1988. Send vita, letter of application, three letters of recommendation and a sample of scholarship to Professor Carol Simpson Stern, Chair-Search Committee, Department of Performance Studies, Theatre/Interpretation Center, Northwestern University, Evanston, Illinois 60208 (tele.: 312/491-3171 - inquiries Welcome).

The Commission on the Bicentennial of the United States Constitution is launching a second round of grants competition for use at the elementary and secondary school level. Deadline for receipt of applications is March 15. Sample of first round projects: 44-minute film on Constitution for secondary school students, four-week seminar on the Constitution, three-day conference for teachers of the Constitution, preparation of 38 lessons on the Constitution for use in the eighth grade. Submit applications to Commission on . . ., 736 Jackson Place, N.W., Washington, D.C. 20503. For more information call Tish Avery 202/653-5244 or Anne Fickline 202/653-5110.

EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with content that draws upon the human cultural heritage, methods that derive from the humanistic disciplines, and a purpose that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Seniors Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanities**, **humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable and useful.

Format? Typed or word-processed double-spaced on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. Camera-ready line illustrations are very welcome. We can use written material of two lengths: one to three commentaries, etc.; and articles of six to ten pages (3500 work maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions. If you have word-processed your article, please specify the program you used (we use Word Perfect). If your article is accepted we'd like a copy on disk.

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The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

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Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

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What we don't want:

*Creative writing by teachers or students (it doesn't relate to our purpose)

*Syllabus outlines (curricula should be explained, not listed)

*"The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)

*"Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)

*"Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

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ISSN 0882-5475

VOLUME V, NUMBER 2 SPRING, 1988

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HUMANITIES EDUCATION is published by the National Association for Humanities Education
with editorial offices at the Department of Philosophy & Humanities
University of Minnesota, Duluth, Duluth, MN 55812

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VOLUME FIVE: NUMBER TWO: SPRING, 1988

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Published by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Subscriptions and renewals are $16 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Philosophy and Humanities, UMD, Duluth, MN 55812.
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CONTRIBUTOR INFORMATION

Contributors should consult the Editorial Policies sheet carefully. As will be seen, HE is wide-ranging, quite permissive and has no "party line" in respect to definitions of **humanities, interdisciplinary** and **education**, but the wide boundaries are nonetheless firm. Please do not submit articles over ten pages long unless you are planning to revise.

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FROM THE EDITOR: The following four articles describe the rationales and methods of college humanities courses from Freshman to post-graduate years. William Wallace describes courses at Western Washington University that examine whole cultures by way of in-depth study of a few major texts. Edmund Burke explains courses at Coe College that emphasize formal analysis of a larger number of artifacts from a variety of disciplines and arts. Richard Danner's interdisciplinary course on irony at Ohio University is for seniors, while Joseph Wessling tells of a course specially developed for the Master of Humanities at Xavier University. Is there a common thread that defines these as humanities? And is there any commonality in method among these widely disparate courses? We think so, because each is deeply concerned with the teaching of reading--reading as an act of illumination, enlightenment and self-discovery.

William Wallace

A RADICAL APPROACH TO HUMANITIES

What exactly **is** a "humanities" course? What exactly do we **do** to distinguish those courses from other courses in English, history, or other disciplines generically grouped under the title "humanities"? What emphases and methodologies distinguish these courses? These kinds of questions are maddingly difficult to explain to a layperson or even to a biochemist colleague familiar with terms like "interdisciplinary." The reactions to Mr. Bennett's 1985 address advocating a return to a traditional canon of great and timeless books made clear that the questions also provoke serious and even hostile disagreement among those of us who design and teach such courses. The very real problem of definition and purpose, especially with regard to traditional canons, calls for an approach to humanities courses and programs that descends from Renaissance **humanistas** like Petrarch and Valla.

From the perspective of one advocating that substantial works significant to their cultures be taught in the relevant humanities courses, Mr. Bennett's "To Reclaim a Legacy" was an egregious and unhelpful polemic. It came late: most institutions have stopped the proliferation of smorgasbord courses, eliminated the worst, and insisted on at least minimal standards of literacy and eloquence (i.e., reading texts and writing about them). Worse, his remarks set up an indefensible straw man. Members of minority groups, feminists, and others concerned for multi-cultural and non-western studies are especially mistrustful of any canons. They vigorously object that traditional canons are by their nature racist, sexist, and at best parochial, serving the interests of narrow economic or other power groups, that they prevent the accommodation of more relevant interests, and that they are elitist, suited neither to the experience of the non-traditional student nor to most of the rest. Others object that teaching from a received canon of traditional texts cannot foster the critical think-

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ing necessary in an increasingly diverse and complex world. The most damaging practical charge is that the "coverage" in traditional canons results either in a lack of context or, worse, a naively shallow, false overview. Of course, there are those who celebrate the "deconstruction" and decay of this curriculum of major texts as "a good thing" because, wittingly or not, they have an ideological agenda of their own.

But even one enthusiastic to teach works from the traditional corpus is uncomfortable with prescriptions like Bennett's. These seem to refer to a virtually fixed list of books existing in their own immutable eternity, not to a curriculum of great and historically important works rooted in history, to be read with a constant awareness of their historical distance and context. One has reason to fear that in practice what are called the "great ideas" and insights gained from the "great souls" would be found in selections from texts chosen to fit a Procrustean agenda.

Actually, I suspect that few of us would wish to ally ourselves either with Bennett or with those who would dispose of the traditional corpus completely. There is much more tacit agreement among us than we are used to admitting. When we bemoan the generic and specific incapacities of our students we betray a common assumption that they should understand more about things upon which we are generally agreed. Foremost among these capacities is the ability to read a text--to read a text with a real awareness of the problems of cultural, generic, and historical context.

To that end, consider a profoundly radical but old approach to teaching humanities, one which subtends a number of serious ideological and pedagogical problems, an approach as workable for non-Western as for Western traditions. Rather than approaching "the humanities" as a smorgasbord of materials (however tastefully and coherently chosen and arranged) borrowed from the departmental disciplines, philosophy, history, etc., we should recognize that until comparatively recently these materials were the common property of literate people, the **padiea** of the Greeks, the **studia humanatatis** of the Romans and the Italian Renaissance **humanistas.**

We should teach courses in the humanities with such Renaissance Italian humanistas as Petrarch and Valla rather than modern prescriptionists like Bennett as our guides. The latter hark back to men like John of Salisbury who knew and cherished ancient texts for their supposedly timeless meaning and value to their own Christian universe. In contrast, the quattrocento humanistas "investigated ancient history and mythology, ancient customs and institutions in order to understand the texts on their own terms" (Gilmore, 6-7).

> Humanism made clear for the first time the perspective of historiographic distance. [The] attempt to understand the personalities of literary men and the philosophers of the past in their own world are all the indications of humanism's fundamental concern for historicity. [T]he humanists were aware of the value of this task and they insisted on it and insured its continuance by leaving it as a legacy to modern culture (Abbagnano).

Today, with inexpensive, well-restored, edited, and translated texts available to us, we should return to Valla's example. The first goal of a humanities course should be a reading and understanding of its texts as close as possible to that of their original authors and audiences. In the case of texts drawn from the Torah (see below) and Amerindian traditions, one will go behind even this to understand the text in terms of its own layered history. For this approach to work, a number of things too frequently spoken of as higher goals must be emphasized as basic from the start. These are: close, sensitive reading of the actual text, openness to diversity and complexity, alertness to dissonances within the text and between the text and the reader's own assumptions and expectations, a working appreciation of textual complexity, of historical distance, and of differences among cultures and periods in respect to their most basic assumptions. The last is perhaps the most enduring and valuable, for as the students increase their insight into the (frequently unstated) assumptions and values underlying the work and its culture, they become more aware of the values and assumptions underlying their own.

Let me explain how such courses do work in the Department of Liberal Studies at Western Washington University, a regional, comprehensive institution enrolling about 9,500 students. The department is a small one of seven to nine faculty whose chief role is to offer interdisciplinary humanities courses to fulfill general education requirements in the areas of both "humanities" and "non-western cultures." Recently, we replaced our tutorial major with one quite directly outlined in the general catalogue.

I regularly teach Lbrl 121: Humanities of the Ancient World, a "required," five quarter-hour freshman course regularly enrolling 35-45 students per section. I use the following texts: Genesis; Homer's Iliad, entire; Aeschylus's **Orestia**, entire: and Books 1-6 of Virgil's **Aeneid**. There is no attempt at coverage; the rationale is to focus on texts from four comparable but different cultures. (Although the three freshman humanities courses are prerequisite to the major, individual instructors retain total autonomy in syllabus and text selection: our Greek specialist reluctantly leaves out Homer to make room for **Gilgamesh** and New Testament material.)

I choose Genesis first because it must be treated as a "text," to be studied and deciphered. To the general student coming to it as a subject of academic study for the first time, it is so strange, so seemingly jumbled, incoherent, and contradictory in details that it is, in fact, impossible to read (or to misread) as a straightforward narrative or chronicle. Homer's **Iliad**, Aeschylus's **Orestia**, and Virgil's **Aeneid** provide three works which, as too frequently treated in college as well as preparatory courses, seem homogeneously "classical," but which upon close examination prove most interesting for the contrasts in their underlying concerns and assumptions. An understanding of the basic assumptions in the world view of Homer's warriors is of course necessary to an understanding of the central events in the narrative, and even more to appreciating the pathos of Hector and the tragic character and role of Achillius. In the **Orestia**, however, these same heroic values are themselves the major problem energizing the larger theme central to the trilogy, that of the well-lawed polis. The centrality of Roman **imperium** and **pietas** in Virgil's **Aeneid** provides yet another contrasting world view.

Genesis works well as the beginning text in the course. Most students have something of a built-in interest in Genesis because they are aware that it is important to their own Jewish and Christian culture and tradition. Some students approach it with proprietary concern, others with an agnostic hostility, but almost all know that it is still supposed to be important. They are thus, more than is the case with other seemingly impenetrable texts, willing to try to unravel the puzzles. The project is to get the students to begin to notice for themselves dissonances in the text which they can explicate, discuss, and build upon. Reading Chapters One through Eleven serves to confuse them and provokes a number of questions about sequence, differences in detail in the Noah stories, and so on. A close reading of Chapter One over against Chapter Two, noting the obvious differences in focus, concern, narrative type, and factual detail (plants and animals created before or after humankind, for instance), is an exercise possible for the general student, after which some of the more daring may observe that it seems that two different people with different concerns seem to be behind them. They may then wish or be required to discuss the "meaning" of each version for themselves. This provides an experiential basis for a discussion of the theories of Biblical scholars about the formation of Genesis. After this, students can be led through the Cain and Seth lists, the two Noah traditions, into the Abraham and Jacob stories and an analysis of the different concerns of the earlier and later writers in light of the different historical and cultural circumstances and concerns out of which each is supposed to have been written. A critical reading which notices that different passages betray different styles, concerns, and authorial traditions is a useful exercise in critical thinking. It in no way prevents my students from noticing and vigorously criticizing what they call the sexism, racism, and imperialism in the cultural values underlying many of the discrete stories within the Abraham and Jacob cycles. This same ability to read a text sympathetically within its own context but to criticize its values from their own continues throughout the course, especially in the **Iliad** (e.g., Hector taking his leave of Adromache) and the **Aeneid** (nearly throughout).

Lbrl 302, Introduction to Interdisciplinary Studies, is an introductory seminar limited to students admitted as Humanities majors after having completed the fifteen quarter hours of freshman humanities (Lbrl 121, 122, 123). It is focused on a close reading of the entire **Commedia** of Dante Aligheri in the cultural, historical, political, and philosophical context of late medieval Europe. Since Dante set out to create a work which was a mirror of the entire universe, the **Commedia** is especially suited for use as an exemplar of the techniques of interdisciplinary study. Its inclusiveness reflects the inclusiveness of humanistic inquiry; its large structure and difficult nature prepare students to analyze and understand other large complexes they will meet in the three senior seminars and in formulating and writing their senior thesis. During the quarter's work, each student completes an annotated bibliography on a topic related to the **Commedia** and writes an 8-10 page documented paper based on that research. (The seminar, designed for eight to twelve students, enrolled twenty-three last fall; twenty-two completed it.)

Particularly for the **Inferno**, the temptation of an impressionistic reading, of going directly to the poem's riches without allowing scholarship to intervene, is great. But such an attempt to extract the meaning of the poem from the text itself ignores the six hundred years of change in European culture between Dante and ourselves. Thus, though I assign a first naive reading of three or four cantos a night, I begin the term with lectures and discussion of C. S. Lewis's **The Discarded Image**, a treatment of the popular medieval world view common to Dante's contemporary readers. This dual approach of a naive reading simultaneous with mature background material gives the students frustrations in understanding the text which lend point to the contextual material on which they are working and insight into the enterprise of humanistic inquiry. From their freshman courses, students are somewhat familiar with such necessary topics as allegory, plenitude, hierarchy, Ptolemaic astronomy, and medieval Roman Christianity, but too many (children of the Enlightenment) still assume the culture of medieval Christendom to have been primitively simple. Lewis, who avoids discussing writers like Ovid and Virgil in order to focus on those who, like Statius, are virtually unheard of today but immensely important to medieval culture, confronts them with the sheer size and complexity of that intellectual culture: with its sources in late pagan antiquity, its bookish reverence for ancient writings, the largely Platonic assumptions behind such important doctrines as plenitude and hierarchy, and the conception of a hierarchial physical universe which inversely mirrors the moral and spiritual one in its relationship to God. After about ten class days, students have read the **Inferno** through and have an idea of the background necessary to read the text closely in its context.

We begin with a virtually word-by-word explication of the first five cantos of the **Inferno**. This involves a number of interdisciplinary topics: the allegory of Dante the poet/pilgrim/everyman character in the poem; allegorical iconography in the wood, hill, sun, etc; Aristotelian ethics and the three beasts; Virgil and the idea of Roman **imperium**; and Dante's own theories of papal and secular power. Here students start to choose and begin work on their quarter-long research topic. After canto five, whose events and their structure are paradigmatic for the rest of the canticle, we move progressively faster and more selectively through the poem. (Students are advised to read well ahead of class discussion since both the **Purgatorio** and the **Paradiso** are discussed in about the same amount of time spent on the **Inferno**. The quarter system does take its toll.) Although particular sections of each canticle are specifically assigned for discussion (eg, **Inferno** xi on the classification of sins, **Purgatorio** i-v as introduction, the free-will cantos xvi-xviii, and the first and last five cantos of the **Paradiso**), such topics as the growth and education of Dante-the-pilgrim and the theme of human discourse are to be followed throughout each canticle. Students are of course encouraged to bring their individual confusions and insights on any passage or topic to the seminar table.

Last and essential: from the beginning of the term and especially once the discussion of the **Commedia** begins, there is a premium on student interaction, whether in the form of questions, simple queries or insights into large concerns significant to the text and period; answers or contributions to these; responsibility for certain cantos assigned to individuals or groups of students; to inquiries about or helpful suggestions arising from their library work. Since the library here is no better than those at most other regional universities, the last, along with interlibrary loan, is essential. The research topics chosen or developed by the students range from Dante's use of medieval animal lore, to his development and use of the Ulysses theme, to his adaptation of love motifs in the figure of Beatrice (divine love). Especially after the middle of the term, the research topics increasingly inform the discussions with, for example, the student working on "Light and Mirrors" becoming one of the de facto leaders as we discuss the **Paradiso**. The last several class meetings and the time during exam week are given to student presentations based on their research.

Libl 302 follows directly from the required general humanities courses and successfully prepares students for advanced senior seminars ("Techniques of Cultural History," "The Historical Transformation of Major Texts". . .) and the development of their senior theses in which a working appreciation of textual complexity, historical and cultural distance, and the ability to use such research instruments as the **Humanities Citation Index** are given. Our experience in Liberal Studies, both in general education courses and the Humanities major, indicates that at regional comprehensive universities--given a collegial department of faculty trained in diverse textual traditions with very different specializations (and personal ideological commitments)--various **studia humanitatis** can be successfully taught.

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Edmund Burke

UNPACKING THE TEXTS IN TWO INTERDISCIPLINARY COURSES

Inaugurated in the fall of 1974 under the aegis of an NEH Program Grant, the Humanities Program at Coe College ambitiously set as its principal objective a revitalization of student interest in the study of the humanities at the college. Although the Program was dissolved as an administrative unit in 1987, approximately half of the Program's courses were integrated in one way or another into the college's curriculum. Moreover the approach of the course Introduction to the Humanities, a broad interdisciplinary survey, served generally as a model for one of the college's new (in 1982) core courses for freshmen, Introduction to Modern Culture, which also is an Interdisciplinary survey of the West, but from the Enlightenment through the early twentieth century.

Both courses are self-consciously predicated on the view that as a field of study the humanities are different in perspective from other fields of academic endeavor: viz. the natural sciences, the social sciences, and the fine arts. The fundamental distinguishing trait of the humanities is their historical orientation; the study of humankind's achievements in the past, as opposed to the efforts of the natural sciences to measure the material and physical world, or those of the social sciences to measure and evaluate the contemporary human environment, or those of the fine arts to produce creatively. To be sure, overlapping among the materials of these fields is acknowledged; but emphasized at this introductory level is the peculiarly historical perspective of the humanities. To reinforce this point, both Introduction to the Humanities and Introduction to Modern Culture are organized diachronically; the former moves systematically from Greece, to Rome, to the medieval period, and ends with the Renaissance, while the latter begins with the Enlightenment, moves to the Romantic era, then to the later nineteenth century, and ends with the earlier twentieth century.

There is at least one additional advantage to so organizing both courses into, as it happens four, distinct historical units. Such structuring actively invites students to recognize both continuities and differences between and among the periods: a practice which is reinforced, as will be discussed below, by the selection of texts. Paradoxical as it may appear, such active comparing and contrasting as is invited by the clear diachronic arrangement, tends actually to heighten student awareness that history is rather a continuum than a set of discrete temporal units.

Methodologically, however, increased historical awareness is the final objective of the courses. Logically, such awareness can occur only after students have grappled with the specific texts, for it is these in fact which constitute the evidentiary base of historical understanding. The texts that constitute the daily assignments and whose analysis is the first objective of both courses are uniformly primary sources, though necessarily translations are used in both courses as appropriate. Secondary and background materials are also required in both, though these are intended principally to assist integration of materials and as review aids for examinations.

In so relying on primary texts, we seek among other objectives to make clear to students that the disciplines of the humanities, while constituting a distinct field of academic endeavor, are nonetheless to be distinguished one from another; so that, for instance, the methodology of literary analysis is to be recognized as different from that of art criticism, as it is from that of music appreciation, etc. On the face of it such distinctions are easily made; it can be demonstrated readily enough that a painting, a sonata, and a poem are apprehended by different intellectual faculties and that, logically, different methodological approaches are appropriate to the appreciation of each. As easily made in theory are distinctions in the methodological approaches to be taken in the analysis of the written texts of the humanities--literary, historical, and philosophical/religious--though as a practical matter the demonstration of such differences proves difficult. As written texts, all are apprehended by the same faculty, and there is the risk of appearing the hair-splitter in claiming significant distinctions, for example, between the methodology of unpacking a Platonic dialogue and an Ibsen drama. Thus, we do not gainsay a fundamental methodological similarity among the written texts of the humanities; differences of approach in the analysis of these, as will be shown, are illustrated by other means.

A variety of factors influences the selection of texts, some objective, others less so. Among the more subjective, we attempt to use materials that are recognized as "legitimately representative" of an era or cultural period. The potential for historical over-simplification with such a criterion of selection is, of course, real, but at this introductory and survey level our preference has been to emphasize the representative over the eccentric. As well, texts are chosen which have been judged to be "legitimately representative" of the specific disciplines of the humanities. With a course like Introduction to Modern Culture especially, which is required of all freshmen and is taught by faculty from every department of the humanities, self consciousness about individual departmental judgments on the suitability and representativeness of texts is important.

Among the objective considerations affecting the selection process is that the texts be complete works, though some exceptions have been tolerated. Typically, we have found, students are disinclined to re-examine a textual fragment or an excerpted chapter, and with materials rich in substance, re-examination is to be encouraged. Further, the texts selected are of such a length as to be teachable in detail within three or fewer contact hours. Beyond enlivening the pace of the courses, texts of limited size tend better to allow students to focus simultaneously on the content and the method of analysis. Indeed, it is the methodology of analysis about which we work to make them especially conscious, and with texts of too great length this objective can be lost in the detail of content. Brevity allows for sharper focus.

To promote facility in the exercise of methodology, texts of a type appear more than once in the courses. Thus, for instance, in Introduction to Modern Culture there are four units on painting: one on Neoclassicism, another on Romanticism, a third on Realism and Impressionism, and the last on Picasso. In each unit, the principal objectives are the same: the systematic analysis of visual elements--linear and spatial composition, light, color, etc.--and the relationship of these to iconographic elements, viz. the picture as narrative. Thus repeated, the method of analysis becomes familiar to students, so that by term's end, typically, paintings such as Picasso's **Absinthe Drinker** or his **Les Demoiselles d'Avignon** suffer reasonably acute analysis at the hands of the students, who at the start of the term tended to view a painting like J. L. David's **Oath of the Horatii** almost exclusively from an iconographic perspective.

Repetition of exercises that are complete and relatively concise is, then, the principal means by which we attempt to instill an awareness of the importance of methodology in textual analysis. Nor do we insist that the texts in these exercises be identical in genre. Again with examples from art, there are in Introduction to the Humanities three units: the first on Greek **kouros** sculpture, the second on Gothic architecture, specifically Chartres, and the third on Renaissance painting, most specifically Leonardo's unfinished **Adoration of the Magi**. Common to all three of these units is again the attempt to identify the purely visual elements and to note the relationship between these and the image: whether male nude, cathedral, or Mary, Christ Child and attendant crowd. If students become habituated to the need to identify the relationships between 'form and content' and acquire some experience in the practice, then, we believe, they will have taken a first step in the methodology of art criticism.

In fact, a primary objective in our approach to the analysis of many of the texts of these courses is to heighten awareness of form, i.e. the presence--or lack thereof--of principles of organization. The first unit in music in Introduction to Modern Culture, for example, focuses especially on the use of the sonata allegro form in the Classical era, specifically by Mozart in **Eine Kleine Nachtmusik**. Later in the term, Berlioz's **Symphonie Fantastique** is analyzed, with particular attention devoted to the first movement, where again the sonata allegro form is in evidence, but in such an altered guise from the Mozart as to make clear certain of the differences between Classical and Romantic style. Other differences are also noted, of course, but those of form are central to the units, as they are later in the course when the impressionism of Debussy and the atonal music of Schoenberg are analyzed.

Awareness of form is also a principal methodological concern in the analysis of the philosophical texts of Introduction to the Humanities. Here we examine Plato's **Phaedo**, Boethius' **Consolation of Philosophy**, and More's **Utopia**. In each a first step taken to unravel the often complex arguments is to see how the works are designed. It can be shown at times that content in fact is revealed by form. So in the **Phaedo,** a plotting of the course of the dialogue will indicate that for Socrates convincing his audience not to be haters of reason (misologists)--and all that that term implies about open-mindedness in debate--is as critical as convincing them by arguments that the soul is immortal: arguments which most undergraduates can rebut. No less, an analysis of the first book of More's **Utopia** reveals a particularly deft illustration of the ironic detachment which author More would maintain, if temporarily, from the views of his creation, Raphael Hythlodaeus. In sum, the recognition of formal elements is a methodological step that can be shown to be common to the analysis of a variety of materials in the humanities: visual, aural, or written.

With works of literature, fiction and poetry, examination of form can also be helpful as a means of analysis. But with these texts we tend to emphasize other devices of analysis; and with this begin to illustrate certain differences among the written texts of the humanities. In Introduction to Modern Culture, there are three units on poetry: one on Pope's **Essay on Man**, the first epistle only, another on Wordsworth's "Intimations Ode," along with some shorter poems elucidating themes found in the "Ode," and the third on T. S. Eliot's "Love Song of J. Alfred Prufrock." None of these works is susceptible to quick, facile analysis, and the Wordsworth and Eliot poems especially are sufficiently subtle of thought as to invite from undisciplined readers the widest and wildest interpretations. Our approach is to stress first the identification of poetic punctuation, syntax and grammar; to have them identify the rhyme scheme, if present; to identify whole sentences and to note the correlation between these and the rhyme; to look for repeated phrasing in stanzas; to rearrange complex word order so as to establish the more conventional subject-predicate relationships; to identify the referents in similes and metaphors; in sum, to unpack the poem in such a way as to make it as much as possible an objective, narrative statement. Such an approach, we have found, which eschews brilliant insight for systematic analysis, disciplines students to be more careful readers of poetic texts, and at the introductory level this is our principal objective.

Fiction typically proves the least difficult medium to introduce; it is the sort of reading that students generally have done most, and the practice of identifying significant characters and following the flow of plot has been reinforced by their experience with film and TV. Because of this prior experience, we can focus our attention on such particular concerns as devices of plot structure or on broader but less fully appreciated issues such as the role of setting. In Introduction to Modern Culture students read **Candide**, M. Lermontov's shorter Romantic novel, **A Hero of Our Time**, and Kafka's **Metamorphosis**. With **Candide**, for example, identification of the picaresque nature of the hero's adventures serves to reinforce judgments on the fallibility of Pangloss' optimism about the perfect order of the universe. As Candide shows, all is random. No less, recognizing that the events as presented in **A Hero of Our Time** are out of conventional chronological sequence helps further illustrate Romantic "abnormality." Similarly, a clear visualization of setting is critical to a fuller appreciation of Lermontov's masterpiece. The contexts in which the actions of the novel unfold, while varied, are almost uniformly sublime, thereby further effecting a sense of the Romantic. So, too, awareness of the starkness of Gregor Samsa's room serves to reinforce judgments about the sterility of his existence and his alienation. Heightened awareness about such issues as plot devices and the role of setting, while perhaps not the stuff of a genuine methodology, is nonetheless vital to a fuller appreciation of fictional texts.

Our approach to effecting a sense of the methodology of history is different from the approach taken with the other disciplines; in part because different from them there is prerequisite to historical criticism a familiarity with a body of data of one sort or another. Still, our approach here is also one of multiple steps, the first of which is embedded in the design of the courses. As students progress through the temporal units of the courses, analyzing the different types of texts, they are naturally invited to make comparisons and to draw conclusions. Necessarily, the judgments made are limited, but in making them the students act the historian, drawing selectively on a variety of sources and qualifying conclusions in the face of conflicting or inconsistent data.

In Introduction to the Humanities the second step taken is to read an original historical monograph, the encomium **Agricola**, written by Tacitus to the memory of his father-in-law. Though brief, the work requires some unpacking, but throughout the exercise there are noted ways in which biases--cultural, intellectual, and personal--affect historical judgments: Tacitus' and the students' own. Finally, the students are given an historical case study to work through. We have designed a unit on the reign of Richard III, the objective of which is to determine responsibility for the death of Richard's nephew princes in the Tower of London. There is a preliminary background lecture, followed by discussion of two contradictory and clearly biased interpretations of the events: Shakespeare's Richard III, the villain, especially as portrayed by Lawrence Olivier, and Josephine Tey's Richard III, vindicated in her pop novel **The Daughter of Time**. Beyond reinforcing the issue of historical biases, the exercise of viewing the film and reading the novel also reinforces student familiarity with the events and people in question. Finally, the students are asked to solve the mystery by relying on a packet of materials we have prepared. The packet contains various types of evidence, including primary documents, a medical report on the skeletal remains of two youths found in the Tower, and a detailed and accurate chronology. Typically the exercise produces heated discussion and necessarily allows no certain resolution. Though varied, these three exercises do work cumulatively to heighten student awareness about some of the methods and problems of historical analysis.

In sum, Introduction to the Humanities and Introduction to Modern Culture have three principal objectives. Each surveys a broad span of Western culture, from antiquity to the Renaissance, and from the Enlightenment to the mid-twentieth century. As well, each requires that students engage significant, substantive and varied texts within these cultural contexts. Finally, each attempts, deliberately and self-consciously, to make students aware not only of what the humanities are comprised but as importantly how they are to be understood.

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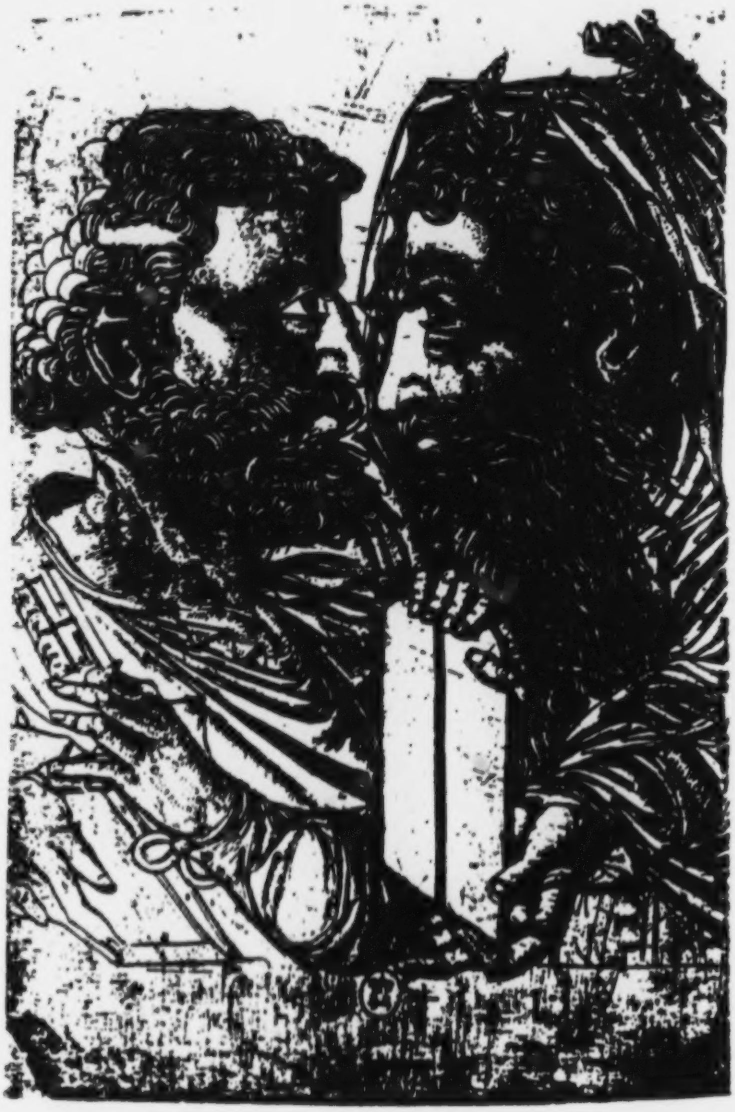

Duvet. St. Peter and Moses.

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Richard Danner

TEACHING AN INTERDISCIPLINARY COURSE ON IRONY

Ohio University's general education requirements for undergraduates fall into three categories. Tier I involves courses in English composition (freshman and junior levels) and in quantitative skills. Tier II, our "breadth of knowledge" requirement, offers a wide range of courses in the major fields of learning; students must complete a total of thirty credit hours taken in at lease four of the five distribution areas--applied science and technology, humanities and fine arts, natural sciences and mathematics, social science, and third world cultures. Tier III, now in its third year as a university requirement, is the senior-level element of the general education program. All seniors (except those in the Honors Tutorial College) are required to take an interdisciplinary synthesis course in which, ideally, they have opportunities to apply knowledge acquired in their own field of specialization to a topic designed to interest students from a wide range of disciplines. Some of these courses are team-taught; others have been developed by one faculty member, who will perhaps invite guest lecturers to address the class. A selective list of course titles will give an idea of the range of Tier III options available to our seniors: "The Nuclear Era" (involving professors from political science, physics, and history); "Science, Culture, and Human Values" (taught by a member of the German faculty); "Social Crises in Medicine"; "War: Historical and Dramatic Perspectives"; "Cultural Traditions and the Arts"; "The Autobiographical Quest"; "Evolution and the Challenge of Creationalism"; "Entropy and Human Activity"; "Shakespeare and Psychology"; "Cognitive Processes in Writing"; "Darwin among the Poets: England in 1859"; "Semiotics in Communication"; "Ethical Issues in the Human Services"; "Meaning in Music"; and "Images of Blacks in the American Mind." As chair of the General Education Subcommittee of the University Curriculum Council since 1983, I have carefully evaluated many Tier III proposals. I have been impressed by the array of imaginative courses developed by colleagues in many fields. Often the subject matter goes well beyond the primary discipline of the individual proposing the course, but that does not mean that the necessary credentials are lacking; all the Tier III courses we have approved possess intellectual credibility. Translating high educational aspirations into classroom practice can be very challenging, to be sure; the reports I have heard so far seem to indicate a mixed record, shining achievements being somewhat offset by disappointments. During the 1989-90 academic year a comprehensive review of Tier III will be conducted; many of us eagerly await the results of that survey.

My own Tier III course is entitled "Irony in Literature and Society." While doing research for my book on irony in the **Fables** of La Fontaine several years ago, I became so enthusiastic about the study of irony that I decided to broaden my investigation for instructional purposes. I had long been interested in interdisciplinary education, having developed and coordinated two team-taught courses involving faculty representing several departments: "Tradition and Change in Twentieth-Century France" (an undergraduate honors course) and "Decision-making, Public and Private" (for the Master of Liberal Studies degree program). Then in 1983 I had the opportunity to participate in an NEH-funded Summer Curriculum Seminar in Interdisciplinary Education on the OU campus; my Tier III course was developed in that seminar.

My involvement in the seminar turned out to be an immensely satisfying experience. We may take for granted a common critical vocabulary when we communicate with people in our own field, but it can be quite challenging to express our ideas in such a way that colleagues from such a variety of departments as mathematics, philosophy, home economics, political science, geography, journalism, and psychology will understand what we mean. Everyone participating in the seminar probably had at least a rough idea of what irony might be and how it works in certain environments, but it was my task to make sure that in discussing the tentative course outline, as well as examples of irony taken from several media, all my colleagues would be able to follow my line of reasoning. Successful communication was really vital at this level because my listeners were all bright, well-educated professors. I knew that if these people couldn't understand me I would be in serious trouble in the classroom, because in Tier III courses it is common to find students from several academic colleges. Well, my first oral presentation in the seminar left a good deal to be desired. I believe that everyone followed my explanation of the course structure, but when I began analyzing examples I ran into trouble. Part of the problem was that a few of the seminar participants expected quick solutions and became impatient when they were asked to probe for hidden meaning. It would be no fun to develop a course concerned primarily with overt irony. Another part of the problem was that I failed to ask enough leading questions. And finally, a couple of my examples may have been too obscure--at least for such an audience. Fortunately, in the second round of oral reports I was able to engage my colleagues in a much more lively and meaningful discussion of ironic devices.

This quarter I am teaching my course on irony for the third time as a Tier III elective. The enrollments continue to increase modestly. In winter 1986 I had nine students, representing eight majors in five academic colleges (Arts & Sciences, Business Administration, Communication, Fine Arts, and University College); last spring thirteen students completed the course, with an additional college being represented (Education); this fall sixteen are enrolled (nine from the College of Communication, three from Arts & Sciences, and two each from Business Administration and Engineering).

In planning the course I thought it would be important to consider ironies in as many disciplines and symbol systems as possible. Each time I have offered the course I have made some structural changes, but the conceptual core remains the same as when I first began developing it. We always consider various theories of Irony, especially those of D. C. Muecke and Wayne Booth; I try not to impose my own views, but I have found that in this area many students need a good deal of patient help. This quarter prose fiction is the first and last genre to be discussed; I chose two strikingly different novels, opening with Kurt Vonnegut's **Breakfast of Champions** and closing with **The Company of Women** by Mary Gordon. We have examined irony in pictorial arts with the aid of a slide presentation; we have also read and discussed Susan Sontag's **On Photography**, not only because she implicitly reveals a number of ironies underlying photographic art but also because she provides an excellent model of interdisciplinary writing, for she is informed, creative, eruditely articulate, and elegantly combative. The students reported on the ironic strategies employed in films of their choosing, paying special attention to techniques that exploit the unique resources of the medium; as a group we saw the Peter Sellers movie **Being There**. We always read some plays; this quarter seven dramatic works in an anthology of modern theater were assigned, including works by Brecht, Beckett, Durrenmatt, Genet, Pinter, Ionesco, and Stoppard. Depending on the stage productions that have been scheduled, we sometimes attend theatrical performances on campus; in winter 1986, for instance, the Ohio University Theater presented four plays by the important American playwright Sam Shepard, whose vision fits the course theme very nicely. We always spend a day discussing irony in music; in addition to encouraging the students to provide examples, I have them listen to a cassette on which I have recorded selections from several well-known musical comedies. At the end of the term we will address two central questions: 1) Do the ironic structures created through language differ fundamentally from those found in the visual arts and in music? And 2) In what ways can irony be a vehicle for the integration of knowledge?

The course grade is based on discussion (30%), journal (20%), midterm exam (10%), term project (20%), and final exam (20%). In addition to discussing works on the reading list, short passages taken from other literary and expository works, aspects of cinema and live theater, all course participants are asked to bring to class every week two examples of irony--one taken from a published source, the other invented or found in a nonverbal medium. The journal (approximately 3-5 double-spaced, typed pages per week) is intended to be a wide-ranging, open-ended log of each student's ongoing confrontation with the course theme.

The term project (10-12 double-spaced, typed pages) should attempt to demonstrate the hypothesis that irony can be useful in integrating knowledge from two or more fields. I employ these evaluation criteria: organization; definition of irony adopted--coherence and applicability; analysis of material; appropriateness and specificity of examples cited; language skills (grammar, syntax, usage, style); effectiveness of interdisciplinary synthesis. Topics chosen in past quarters include an analysis of ironies in representative cartoon frames from **The Far Side**, a comparison of images of the American dream in **Breakfast of Champions** and in magazine advertisements, and religious issues in **The Company of Women** in light of contemporary American society.

The midterm and final exams include essay topics and analysis of texts. For instance, as part of one exam students received a copy of a photograph by Nic Nicosia entitled "Near Modern Disaster," and they were also given a written commentary by Douglas Davis from the accompanying **Newsweek** article, "Seeing Isn't Believing" (3 June 1985). Then they were instructed, "Analyze the ironies in Nicosia's work by referring to Davis' analysis and also by taking into account this comment of Susan Sontag (in **On Photography**): 'Photography implies that we know about the world if we accept it as the camera records it. But this is the opposite of understanding, which starts from **not** accepting the world as it looks. All possibility of understanding is rooted in the ability to say no. Strictly speaking, one never understands anything from a photograph'." Here is another example of an exam question: I quoted D.C. Muecke's hypothesis "that the nature of drama is such that plays tend to be ironical as a result of internalizing one or more elements of their immediate theatrical environment or context. . . ." (Muecke cites "internalizations. . . of production and performance, . . . of the playwright, the director, the actor, the audience and the script.") Then I told the students, "Analyze a play that you have seen performed recently . . . by indicating the degree to which internalizations of various kinds (as explained by Muecke) contributed to the ironies found in the production."

So far, what have been the most successful teaching strategies in my course? 1) The examples of irony provided by the students and discussed in class. This weekly exercise helps keep even the reticent people involved in class discussions. Each student is asked to explain why a given example is ironic; this can lead to interesting debates about the meaning of irony in context. 2) Questions based on the reading assignments. Students are encouraged to look for signs of irony as they read. My questions in class typically begin at a general level, so that students have an opportunity to demonstrate how they probed and organized the material; then I ask them to discuss ironic strategies found in specific passages. 3)Discussion of ironies in films, with emphasis placed on differences between cinema and other art forms. 4) Cases for study (provided by me in a series of handouts). These are examples of irony in various disciplines. This technique is designed to prompt discussion and to illustrate the range of texts displaying ironic elements.

What strategies have been at least somewhat inadequate? 1) The presentation of theories of irony. Some students, especially a few whose majors are far removed from literary studies, have difficulty moving beyond basic definitions. 2) The discussion of irony in photography. Despite the brilliance and polemical energy of Sontag's **On Photography**, some of the students have had trouble grasping her arguments and finding how they can be applied to the concept of irony. 3) The analysis of slides illustrating irony in painting. In winter 1986 some of the students appeared to be unconvinced that the examples chosen were ironic. (I selected works ranging from the romantic period to Picasso). I think my presentation of this segment of the course has improved a little each quarter.

What have the students themselves had to say about the course in their anonymous end-of-quarter evaluations? The reactions have been generally positive. Here are a few responses to the question, "Did the instructor achieve synthesis?" 1) "Yes. I found that I am able to find irony in practically any discipline. . . .I think that looking for ironies can make life in general more interesting." 2) "Without question the course has brought together under one main rubric many disciplines. The knowledge acquired in this class seems invaluable. I can't recall a course where recollection, experience and intellect have been so important." 3) "Yes. The course has re-lit an intellectual circuit, and has allowed me to look at things in different ways." 4) On the other hand, one student in particular made clear that I cannot afford to gloat: "Yes. There was some synthesis but the synthesis was not valuable. It made me recognize certain things but nothing of substance."

Finally, how does my course on "Irony in Literature and Society" relate to the overall philosophy of Tier III? I have shaped this course to fulfill some of the goals of a liberal education as well as those of an integrative general education program. The main objective of Tier III is interdisciplinary synthesis, which involves analytical thinking, imaginative efforts to bring order to scattered fragments of knowledge, rejection of the view that ex cathedra wisdom is the primary source of learning, and the awareness that higher education is less a product than a process. In short, any course that converts the ideals of Tier III into classroom reality will necessarily contribute to the liberal education of the students enrolled in it. These are my assumptions as I continue the trial-and-error tactics of making my Tier III course a meaningful component of the participants' undergraduate experience: 1) prepackaged learning should not be the dominant mode of a college education; 2) professor and student should be engaged in a common quest for higher awareness; 3) in certain intellectual pursuits it is more important to ask the right questions than to find answers; 4) although specialization obviously plays a vital role in the advancement of knowledge, strict adherence to departmental boundaries often produces myopia, whereas interdisciplinary thinking can invigorate the mind, leading to sharper insights.

Let me invite others to develop courses on irony, the study of which continues to be an exhilarating enterprise. In "The Empire of Irony," an article published in the Winter 1983 issue of **The Georgia Review**, Wayne Booth wrote eloquently on the subject of irony and value: "When a piece of intended irony works, when a clever ironist manages to hook us, we come closer than at any other time to a full **identification of two minds**" (729); he adds that ". . . in moments of effective ironic communication, when much remains unspoken and much is understood that is not said, the two minds engaged together come closer to identity than is ever likely with straight talk" (730). Indeed, the pleasure of being alert to hidden ironic messages helps make life itself a keen esthetic experience. Once you start looking, you will find ironies of many kinds in virtually every academic field, making this rhetorical concept an excellent choice for the interdisciplinary curriculum.

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ADDENDUM: SAMPLE CASES OF IRONY

Example 1 **POETRY:** An epigram by J. V. Cummingham:

This **Humanist** whom no beliefs constrained
Grew so broad-minded he was scatter-brained.

This tightly constructed couplet about a mind's metamorphosis portrays, in a comic register, the humanist, an individual who, however else defined, is interested in humans, **Homo Sapiens**, "... the only extant species ... distinguished by the ability to communicate by means of organized speech and to record information in a variety of symbolic systems" (**American Heritage Dictionary**). Ideally, humanistic thinking ought to be integrative, holistic, representing the triumph of meaningful synthesis over fragmentation. But the path to a perfect integration of knowledge must remain free of detours into dogmatism: along the way no belief should be viewed as more compelling than any other. Appropriately enough, Cunningham's humanist is characterized by a high degree of tolerance toward the various ideas he presumably encounters en route. Unfortunately, however, his liberal spirit is undermined by a wickedly suitable free association of ideas, an intellectual process by which, ironically, **Homo sapiens** distinguishes itself from other--ostensibly lesser-creatures: the positive epithet **broad-minded** is transformed into the pejorative **scatter-brained**. The synthesizing mind has been victimized by its own exceptional generosity; a vehicle apparently well equipped to organize learning on a grand scale has become flagrantly disorganized; the healthy absence of philosophical constraint has been transmuted into a total incapacity for concentration. The humanist having turned into a humanoid parody of himself, the poem has nowhere to go. Paradoxically, the incoherence of a flighty brain serves as an unmistakable sign of adequate closure; that is, a token of dispersal proves to be a unifying force.

Example 2 PAINTING: The setting: Le Monde Art Gallery, Cincinnati, Ohio. One sees a series of framed photographs composed by Peter Chou. Our natural-world expectations are overturned by the appearance of white (seemingly painted) objects: an apple, a lemon, a pepper, carrots (each fruit or vegetable is the subject of its own photo). Each picture also contains paint (tube, can, or roller pan) of a color normally associated with the natural object, and a blob of the appropriate color has been applied to each fruit or vegetable. Can any precise meaning be ascribed to a nonverbal situation? Probably not, but in this case it seems clear that the artist (or arranger) has chosen to adopt an ironic stance. The very distortion of these natural objects may imply that our traditional perceptions of them are illusory, and the added paint may suggest the artificiality of our initial impressions. The photographer may also be calling attention to his craft, a medium that selects elements of exterior reality rather than faithfully recording the physical world in all its complexity.

Example 3 FILM: In **The King of Comedy**, Robert DeNiro appears as Rupert Pupkin, a would-be comedian; Jerry Lewis plays the role of Jerry Langford, a talk-show host vaguely reminiscent of Johnny Carson. Pupkin tries to recreate the Langford show in his own apartment. He uses tapes, a simulated set, and life-size cardboard-backed photos of Langford and a guest (Pupkin sits between them, having just been introduced). One hears the off-camera voice of Pupkin's mother, who tells her son to make less noise. The jarring reality of Pupkin's mundane existence undercuts the tacky and pathetic fantasy world he has created for himself. Visual effects help to reinforce the irony of his situation. But the issue of Pupkin's ironic self-deception becomes problematic at the end of the film. Having been sent to a minimum-security prison for kidnapping Langford (as a means of gaining a spot as stand-up comic on the talk show), Pupkin profits from his time there by honing his comic skills, even writing a book about his experiences, **King for a Night**. As the story ends Pupkin has become famous and successful. Finally, by means of well-orchestrated auditory, visual, and verbal strategies, the film audience has become the collective victim of an ironic reversal: we have probably assumed that Pupkin was a comedian without talent, but when he appeared on the Langford show he generated a good deal of audience laughter, his material ringing with the wry honesty of a schlemiel triumphant.

Example 4 EVERYDAY LIFE: The explicator may enjoy, but cannot cope with, private irony, described by D.C. Muecke (in **The Compass of Irony**) as a type "not intended to be perceived either by the victim or anyone else." Here is an instance of irony destined to remain private--from the viewpoint of uninformed motorist. Several years ago, as I was driving on Interstate 70 near Springfield, Ohio, I spotted a bumper sticker--"There Is No Life West of the Chesapeake Bay"--on a car bearing a Missouri license plate. It is quite possible that the driver (and perhaps his family and a small circle of friends) would have been able to reconstruct the sign's real meaning without difficulty, but I was hopelessly perplexed. I knew that the words could not literally mean what they said, but essential clues for the interpretive process were lacking. Maybe the driver, having been raised in the East, had recently been transferred against his will to an office in St. Louis. On the other hand, he may have spent all his life in Missouri, was fiercely proud of living there, and had seized on an opportunity to put down those whom he considered to be Eastern Seaboard snobs. My point is that irony depends on a context--even if that context is filled with ambiguous but analyzable elements. In the case of this bumper sticker, however, all contexts one might imagine, competing endlessly with each other, would foreclose resolution. Thus private irony, though it might entertain us briefly, is best left unexplored.

(This paper was presented at the 9th Annual Conference of the Association for Integrative Studies, held at Pennsylvania State University in November 1987.)

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Joseph H. Wessling

TEACHING THE LANGUAGE OF THE HUMANITIES

I

In 1980 an NEH Pilot Grant enabled Xavier University to establish a Master of Humanities Program, designed for "business executives, members of professions, teachers, and any other mature adults who believe that encounters with the humanities can be exciting and challenging." This program was conceived and brought into being by Dr. Richard Gruber, who continues to serve as its director. One of the courses especially developed for the program is The Language of the Humanities, intended to:

a) expand and refine one's powers of written expression;
b) develop distinctions between humanistic and non-humanistic discourse;
c) explore relationships between a given humanistic vision or style and the sensibilities of the age which generated it; and
d) critically examine our own responses to a variety of humanistic works.

II

The expansion and refinement of one's powers of written expression are accomplished through bi-weekly essays, followed by revisions based upon the instructor's feedback, and through the keeping of a journal. The essay assignments are designed to develop, not only critical thinking, but habits of imaginative thought. Serious attention is given to figurative language and to allusive discourse, both of which are ways of thinking analogically--a mode of thought found not only in a Dylan Thomas ("The force that through the green fuse drives the flower/Drives my green age") but in a John Kennedy ("a New Frontier") and in anyone who sees another person as a Scrooge or a Pollyanna.

Exercises in the evaluation and generation of metaphors, personifications, and hyperboles precede the writing of a descriptive essay. "The stranger spoke in a greasy voice and his very presence gave a mustiness to the air." Can grease attach itself to sound? If not, what could justify the phrase "greasy voice"? Eliot's J. Alfred Prufrock might have said, "I'm no hero, not even an indecisive one." Instead his discourse is allusive:

No, I am not Price Hamlet, nor was meant to be
Am an attendant lord, one that will do
To swell a progress, start a scene or two,
Advise the prince; no doubt, an easy tool,
Deferential, glad to be of use,
Politic, cautious, and meticulous;
Full of high sentence, but a bit obtuse;
At times, indeed, almost ridiculous -
Almost, at times, the Fool.

The literate reader recognizes the Polonius allusion. Is this allusive discourse richer than the literal? More effective? Although analytical thinking is a decidedly human activity, is the language of the humanities likely to be analogical and synthetic rather than analytic and linear? Why?

When students are asked to generate original metaphors, they are cautioned to expect very limited success but advised that, as Chesterton said, "If a thing is worth doing, it is worth doing badly." This diminishing of expectations allows peer evaluation of student-generated metaphors to be relatively painless; and occasionally gratifying. Though only two or three students may display a genuine knack for metaphorical description, all will come to a newer appreciation of poetic imagery and be brought to see that such imagery emerges from close observation, from a habit of imaginative thought, and from a spirit enriched by great art--a spirit which has, in the words of Yeats, "monuments of its own magnificence."

As students move from description to narration, exposition, and argumentation, appropriate readings are examined, sometimes as models, other times to stimulate student response, as is common in writing courses. One good collection (such as **The Norton Reader**) will probably suffice, though for the argumentation assignment one may want to use a special collection. In 1984 I used **Opening up the Canon** (ed. Leslie Fiedler and Houston Baker) and in 1986 **The Informed Argument** (ed. Robert K. Miller). The above sequence from description through argumentation allows for incorporation of each mode of discourse into the next: description into narration, both of these into exposition, and these three into argumentation.

III

Contemporaneous with their writing instruction, students experience and respond to a range of artistic creations. Ideally, they should be experiencing art in all its forms: literature, painting, sculpture, music, dance, architecture-- whatever outlets may exist for the human spirit. Time constraints and the instructor's limitations require some selectivity. In my courses, the emphasis is upon poetry and painting. Because significant poetry is generated in virtually every period of Western culture, it provides an opportunity to examine the relationship between art and the sensibility of the age which produced it. Every cultured person knows that Renaissance poetry is different from the medieval, that neoclassical poetry is different from both, and that Romantic poetry has a still different character. An examination of the various sensibilities which generated poetry in those and later periods prepares students to consider the question: what are the sensibilities of our own time and place? (There is more than one sensibility in a pluralistic society.) The follow-up question is: what, if anything, gives one sensibility more validity than another? Wrestling with these questions provides an opportunity to overcome a jingoism of time and place--an assumption that my sensibility is the **right** sensibility--and to break down what Mary Lynn Johnson has called "the arrogance of the present toward the past."

Painting, too, provides an opportunity to examine various sensibilities, but, through a judicious use of John Berger's **Ways of Seeing**, it also provides an incentive to reexamine one's responses to all art--responses which are often an effect of questionable conditioning or yielding to a perceived expectation: the **Mona Lisa** is a masterpiece because everyone knows that it is. Berger's book is a challenge to the unexamined response. When is the painted nude art and when is it exploitation? What biases (e.g., capitalist, sexist) do viewers unthinkingly accept? (Most students need no help in detecting Berger's Marxist bias.)

In the closing weeks of the course, each student makes an oral presentation on an art work of the student's choice. It may be a painting, a sculpture, a piece of music--whatever meets the criteria of practicality and the student's competence. Because the Master of Humanities program attracts a diverse and largely mature group of students, the presentations have tended to be enriching to both student and instructor. One woman made a most interesting presentation on her own multimedia creations.

The most valuable part of the course for some students is the keeping of a journal. Sample journal selections from Joan Didion, Ralph Waldo Emerson, and Woody Allen show that a journal may be personal or impersonal, but that it should present responses to life and art, not a mere recording of external experience. Journal entries, edited for grammar and mechanics, are collected three times during the semester. The entries are not expected to be mini-essays (though an occasional student may go that route)--they are expected to ramble--to be the record of a mind in motion. It is important that the assignment not be an invasion of privacy; impersonal commentaries on readings and on current events are quite acceptable. Nevertheless, many students, once they realize that the instructor is a sympathetic and confidential audience, begin to reflect upon their most private experiences and concerns.

The journal is, of course, a writing exercise, but it is much more than that. It forces the student to reflect upon his/her experiences, whether cognitive or affective, whether of life or of art. The keeping of a journal precludes the unexamined life and the unexamined response. For some, it is psychotherapy; for others it is an opportunity to play with language; for all it is a means of introspection and a sorting out of their inner experience. Some include clippings in their journals; some draw in their journals; some compose poetic entries; a few drift into fantasy, which is an important part of the life of the mind and therefore to be encouraged. Only trivia and shallowness are discouraged. Students generally find journal-keeping a valuable experience, and many resolve to continue their journals beyond the end of the course.

IV

Because The Language of the Humanities is intended not as a content course but as a growth experience, there is little lecturing, much discussion, and no final examination. Student growth is best achieved in a non-threatening situation--one that elicits **genuine** responses without anxiety over whether such responses are correct or incorrect. If that situation is realized, students become contributors to each other's growth, by virtue of the diverse perspectives they bring to the subject or work of art under discussion. In 1984 and 1986, the classes included an artist, an art teacher, several other teachers, two librarians, a newspaper editor, a newly retired businessman, a computer programmer, and the wife of a corporate executive. Though so rich a mixture of students will not always occur, mutual enrichment is important to the course, and it is the instructor's responsibility to create a classroom atmosphere which maximizes that enrichment.

The enrichment sought in The Language of the Humanities is not measurable in an examination; it is something the student demonstrates throughout the course. Essays, essay revisions, journals, oral presentations, and class participation are sufficient bases for evaluating achievement. Nor are there pre-determined weights placed on the various assignments. One student's journal may deserve more weight than another's; the same may be true of the oral presentation. Students are credited with what they have achieved, whatever form that achievement may have taken.

Students responses to the course have been more than positive. They have been enthusiastic. But their satisfaction is derived, not so much from what the instructor has done for them, but from what they have done for themselves and for each other. The measure of success is not that students know more at the end of the semester (though, of course, they do) but that they have been transformed--that they are more reflective, more confident, more articulate, more human, more alive. The great joy of teaching this course is the witnessing of--and sharing in --that transformation.

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HUMANITIES EDUCATION
CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

Ron Christenson

THE INTEGRATING OF THE AMERICAN MIND

We should not think it news to be told that a liberal education requires integrated learning. Allan Bloom in his best seller (**The Closing of the American Mind**) and the Carnegie report written by Ernest L. Boyer (**College**) are only the most recent authors to tell us that a genuine general education requires that our fragmented learning be re-connected. Both made news. Nor should we wonder that the re-connecting can best be done when we encourage our students to recognize that reading, thinking, writing, and talking are one integrated activity. The ancient Greeks knew it. Finally, I suggest that the great books offer a sound foundation for liberal education. That, least of all, should be news.

Let's begin with writing. Our students must first overcome the simple-minded assumption that essays, or any significant writing, are produced in two distinct steps: (1) thinking, during which the student does the research and organizes the ideas and materials, and then (2) writing, during which the student leaves aside all thinking in order to put words on paper. No such thing. Thinking and writing, re-thinking and re-writing, must be interwoven. Students might be encouraged to keep a journal of their ideas. Notebooks would do fine, but most students seem to think that the notebook is a place for the professor's ideas, or, lacking those, classroom doodles. Perhaps they should be disabused of such an image of their trusty notebook. The jottings can become the basis for a rough draft and can jog the mind to organize concepts. During the writing of a rough draft the student should follow new thoughts which lead in unplanned directions. Subsequent drafts can bring better order and phrasing, provided, that is, that all re-writing means re-thinking. Although word processors make tinkering, rearranging, and practicing surgery easy, no writer should miss the opportunity for re-thinking while re-writing.

Another mistaken notion is that writing is a skill. Spelling and grammar are matters of correctness, but writing is much more. As all Scrabble players know, errors in spelling can cause difficulties, but some writers are born spellers, some achieve spelling, and some have spelling thrust upon them. Only the middle group will gain from attempts to teach spelling. The others will find it a waste of time. Especially the third group must keep a dictionary within arm's reach at all times while writing. In any case, no excuses.

Grammar, like driving a car, can be learned by following the basic rules and developing a sense for when it is time to shift from present to past tense, how to take corners in subject-verb or pronoun-antecedent agreement without overturning, and when to slow down with a comma or come to a full stop with a period. Frequent mistakes include operating with dangling modifiers, speeding into run-on sentences, and driving through a plural with a possessive.

Once beyond the correctness of spelling and grammar, writing means learning to use the language to its full potential, a project for a lifetime of writing. There are few rules, but the great books provide models. Shakespeare gives us a sense for the rhythm of language; Edmund Burke can demonstrate how to master the long sentence, just as Alexander Pope, Tom Paine, and Emily Dickinson can teach us to be succinct. One does not read George Eliot or T.S. Eliot merely for a lesson in error-free writing. Their ideas and their writing are so linked that we learn style from them by paying attention to what they have to say.

Talking, the impromptu ability to express oneself, should be a goal of liberal education. I suggest that, whenever class size permits, the final exam should be an hour-long oral for each student. The oral final complements the essays. Where essays focus on one or a few aspects of the subject, allowing for analysis, the oral final encourages a comprehensive synthesis. If essays put a premium on re-writing and re-thinking, orals maximize the student's capacity to think while talking and to talk while thinking. Because oral exams promote integrative thinking, we should use them where we can. Students study for oral finals by looking for ways in which the various aspects of the material relate to one another, have significance for basic questions, and can be applied. The details are important, naturally, but not in themselves, isolated from a wider meaning. Details become key elements during an oral exam when the student can use them to illustrate certain ideas. The teacher will generally find that asking, "Can you give an example?," is the most useful and revealing question. At its best the oral final is a conversation.

Reading and thinking are stimulated by challenging and far-reaching questions. In the great books we find our most enduring questioners. The list of great books and authors is often called "the canon." The term is unfortunate if it carries with it the suggestion that such works are great because some Great Book Authority stamped them with the Great Book Imprimatur. It comes with the further suggestion that such books are read by insiders. Presumably, those who read the canon will become insiders. If that is why we should teach the Bible, Plato, Aristotle, and Voltaire, then I'll take my stand outside and say to my students, "Don't bother yourself with the canon--concentrate on your major and your textbooks."

It just so happens that two of the best features of the great books are: First , they are great not because an authority says so but because they raise questions that are important. Secondly, they are for everyone, not merely an elite, because they raise vital questions each of us should face.

Consider some of the questions. What causes war? I know of no one who gives that important question a more thought-provoking consideration than does Thucydides in his **History of the Peloponnesian War**. It is a complex history, full of detail, but running through Thucydides' story of the war is a simple theme: human pride has its consequences.

What is love? Charles Dickens wrote many novels, all with exceedingly complex characters and involved plots. His characters and descriptions of situations add up to a deep sense that, as Mr. Sleary said to the utilitarian Mr. Gradgrind in **Hard Times**: There is in the world a love which is more than self-interest. This simple idea takes shape only after we involve ourselves in the complexity of human motives, desires, and circumstances. Dickens gets us involved as well as anyone ever has.

What is justice? When faced with this question, it is hard to get beyond Plato's **Republic**, another complex book. Early in the book Thrasymachus enters the dialogue to argue that justice is nothing more than a word used by those with power to cover over their self-interest. Glaucon adds that, while we might behave properly, we really would desire to be unjust toward others. Socrates spends the rest of the book answering the challenges of Thrasymachus and Glaucon, demonstrating that not only is justice more real than our estimates of our self-interest but that we actually do desire justice, although we often don't quite know what it is.

What is peace? It is hard to imagine a clearer statement than the one offered in the **Book of Isaiah**. Israel was conquered by the Assyrian Empire. The prophet Isaiah then came forth with the vision of what peace means and what the future could be. The historical setting was complex, but the vision is simple: From the royal house of Judah, although it may seem to be in ruin, will spring an ideal ruler in the future. That ruler will have the gift of divine spirit and will not judge by appearances and heresay but with mercy and righteousness. He will bring equity to the poor and put the wicked in their place. Following the establishment of a reign of justice, human society will be regenerated and peace shall rule. That is a vision of peace, and it is simplicity itself.

We must distinguish simplicity from simplification. They are vastly different--opposites. From the slogans of television advertisements, which tell us we will find ourselves, our very souls, in our purchases, we know simplifications well. Simplicity is more difficult to come by. In reality, we probably must spend our lifetime developing our sense of simplicity by asking questions. What truth we know about the world emerges out of complexity. Simplification is a way of avoiding having to wrestle with the basic questions by seeking quick and easy solutions to complexity. Simplicity, found in myth, story, and symbol, presents us with infinite possibilities. Although simplicity might seem to result in relativism because it encourages a variety of interpretations, it is based on the healthy skepticism of Socrates who doubted every absolute answer but never doubted that there were answers. Simplification, ironically, seems to present answers, but, because it is mere ideology and slogan, in the end it is cynical, rigid, and leads to nihilism. The questions--among them, What causes war? What is love? What is justice? and What is peace?--are simple, but their answers require us to think. The danger is that we will be lured off the track by the attraction of the easy solutions contained in simplification.

It is the simplicity of the great books that opens them up to every serious person. But that, again, is no news. Socrates knew it and confronted the Sophists with questions which opened the walled knowledge of specialists and made way for integrated learning. Encountering these questions, thinking, writing, and talking about them brings us and our students into what Robert Hutchins called the Great Conversation. Leo Tolstoy told us, "Certain questions are put to human beings, not so much that they should answer them but that they should spend their lives wrestling with them."

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BEST TRANSLATIONS

Yolande Jenny

VOLTAIRE'S CANDIDE

To pray or not to pray, depends on the translation.

Ever since its publication in 1759, Candide has remained Voltaire's most popular philosophical tale and translations of the text abound. As I teach Candide in English on an annual basis, I have become increasingly aware of the dilemma between the literal approach and the stylistic approach to translating, the difficulty of conveying the intent of the author as well as his distinctive style. This task becomes even more challenging when dealing with the subtleties of the ironic mode.

A particular passage of Voltaire's utopia, Eldorado, lends itself well to a stimulating class discussion and research on differing translations. In chapter 18, the author contrasts an ideal deistic religion to the organized religions of Europe and the Near East. Cacambo, who acts as Candide's mouthpiece in the particular episode, asks an old wise man about the religion of Eldorado. The response reads:

". . . nous avons, je crois, la religion de tout le monde; nous adorons DIEU du soir jusqu'au matin." (Literally: "We have, I believe, the religion of everyone; we adore GOD from evening until morning.")

But here are four published English translations:

"Ours, I apprehend, is the religion of the whole world; we worship God from morning till night." (Tobias Smollett, 1761-1765)

"We have, I think, the religion of everyone; we worship from morning till evening." (Donald Murdoch Frame, 1961)

"I suppose our religion is the same as everyone's, we worship God from morning to evening." (Robert Adams, 1966, reprinted 1985)

"We have, I think, the religion of everyone else; we adore God from evening until morning." (Ben Ray Redman, 1949)

"We have, I believe, the same religion as anyone else; we worship God, morning and night." (Lowell Blair, 1959)

The French quotation stems from the 1775 Cramer edition published in Geneva and verified by the author, so we may assume that Voltaire intended to insist on the word order of evening-morning, to portray Eldoradans who worship in bed in their sleep, i.e., who do not worship at all. Also, the definitive annotated modern edition in the Bibliothèque de la Pléiade lists no variant for the sentence quoted above.

Although, according to a recent survey by Renée Waldinger, Donald Frame's English version is favored for its stylistic qualities, in this particular passage, it seems to miss an important point and it does not adequately convey Voltaire's wit and irony. I presume that since Voltaire did not believe in a personal relationship between the Creator and human beings, he deliberately reversed the expected word order of "morning until evening" in order to either dismiss any form of prayer and worship, or to better ridicule, by implication, the formal Christian and Muslim methods of prayer and worship, in daytime, in specially designed buildings. A statement in the article on Theist (Voltaire's **Philosophical Dictionary**) supports the theory of absence of formal worship in Eldorado: "To do good---that is to worship, . . ."

Since several translations repeated the same error, one may wonder to what extent the authors consulted each other's translations. Or did any of the translators assume there was a typographical error in the original French text? Or did they assume that daytime worship services are held in Eldorado? Or did they simply and correctly interpret Voltaire's phrase to mean that all human activities, at any time of day and night, can glorify God?

In conclusion, and after verification of the original French text, I can only disagree with the wording of Smollett, Frame, Adams and Blair. However, in regard to Voltairian narrative, the greatest of sins is not a mere mistranslation, but rather the failure to convey the philosopher's all-pervasive wit and irony.

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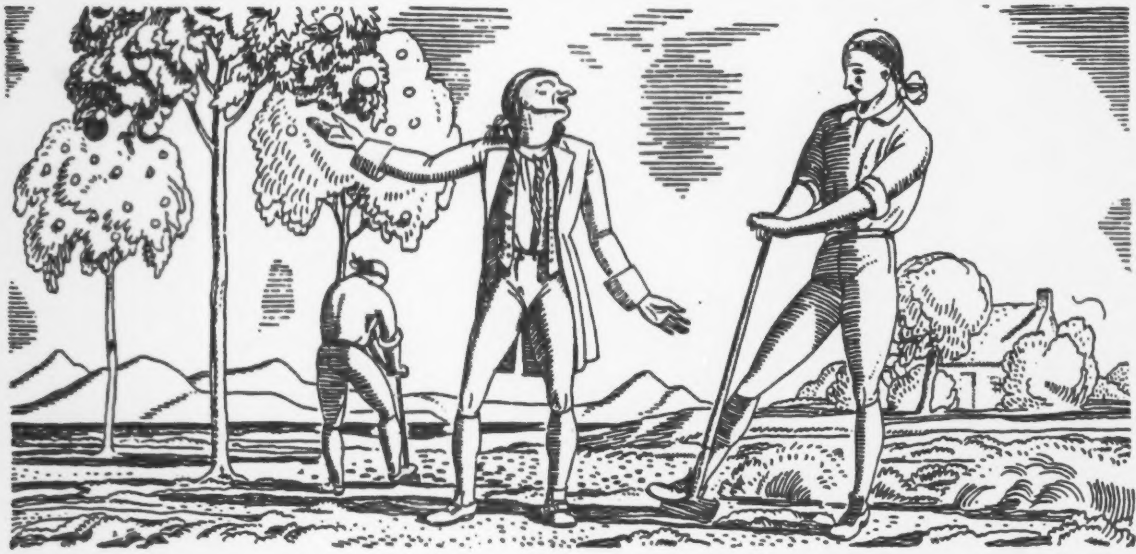
☞ "'Tis well said," replied Candide, "but we must cultivate our gardens."



Call for Articles

EXPRESSIONS OF THE SELF

The Fall 1988 issue of HUMANITIES EDUCATION will be devoted to the theme of Self-Expression, including such topics as autobiography, self-portraits, self-expression in music, poetry, architecture, crafts--whatever. This issue will also include selected color slides from the collections of the Minneapolis Institute of Arts with informational notes and ideas for teaching.

As always, articles should relate to interdisciplinary humanities learning. In addition to longer articles (see Editorial Policies page), we like to have relevant reviews, abstracts of journal articles and short pieces describing classroom activities, museum exhibits, favorite documents and artifacts, etc. Selection of articles will be influenced by the need for balance among our many constituencies as well as the usual factors in accepting articles for HUMANITIES EDUCATION. The final deadline for acceptance of completed submissions is May 15, 1988. Send to the Special Issue Guest Editor:

Susan Coultrap-McQuin
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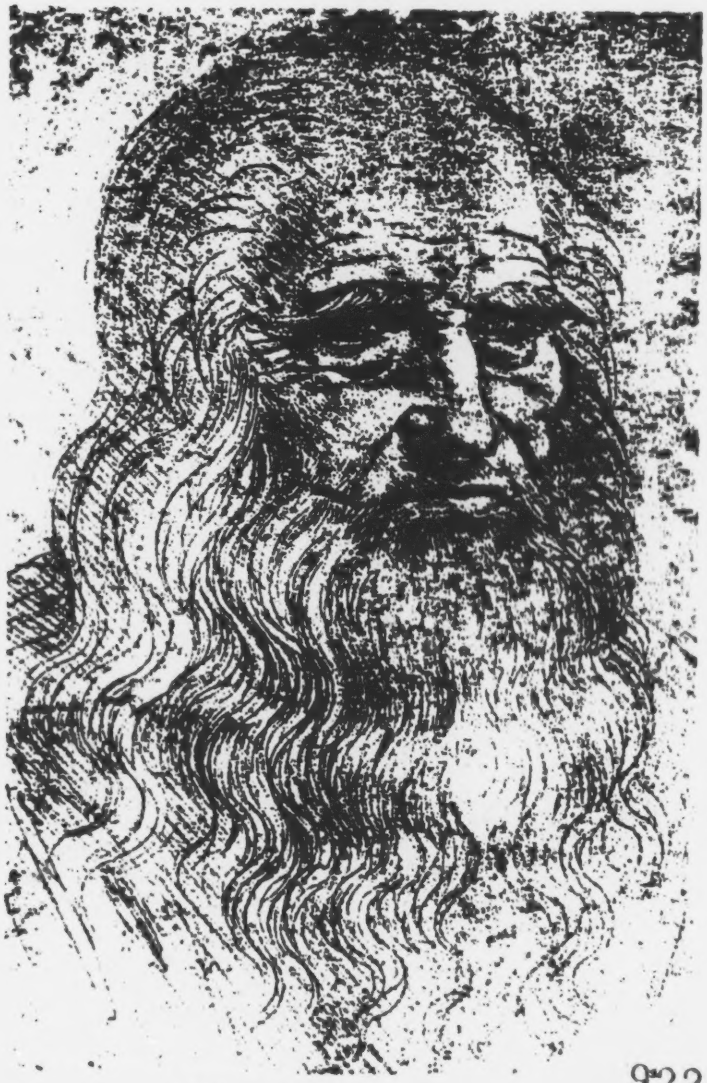

A self-portrait, the only known likeness of Leonardo.

HUMANITIES EDUCATION is the quarterly journal of the National Association for Humanities Education, "dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions."

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HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

NOTE: Because we have an extended essay reviewing computer programs for humanities writing and research, this issue does not have abstracts of articles from journals. Abstracts will return in the Summer issue. If you are interested in contributing abstracts of articles, send a sample to the editor, Fred Schroeder. Readers are also invited to serve as reviewers of books, texts and other resources. Write for guidelines to Dr. James Mehl, Book Review Editor, Humanities, Missouri Western State College, St. Joseph MO 64507-2294.

Charles Ess

Electronic Scholarship: Programs and Resources

Within just a few years, computer technology has become central to the tasks of humanities scholars and educators. The microcomputer is now used by the majority of humanities scholars as a writing and research tool. It is now commonplace for conferences and publishers to accept papers and other scholarly documents in electronic form -- e.g., as a wordprocessing document stored on a disk. (HUMANITIES EDUCATION welcomes manuscripts with disks in *WordPerfect*.) And it is no longer unusual for scholars to communicate by way of networks such as BITNET or ScholarNet. The literature of academic computing alone now fills at least three major journals, scads of books, and a virtually unlimited number of smaller newsletters and discipline-specific journals. To be an electronic scholar (i.e., one who makes use of the new technology in teaching, writing, and research) virtually requires becoming a scholar of this peculiar mix of literature, software, and hardware.

For my colleagues who struggle, as I do, with attempting to exploit the new technology in teaching and writing, I offer the following observations, first of all, on current, top-of-the-line wordprocessing packages. In addition, I will provide an overview of resources on academic computing which I have found helpful.

Word Processing

Wordprocessing remains the major academic use of the computer--and with good reason. Wordprocessing packages offer academics exquisite control in their writing--beginning just with editing, filing and storing documents. As well, the more powerful programs offer the user such features as: spelling- and style-checkers, and "on-line" thesauri which can be called to the screen and used while working in the original document; automatic formatting and numbering of footnotes and endnotes; automatic generation of tables of contents, bibliographies, and indices; outline generators for creating and writing under outline headings, and which automatically renumber headings as headings are reorganized; style sheets which automatically set margins, spacing, indentation, location of page numbers, etc., as defined by the user or by a standard style manual; programming languages, "macros," and phrase libraries allow users to enter frequently used words or phrases with a keystroke or two, and to automate common procedures such as calling for file listings; the ability to incorporate foreign language characters and graphics within a text; and, in the case of Nota Bene, the wordprocessing program works with a "text-base" system for storing, searching, and retrieving research notes.

All good wordprocessors accomplish the same basic tasks; they are differentiated primarily in terms of "user-friendliness" and specific strengths. Which wordprocessor is best for any given academic writer depends on two things: one, what she or he really wants a wordprocessor to do, and two, how much effort he or she is willing to put into learning the program. Generally (though this is no longer a hard and fast rule), either programs are easy to learn and use (while slow in execution, limited, and inflexible) or they give the user great control, flexibility, and speed (while being comparatively more difficult to learn, if not use.)

For example, both Microsoft **Word** (hereafter referred to as **Word**) and **Nota Bene** offer style sheets which control many formatting details. **Nota Bene**, however, not only provides the same option as in **Word** of creating one's own stylesheets; it further includes stylesheets designed according to the requirements of the MLA, the APA (American Psychological Association), the **Chicago Manual of Style**, and the **Turabian Manual for Writers**. In addition to controlling formatting details such as margins and line spacing, **Nota Bene's** style sheets, when appropriate, further prompt the user through the process of creating the proper cover page, abstract page, etc. Given that one frequently submits articles to journals with differing style-manual requirements, and given that one is willing to undertake the additional effort required for learning a somewhat more difficult program, **Note Bene** is a dream come true. Other writers with little or no need for this feature will find **Word** or **WordPerfect** to be perfectly satisfactory -- and somewhat less difficult to learn.

Or, as a second example, **Word** will create up to five levels of subheadings in an index -- but the program is limited to one index per document. **Nota Bene** is limited to three subheadings per index -- but it can create up to three indices per document. **WordPerfect** can "only" generate one index per document with "only" one level of subheadings. Clearly, the writer who routinely creates documents requiring sophisticated indices will need to learn **Word** or **Note Bene** -- depending, finally, on what sorts of indices she or he is likely to need. By contrast, the writer who rarely, if ever, creates a document requiring an index will be satisfied with **WordPerfect** or **Word**.

Further, it may be helpful in considering this issue to think of the computer **qua** wordprocessor as somewhat analogous to the printing press. Like the printing press, the computer as a tool for writing and scholarship offers exciting new possibilities for creating and distributing texts. Academicians facing the prospect of using a computer as a tool in their work might ask themselves how they would respond to the invention of the printing press. Upon hearing the news, some of us, while eager to get our writing into print, would happily let someone else actually set the type and worry about the details of font size and spacing, margins, "gutters," etc. Others of us would get our hands on a press as quickly as possible and learn how to set our own texts. Those of us from the first group might likewise be more content with a wordprocessing program that is easier to use because it has the computer attend to many of the details. By contrast, those of us in the second group will only be satisfied with more complex programs as they let us do more and give us greater control over the text-creation process.

At the same time, however, scholars inclined to place themselves in the first group should further keep in mind that after six months or a year, the features that make the program easy to learn may also make the program cumbersome or unusable in the face of more exacting tasks. For example, **WordPerfect** is one of the easier programs to learn. But this ease of use also makes it seriously limited for the academic writer. Like the other wordprocessors, **WordPerfect** automates the production of footnotes and endnotes -- i.e., it will automatically number and format such notes, automatically renumber and reformat notes when changes are made, etc. To generate endnotes, the program "dumps" the writer's notes at the end of the document. This will do nicely for many documents, including chapters in a book or dissertation. But in the case of the scholarly paper which must also include a bibliography, a "Works Cited" page, acknowledgments, and other end matter after the endnotes, **WordPerfect** becomes unworkable. Because **WordPerfect** will dump the endnotes only at the end of the document -- if you want to include end matter after the endnotes, you must either create two files (one with the original document and endnotes, and a second file with the end matter) and paste the two together in printing; or you simply enter the endnotes manually in the document where desired -- which means sacrificing the original advantage of the wordprocessor, namely automatic numbering and formatting. Neither solution seems satisfactory for the academic writer who will write lots of documents with endnotes and accompanying end matter. In the long run, she or he would simply be better off beginning with the somewhat more complex -- but more flexible -- **Word** and **Nota Bene**, which give the user very precise control over the location of endnotes, and thus lets the user easily include other sorts of end matter.

A final point: precisely because these programs are so powerful, they are made up of very long files. (The "LEX.WP" file, for example, which is used in the spelling checker of **WordPerfect** alone fills up one 5.25"/360K disk.) While each program can be used as distributed over several 5.25" disks, this approach requires considerable "disk-swapping" -- for example, when one wants to activate the spell-checker or other ancillary features. Users with access to 3.5"/720K disks will be less constrained in this regard. But using a hard disk is most efficient, both because the hard disk is much faster than floppy drives, and because the hard disk provides for more than enough room to store the programs and text files.

Given these considerations, I offer the following comments on these three top-of-the-line wordprocessors (all are for IBM/compatible machines). Rather than attempting to provide a complete overview of each program, I focus instead on the most apparent strengths and weaknesses of each which I take to be of primary interest to humanities scholars. (Interested readers will also want to see the comprehensive review of wordprocessors recently published in **PC Magazine**, Feb. 29, 1988. Out of a field of 55 programs, the three reviewed here -- along with two others -- emerged as "Editor's Choice." See pp. 344f.)

WordPerfect (4.2); Microsoft Word (4.0); Nota Bene (2.0)

WordPerfect (hereafter referred to as **WP**) is quite easy to learn and use, thanks to an exceptionally clear documentation manual and the generous use of menus and "on-line" help screens to guide the user through most operations. In fact, the help screens are one of the most useful features of the program: they can be displayed on the monitor without losing the document you're currently working on, and they are sufficiently clear that further inquiry in the manual is rarely required.

Most of the common operations in **WP** -- as in **Word** -- are carried out primarily by executing combinations of function keys and "Control," "Alt," or "Shift." This approach contributes to the program's ease of use -- though it also imposes limits on the program. (There are only so many possible key combinations, so that the number of possible operations tied to key combinations is relatively limited. By contrast, **Nota Bene** executes most operations through a "command line." This means that the user must move the cursor to the command line at the top of the screen and enter an abbreviated command -- which further requires the user to remember the abbreviation. This approach overcomes the intrinsic limits of the **WP** strategy -- but even with **Nota Bene's** excellent help system, such an approach initially makes more demands on the user.)

The program's ease of use and power extend to its speller and thesaurus. These functions can be accessed at any point during the creation of a document, so as to check spelling or suggest synonyms for a particular word. In addition, the speller will proof and identify misspellings throughout a paragraph, page, a defined block of text, or the entire document.

Several other features of **WP** have made it a favorite among the scholars I know. These include its ability to create "macros" -- specific keystroke combinations which

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one uses frequently, as in typing a name or term, or in performing a sequence of operations, which are then "memorized" by the computer and saved for future use. As well, an additional program called **WordPerfect Library** integrates with the program to make such DOS-related functions as copying and deleting files, etc., somewhat easier. Finally, the program comes with an exceptional range of printer drivers (i.e., the files needed to properly match the texts created within the program with the commands recognized by specific printers), virtually assuring a match between the program and whatever printer -- including Hewlett-Packard and Apple laser printers -- that one may have.

WP includes a number of other features of value to scholars, including the ability to generate tables of contents, indices, and bibliographies automatically. Its power and ease of use make it a popular choice for academic writers, and the **WP** format for documents is frequently one accepted by editors and publishers. **Purchasing information:** Finally, the program offers two advantages in terms of price. One, while listed for $450.00, it is available at an educational discount for $125.00, with additional discounts for volume purchasing. Two, a restricted version of the program is bundled with other software (a database and a spreadsheet program) as part of a reasonably priced text and lab manual package from McGraw-Hill for courses in microcomputer applications. For information on the text (Microcomputer Applications, by Robert T. Grauer and Paul K. Sugrue) contact McGraw-Hill: tel. 800-624-7294. For more information on **WordPerfect** and the educational discount, contact: WordPerfect Corporation, 288 West Center Street, Orem, UT 84057, tel. 801-225-5000.

Despite its many powers and graces, however, **WP** is by no means perfect. Beyond its inflexibility in producing endnotes, the program is marred by two further flaws. First, one of the most basic operations in wordprocessing is the process of defining a block of text and then either deleting it and/or copying it to another location in the document. This procedure is more awkward than most others in **WP**. And, because it requires working through two different menus, it is especially cumbersome compared with the equivalent procedures in **Word** and **Nota Bene**, which allow the user to drop the menus once she or he becomes familiar with the appropriate commands. Precisely because this is a basic operation, for it to be somewhat clumsy is a serious drawback. Moreover, the program limits the user to working with two documents at any given time. The ability to read and work with two documents may be sufficient for many users -- especially keeping in mind that the program allows you to temporarily shift from the open documents to look up words in the speller and/or thesaurus, and to look up files on a disk or subdirectory. But for those users who may want to look at and work with more than two documents, the two "windows" in WP will not suffice. For example, if a scholar wanted to see the use of a word or phrase in, say, six or eight distinct texts -- the ability to display all these texts on the screen at once would be useful indeed. Such scholars will want to learn either **Word** or **Nota Bene**, which allow the user to open, display, and edit up to eight documents in individual windows. More generally, these programs also give the user more extensive control over editing and formatting texts.

Word 4.0 closely approximates **WP** in terms of ease of use and power. **Word** offers the same sorts of more advanced features -- speller, thesaurus, and automatic generation of tables of contents and indices. Its documentation rivals **WP**'s in clarity and organization. And its help facilities, including an on-screen tutorial, are at least as useful as those in **WP**. Unlike **WP**, however, **Word** can be used in conjunction with a mouse, which for many users -- especially students -- seems to make the program more user-friendly.

Indeed, **Word** is more powerful and easier to use than **WP** in a number of ways. For example, the procedure for copying text is both more straightforward and more flexible. Once a block of text is defined (by using the Shift key or function key F6 in conjunction with arrow and other direction keys), the user hits "Escape"; this brings up the main menu, and the user hits "C" (for Copy). Unlike **WP** and **Nota Bene** which allow the user only the possibility of copying the blocked text to one temporary "buffer" in memory, **Word** gives the user the choice of copying the blocked text to a "Scrap" buffer, or to a new file contained in what is called the Glossary. (An additional advantage here is that **Word** displays the beginning and ending characters of what is in Scrap at the bottom of the screen. The related operations in **WP** and **Nota Bene** assume that the user can remember what he or she has just cut or copied. But in practice this is not always a reasonable assumption, especially if one is editing complex documents.) The user can then relocate the cursor whither she or he will and dump the contents of either the Scrap buffer or the temporary files in the Glossary. This means that in **Word** you can "copy out" a number of different pieces of text in one location of a document before relocating them elsewhere. With the one buffer allowed for by the other programs, such editing would require a more laborious procedure of marking, copying, relocating, and dumping the buffer for each piece of text one wants to copy.

Word sports other nice touches. It gives the user more control over screen display--including display of the menu, screen borders, etc.. The user can further shift from a text display to a graphics display which, given the appropriate hardware, shows the effect of formatting commands (e.g., bold text is brighter, underlined text is underlined, and italic text appears as italic.) An especially useful feature is the summary sheet. Summary sheets are small files which **Word** appends to each text file. The summary sheet for a given text file acts as an index card which allows the user to enter a considerable amount of information about the file such as title, author, version number, creation date, revision date, comments, and "keywords" -- i.e., indexing categories. The summary sheet (like the document summary feature in **WP**) thus provides a much more complete description of the file than the often cryptic DOS names (which are limited to 8 characters and a 3-character extension). In addition, **Word** (unlike **WP**) uses the summary sheets in an indexing system which allows the user to search for documents in both simple and relatively sophisticated ways. For example, you can instruct the program to find all documents marked by one keyword (e.g., "romanticism"). Or, using parentheses and Boolean operators (OR, AND, NOT, and for dates, LESS THAN and GREATER THAN), you can initiate a more complex search -- say for any documents marked by the keywords ("romanticism" OR "Kant") AND written after June 24, 1985 (i.e., with a date GREATER THAN 6/24/85).

Word's power and flexibility is further apparent in the sorts of formatting tasks especially called for in the use of laser printers. (**Nota Bene** gives the user at least as much control over page formatting and the fonts -- e.g. bold, underlined, italic, and specific sorts of printers fonts -- and pitches -- "expanded" or 5 pitch, pica or 10 pitch, elite or 12 pitch, etc. -- in which characters or lines will be printed. **Word** does so, nonetheless, in what is at least initially a somewhat friendlier way.) This orientation towards laser printers, however, is tied to my one serious reservation about **Word**; the majority of printer drivers supplied with the program are for laser printers, and the number of drivers for the more usual dot-matrix and daisy-wheel printers is limited, especially in comparison with **WP**. (My thanks to Rev. Peter Sawtell, Co-Pastor of First Congregational Church in Sioux City and adjunct instructor in the Religious Studies Department of Morningside College, for introducing me to **Word** 4.0 and guiding me through some of its complexities.)

Purchasing information: Like **WP**, **Word** is available at a steep educational discount from its $450.00 list price -- for $125.00 (when purchased in orders of at least two units) . For more information, contact: Microsoft Corporation, 16011 NE 36th Way, Box 97017, Redmond, WA 98073, tel. 800-227-4679.

Overall, **Word** provides the writer with more control and flexibility than **WP** -- but is at least as easy to learn and use as the latter. Nonetheless, **Word** is not the last word (!) in wordprocessors. Rather, **Nota Bene** 2.0 (hereafter referred to as **NB**) remains the premier program for writers and scholars.

NB, in fact, can be characterized as the scholar's complete toolbox, insofar as it provides the academic writer with what is arguably the best wordprocessing package around -- coupled with a powerful "text-base" program that exploits the computer's capacities for sorting, organizing, and retrieving information. The text-base program is essentially the equivalent of index cards (called "records") in a shoebox. But in contrast with many database programs which limit the length of records, in **NB**'s electronic shoebox, records can be as long or short as the text one wishes to quote or comment on. The index keywords can be determined by the user -- or documents (such as letters, papers, notes, etc.) can be indexed through a "every word as keyword" approach. Finally, because the text-base works in conjunction with the wordprocessor, records can be searched and, if desired, inserted into a document quickly and easily.

NB is also unrivaled in its ability to incorporate "graphics" characters -- including the accent marks and characters of Western European languages, as well as many Greek symbols -- in a text. **Word** and **WP** require the user to know the ASCII code numbers for such characters, and then to enter these numbers after a special combination of keystrokes; alternatively, the user can set up macros (in **WP**) or glossary files (in **Word**) which will partially automate this process. By contrast, **NB** provides the user with a total of eight "keyboards," including a keyboard with Greek and Western European characters. Each keyboard is accessed by pressing some combination of the "Alt," "Ctrl," "Shift," "Esc," and "Capslock" keys; a template accompanying the program clearly labels each keyboard and identifies the effects of particular keys within a given keyboard. To get to lower case Western European keyboard, for example, one holds the "Alt" and "Ctrl" keys; to type an "a" with a German umlaut then simply requires pressing the "Q" key. Logically enough, the upper-case Western European keyboard is accessed by the same combination plus the "Shift" key. Alternatively, users may choose software-defined keyboards for Western European languages to be set up as their usual or "default" keyboard. Or, with a bit of work, users may redefine the keyboard so as to provide still readier access to frequently used foreign language characters. Finally, additional language modules allow wordprocessing in Hebrew (including the appropriate right-to-left wordwrap), Greek, Cyrillic, Old and Middle English, and still other languages.

Even those of us who have little need for foreign language text processing or research text-bases will find **NB** to surpass other wordprocessors on almost every point. As a simple example, the program provides for the most flexible and powerful cursor moves and deleting functions of any wordprocessor I know. The "Alt," "Shift," and "Ctrl" keys are used in conjunction with arrow keys (for cursor control) and the "Back Space" key (for deletions). The arrow keys and "Back Space" will move the cursor or delete, respectively, one character at a time. Used in conjunction with the "Ctrl" key, the cursor moves or deletes one word. In conjunction with the "Shift" and "Alt" keys, the cursor moves or deletes one sentence or paragraph at a time, respectively. Such an elegant arrangement for such basic operations means greater speed in many editing procedures. More generally, in **PC Magazine's** "benchmark" comparison of **WP**, **Word** 4.0, and **NB** -- with one exception, **NB** performed standard wordprocessing operations as fast or faster (often by three to ten times faster, and occasionally 20 to 70 times faster!) as its competitors. (The one exception was in time required to print a 50K document to a RAMdisk. **Word** required 35 seconds, **NB** required 5 seconds, and **WP** required 2 seconds; see "Performance Tests," **PC Magazine**, Feb. 29, 1988, pp. 280-290.)

While the "command line" structure of the program makes it somewhat more demanding on the user, **NB**'s help system makes the program only somewhat more difficult to use and learn as its less complex counterparts. Its help system is comparable to the systems provided with **Word** and **WP**. In particular, the **NB**, like **Word**, incorporates an extensive series of optional menus which guide the user through most procedures. For example, if one wants to save a file, but has forgotten the proper command, she or he can simply press function key F6. A basic menu appears across the top of the screen: the user then selects the "INFO" option. A prompt screen appears and asks you to type in the concept or topic for which you desire help. By typing "save," the user gets a second prompt screen which asks for the name of the file to be saved. Once this is typed in, the program automatically executes the procedure. These help functions are especially useful when first learning the program, and they are always available to remind experienced users how to get through forgotten procedures and commands. But these helps are optional and thus can be bypassed by more experienced users. They hence do not become irritating and time-consuming constraints as do the menus of other programs which always force the user to work through a series of choices before arriving at the particular operation he or she wishes to execute.

Perhaps the most serious drawback to **NB** 2.0 is the lack of a speller and thesaurus. Happily, this will be overcome with the release of **NB** 3.0 this spring.

Purchasing information: Less happily, because **NB** is a product designed primarily for academics (so that it has a more limited market), and because it simply does more than the other programs, it is not so sharply discounted. Still, persons who purchase **NB** in quantity (either through Dragonfly Software or a dealer) or through the MLA (which has endorsed the program) enjoy a considerable discount from the $495 list price. MLA members pay $375, and graduate students pay either $275 (MLA members) or $285. Inquiries should be addressed to: Stephanie Monka, MLA, 10 Astor Place, New York, NY 10003. For more information, especially regarding group discount prices, contact: Dragonfly Software, 285 W. Broadway, Suite 500, New York, NY 10013, tel. 212-334-0445.

Academic Computing -- Additional Resources

Scholars interested in expanding their use of the computer in their writing and publishing activities face no shortage of useful programs and pertinent literature. For example, in 1987, the University of Chicago Press published **The Chicago Guide To Preparing Electronic Manuscripts: For Authors and Publishers**. My colleague John Lawrence describes the book as the result of the Press' editorial staff experience with authors' initial efforts to submit manuscripts in electronic form. Out of this experience, the new handbook "is simultaneously an attempt to define the electronic manuscript and to set some guidelines for the electronic behavior of authors who deal with the vast University of Chicago publishing enterprise." ("Electronic Manuscripts in the Midwest or When Chicago Talks, People Listen," **Research in Word Processing Newsletter**, Dec. 1987: 2.)

In the face of a variety of wordprocessors, each of which creates documents in a format which only the program itself can properly read, the need for such guidelines is very real. Indeed, as Professor Lawrence further points out, to impose order upon the chaos of manifold wordprocessing formats, Pergamon Press has taken a still more radical step. Pergamon has gone so far as to create its own wordprocessor -- **Manuscript Manager, APA Style**, for both Apple II and IBM/compatibles -- and to require authors to submit their manuscripts as created within **Manuscript Manager**. More generally, authors and publishers who struggle with converting documents from one format to another long for a "generic" wordprocessing format as a universal standard for documents. IBM's DCA (for "Document-Content-Architecture") format is now available with some wordprocessing packages -- including the new **Nota Bene** 3.0 -- as a format into which the program can subsequently "translate" a document created within the program. Whether DCA -- or a format resulting from the Association of American Publisher's Electronic Manuscript Project -- will in fact emerge as a standard format remains to be seen.

A number of journals and newsletters focus specifically on wordprocessing and other computer uses in the humanities. As an initial instance, Professor Lawrence's review was published in the **Research in Word Processing Newsletter**. Edited by Bradford A. Morgan and James M. Schwartz, the **Newsletter** is published nine times a year by the South Dakota School of Mines and Technology; each issue includes an extensive bibliography on recent publications in wordprocessing, desktop publishing, the use of computers in writing instruction, etc. A subscription is $18.00/year. Inquiries and manuscripts should be addressed to the Editors, **Research in Word Processing Newsletter**, SDSM&T, 501 E. St. Joseph, Rapid City, SD 57701-3995.

Bits and Bytes Review is devoted exclusively to reviews of computer hardware and software of interest to academics. I have found the reviews to be among the most extensive and detailed available. Faculty subscriptions are $55.00/year; institutional subscriptions are $70.00/year. Subscription inquiries may be addressed to: BITS & BYTES COMPUTER RESOURCES, 623 North Iowa Avenue, Whitefish, MT 59937. Tel. 406-862-7280.

Paradigm Press publishes a number of journals and newsletters. Journals include **Computers and the Humanities**, published quarterly for $89.00/year for institutions and $25.00/year for individuals. This journal reports on research and applications of computers in humanities disciplines, and includes book and software reviews. **SCOPE: Humanities Computing Update** and **disSCOPE** (a disk version of the former, utilizing a menu system for access to selected items), also published by Paradigm, are newsletters which provide annotated overviews of recent software, courseware, hardware, databases, networks, and publications; bibliographies of software and hardware reviews; brief articles, announced calls for papers, a "Campus News" summarizing recent events and accomplishments in academic computing, and a calendar of upcoming events. **SCOPE** is published six times a year: institutional subscriptions are $52.00, and individuals may subscribe for $25.00 per year. Address: SCOPE, P.O. Box 1057, Osprey, FL 34229-1057.

Scholars will be glad to know that two journals may be had gratis for qualifying subscribers. **Technological Horizons in Education Journal**, published 10 times yearly, features two or three significant articles on applications of computer technology in education, from K-12 through higher education; the articles are especially helpful insofar as they focus less on technics and more on pedagogical aims and experience. The articles can be found hiding among lots of product announcements and advertising (which are not necessarily unhelpful). Address inquiries to: T.H.E. Journal, Box 15126, Santa Ana, CA 92705-0126. A second journal which contains still more articles is **Academic Computing**. Restricted to computer use in higher education, the journal is published 9 times yearly. Requests for free subscriptions should be directed to: Permissions Manager, Academic Computing, P.O. Box 804, McKinney, TX 75069.

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BLOOM AGAIN

Allan Bloom, **The Closing of the American Mind.** New York: Simon & Schuster, 1987. 432 pp. $18.95. Reviewed by Sharon Scholl, Jacksonville University.

By now Bloom's book has about been reviewed to death. What is important here is to consider the implications of the work for liberal arts in general and humanities in particular. A necessary prelude is to consider carefully the predispositions of the eyes through which American higher education is regarded. Bloom has been bitterly and permanently affected by the violence and capitulations to what he regards as ill-founded student demands which transpired on the Cornell University campus during the Sixties. He is profoundly European and Classical in his outlook, regarding contemporary life as a tangled thicket stretching from Locke to Rousseau. He finds American thought standing about in rags feeding on the remains of Nietzsche and Heidegger (and unaware that it is doing so). He especially decries "value relativism" and the American sense that we have nothing important to learn about life from the past. His heroic paradigm is Socrates. His outlook is completely literary and specifically philosophical (the issues, "enduring questions" are what education is about). He adopts the Enlightenment definition of the university as a free agent established to examine (and probably reject) the uncritical mass assumptions of public opinion. In summary, these are the glasses through which he regards the world, denigrating other styles of glasses such as economic patterns (Marx) or instinctual urges (Freud).

The student population upon which his observations are based are, admittedly, not that with which many of us work. He may find "their gratitude at learning of Achilles or the categorical imperative is boundless" (p. 344). The students I know anything about regard both these matters as untoward obstructions in the path leading onward to their true purpose--the gaining of a semi-honest buck. Yet in another passage he admits, "It is much more difficult to attach the classic books to any experience or felt need the students have." Now he's talking!

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The bulk of the book is a detailed description of the ailments of higher education, which are symptomatic of general disease in the culture. The main ones include the following:

1. We are victims of "indiscriminateness" allowing anything because somebody somewhere does it. We need to justify and rationalize our ways and values, not abandon them.

2. We are cynical about our leaders and our heritage. We have lost the broad human connections we used to get from the Bible.

3. The greatest danger in a democracy is, as de Toqueville asserted, enslavement to the mass mind, to popular opinion. Democracies hate elitism in every form, demanding concentration on the useful. Universities are a genuine counter-culture, and keep forgetting this role. The old enemy of the university was the dead hand of revealed religion; today it is the mass mind with its blanding out of all values. Just as Heidegger in 1933 capitulated to becoming a servant of National Socialism, so the modern university has capitulated to democratic "civil society".

4. The Sixties witnessed the "dismantling of the structure of rational inquiry" and giving up decisions about value to the mob. The distinction between educated and uneducated was leveled so that popular culture is all that is now influential on our scene. The hero is the hedonist who acts out his private fantasies in public.

5. Traditions absolutely necessary and not simply the burden of an outworn past. Tradition provides "models of discussion on a high level." It provides models such as Cyrus, Romulus, Moses, rather than Wall Street financiers and TV personalities.

To focus more specifically upon material intimately involved with instruction in the humanities, Bloom devotes a substantial chapter to the problem of music. He contends that pop music is the one passion of the young and their almost exclusive form of spiritual nurture. Because of the failure of the family and the loss of attachment to religious institutions, rock music is to a large extent the only moral education of our young. "Rock music provides easy, premature ecstasy and without effort, talent, virtue, or exercise of faculties." (p. 81) It presents a "worldview balanced on a sexual fulcrum." If education is the taming of the soul's raw passions, pop music is the celebration of them. I personally believe there is some truth in this. I am constantly aware that in assigning my students to listen to any music at all (even the folk music of other cultures) I am asking them to commit an act of unconscionable disloyalty to the one universe of value they have been sold since they were children with every wile of the advertiser's art. And where has music in grades K-12 been all these years? Why don't these people have any other traditions from which to draw meaning?

Indeed, Bloom is ready to dismiss all education before the college level in his assertion that "University years are civilization's only chance to get the student." (p. 336)

But college curriculum is in such disarray that he sees little possibility that civilization will add many recruits. There is, as we are painfully aware, no agreement about what an educated person is or how higher education is to produce such a thing. So students sign up for some narrow specialty where at least there is a sense of control and outcome. Liberal education of the sort Bloom is interested in has no prestige in the world today. And this niche is, of course, where we find the humanities.

What is to be done, and where do the humanities come in? After 371 pages we get to his tired old solution: return to the Great Books curriculum. He is not without sympathy for courses which attempt large syntheses of texts of many kinds based upon such themes as "Man in Nature," "Arts and Creativity," etc. But he suspects they are trendy, popularized, made up of bits and pieces, and "lacking rigor." He believes small, detailed issues are better, leading to larger questions and other studies, and giving competence in specific (undoubtedly literary) works. So we come out with exactly what he complains of in higher education--the lack of a concrete vision around which a coherent curriculum could be built. However, this lack is an important concern, reflecting a deeper crisis in our civilization and not merely an institutional glitch in administration.

Humanities may well be the one area of the curriculum where value questions still have importance, where the mass mind is still subjected to criticism, where the university is living up to Bloom's assigned role in a democracy. No wonder it is such uncomfortable territory. To point students, against the grain of their culture, toward the earned elitism of taste and intelligence is a dangerous kind of work. America clearly doesn't want it done, but we are here to do it and bear the consequences. Bloom promises only the occasional reward, that sometimes a student will perpetuate our values and validate our perceptions.

OUR CULT

Cultural Literacy: What Every American Needs to Know, by E. D. Hirsch, Jr. (Houghton Mifflin Co., 1987)
Review by Sharon Scholl

Described on the dustjacket as a "national bestseller," Hirsch's prescription for American education is interestingly argued and bafflingly detailed. The thesis, in brief, is that only by advancing from basic verbal literacy to cultural literacy (participation in a shared universe of information) can a student thrive in the modern world. Cultural literacy refers to that huge body of assumed understanding which lies under our conversations and varied recorded expressions of meaning. The complexity of that assumed knowledge has been rising steadily, but students' ability to cope with this body of symbols and allusions has deteriorated. Hirsch blames the educational assumptions derived from Rousseau for much of the damage. Students are far from culturally illiterate, but very much of what they know is ephemeral and shared only within their narrowly defined generation. In order for a society to hold together, it must share a broad range of intergenerational information. Our public documents and media presentations assume a large audience of persons who know things also known by all other literate people in the culture. Without that broad base of shared reference points, elements of a culture break apart into their individual ghettos of discourse.

The second most important point Hirsch makes is that this broad base of understanding is not merely absorbed by the young from surrounding, more experienced humans as a matter of course. It may once have been so in rural, tribal societies, but no longer. Contrary to past educational theory, cultural literacy must be taught directly; it is deliberately sustained by national systems of education. This does not make cultural literacy conservative or class-bound, in Hirsch's opinion. It is open to change; it is truly democratic, excluding no class or age group. It has been so taken for granted that only now when we recognize its absence in a significant segment of our youthful population do we grow anxious as to where and why it has disappeared and wish to reinstate it in some form.

Hirsch argues further that a shared cultural literacy serves as a form of social protection. The more specialized and technical our civilization becomes, the harder it is to avoid being manipulated by practitioners of arcane specialties. Maintaining a broad base of cultural literacy out of which everyone must speak to everyone else is the appropriate antidote to this dismal future. The lack of a national agenda for the acculturation of the young and the resulting incoherence of our patchwork of local curricula bodes ill for accomplishing this essential task.

Much of the book is devoted to the results of studies of educational attainment and a review of the swing of educational theory and practice in the United States. But more to the point of what the book suggests for those of us in the humanities disciplines, Hirsch does produce an enormous appendix listing some major items every american should know about by the time he completes high school. (Unfortunately Hirsch does not assume students must have first-hand experience of reading, hearing, or seeing these items, but only that they know what the people, objects, and concepts listed are generally about.) Supposing we were to take this list as an instructional curriculum guide for secondary school humanities courses based on a Western culture-history model, what would we teach? I went through the entire two column sixty page list extracting items that might constitute a humanities course and rearranging them into culture eras. The result was far too expansive and detailed to be crammed into a book review; a sample must serve.

What should a high school graduate know in the humanities realm about this century in which we live? One should know about abstract expressionism, impressionism, cubism and surrealism and these individual artists: Calder, Cassatt, Cezanne, Dali, Degas, Walt Disney, Grandma Moses, Matisse, Picasso, Pollock, Wyeth, the architecture of F. L. Wright and the Brooklyn Bridge. This is a great deal more justice than is done in any other era. The total list is so heavily literary that it nearly disparages any other form of human discourse. For example, the huge treasure-house of Greek art is dismissed with three entries: the Acropolis, Parthenon, and Doric Order.

Musicians constitute a more peculiar list. (He lists no major works a student should be familiar with, as is true of visual arts.) There are: Louis Armstrong, the Beatles, Irving Berlin, Caruso (why not Pavarotti?), George M. Cohan (no Aaron Copland, for pity's sake!), Duke Ellington, Gershwin, Scott Joplin, Cole Porter, Prokofiev, Puccini, Richard Strauss, and Stravinsky. In general, it is a mongrel mixture reeking of anti-intellectualism. The full appendix is peppered with "classic" songs he believes everyone should know, such as "On Top of Old Smokey," and "Sweet Adeline." This seems more like the perpetuation of Boy Scout Camp memories of some middle-aged sentimentalist than a really objective compilation of music that deserves to be part of a national cultural literacy.

Hirsch does much greater justice to literature, listing writers and works that most scholars would agree deserve a place in American culture. There are: **Babbitt**, Baldwin, **Catch-22**, **Catcher in the Rye**, Cather, Agatha Christie, Conrad, Cummings, **Death of a Salesman**, **A Doll's House**, Dos Passos, Eliot, **The Invisible Man,** Faulkner, **The Great Gatsby**, Frost, Harte, Hemingway **(The Sun Also Rises)**, both Huxleys James, Kafka, Lawrence, Lewis, Mailer, O'Neill, orwell, Spender, **Our Town**, Sartre, Shaw, Stein, Wharton, Wilde, Yeats.

Film takes up significant space in the listing, having such entries as: **Birth of a Nation**, Chaplin, Garbo, Griffith, Hepburn, Monroe, and Mae West (evidently ephemeral sex goddesses of the middle-aged are "classic" and memorable, but those of the young - Madonna -are hardly worth the list). Oh yes, dancers Nijinsky, Astaire and Rogers close the file on that topic (where is Graham, or Balanchine?).

Cultural Literacy plays to the large gallery of Americans whose longing (as documented by **Habits of the Heart**) for some national cohesion around a shared culture makes them vulnerable to dubious schemes to bring it about. The arguments fall into place nicely, and the obligatory experimental documentation is convincing, at least until one knows much more about the nature and population of the experiments. When the prescribed curative regimen is examined in detail, however, it is found to be in rags and tatters. It may well be possible, and even necessary, to agree nationally upon some shared intellectual experiences, and Hirsch's list provides a provocative starting point. At least if it makes enough of us mad enough, we may come up with a better one.

QUEST FOR CONNECTION

Eleanor Munro, **On Glory Roads: A Pilgrim's Book About Pilgrimage**. Thames and Hudson, 1987, 297 pp. $17.95. Reviewed by Elaine L. Kleiner, Indiana State University

Eleanor Munro, whose previous books include **An Encyclopedia of Art and Originals: American Women Artists,** has written in **On Glory Roads: A Pilgrim's Book About Pilgrimage** a book which led her into the fields of myth, ritual, sacred art, and the new disciplines of archeo-and ethno-astronomy. However, her work is not so much the fruit of interaction between disciplines as it is a quest for interconnectedness itself. Ms. Munro's "interdisciplinarity" is born in frustration and the desire to understand; it is an elusive and undefinable energy, a process or direction rather than an entity. Her book was created from a conjunction of circumstances--a centered, disciplined scholar of art history, author of respected books in this field, dislocated by the death of her Scottish father into pursuit of knowledge which would lead her to connect systems of interpretation and sensation heretofore thought utterly separate. "I was possessed by the feeling that I had tremendous research to do," she says. "Teilhard de Chardin somewhere remarks that one is not always aware how close a relationship exists between research and a subjective emotional need" (6). Disoriented, dissatisfied by her father's secular humanism as an existential paradigm, she decides to go on a pilgrimage in an effort to discover a more grounded vision of life's worth in the midst of a time when "old myths are painfully and dangerously being reformulated in terms, perhaps, of a life-supporting new one" (xiii).

By undertaking pilgrimages to India, to the Buddha paths in Indonesia, to the journey places of the Hebrews through the Sinai wastes, and finally to St. James's tomb in Spain and St. Bernadette's grotto in France, Munro discovers what she believes is a single fundamental myth which appears to provide a visual setting and internal structure for pilgrimage around the world. Her research begins with a reading of **Hamlet's Mill** by historians of science Giorgio de Santillana and Hertha von Dechend, "with its persuasive if unconventional argument for the astronomical basis of certain myths and images in art" (xiii). Munro owes a great debt to this "essay on myth and the frame of time," itself a profound interdisciplinary study of the Neolithic fountainhead Ur-myth from which both philosophy and science are said to come. She then moves to the relatively new disciplines of archeo- and ethno-astronomy "that seek to support such argument by (the) tangible evidence... (of) monuments and rituals in which the ancients deliberately embodied astronomical ideas" (xiii). Munro puts the propositions of de Santillana and von Dechend together with Levi-Strauss's argument that cultural structures, like art styles, "seep through" their containing membranes to influence neighbors, Stella Kramrisch's thought on Indian myth, and Rudolf Arnheim's on mankind's use of perceived information to survive in an unknown environment. She then proceeds to a general theory about the form, function, and meaning of pilgrimage within the embrace of the Ur-myth.

Her synthesis rests on personal observations connected with documentary facts and arcane ideas. Her book moves gradually through a host of learned sources from a broad range of fields toward articulation of the single powerful imaginative vision that historically shaped the practice of pilgrimage worldwide. She attempts to show that both Asian and Western pilgrimage structures were drawn first from an understanding of the heavens--particularly of the star Sirius, the phenomenon of precession of the pole star through the constellations, the equinoxes, and the solstices--then projected back as compelling images on the natural world.

Munro supports her theory with a vast array of data, most of it in the form of copious notes at the book's end. But women's studies has taught her that the interpretation of data is finally her own, as is her reading of sacred scriptures. She accepts this subjectivity as a necessary dimension of scholarship and, of course, her subjective personal history as a pilgrim forms the book's core. Her basic premise is that the human mind needs "an embracing form within which to orient itself, and without that form, a Pole star or controlling destination by which to plot the life. A thoughtful mind reaffirms its commitment to that destination or guiding principle many times in a lifetime, in metaphors of transformation" (232).

Munro feels that as the millennium comes on, many people sense a new myth surfacing to answer their need for orientation. Its shape comes from the earth-image brought from the moon by astronauts--earth in the arms of time, its icon the double helix. She finds this planetary myth-form still in a state of genesis but capable of generating a mutant genre of art, called "Earthworks" by its practitioners and appreciators.

Its stylistic predecessor is sculpture by Modernist artists like Calder, Kiesler,and Miro: abstract mechanical and biological forms celebrating industrial beings and benevolent nature. That work was imbued with the authority and optimism of an earlier time. The new idiom is vastly more austere and lonely: quasi-architectural forms constructed in remote sites in the American West. Its conceptual predecessor is the anonymous work of ancient and tribal peoples around the world. Like Stonehenge, like the "walkabout trails" Australian aborigines follow across terrorizing wastelands they call "Eternity," like rock-cut tunnels in Egypt and Ireland and Arizona, into which the sun drives on certain days to light carvings on the far walls; like the "hitching post of the sun" atop Machu Picchu; like the Big Horn Medicine Wheel in Wyoming, oriented to certain star-risings; like stone circles and kivas, ziggurats and temples and cathedrals; like--yes even!--the great linga of the Pan Am Building in Manhattan, with helicopters buzzing its tip; like all these, Earth-works perform the immemorial job of orienting and stabilizing a conscious body in space (233).

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In this myth, the earth, the life-sown planet, counts for something in the sum total of the universe. Its scripture is not the work of a single sage or people but Earth itself. For Munro, to engage in such myth-forming work is to establish orienting axes between the self and the beyond for the sake of the knowledge of future descendants.

Yet, Munro's book ends in sadness. The interdisciplinary vision of connectedness fades and doubt enters in: "Does our sense of things reflect their nature or only the nature of our need? For all we know, organic life is the offspring of a misalliance of protons in the primordial mist, and human hunger for form, a later misalliance of neurons in the brain" (233).

Her hope remains, however, that this new myth, its content a mystery to be pursued, may enable humanity to survive another age: "For like those who go down the river toward the ocean that rises to the stars, those who go down the intricate and unbroken continuities of scholarship, art, or memory will arrive at their destination, which is their destiny" (239).

Munro's closing remarks come to us from a beach on a cold Cape Cod day and she leaves us to contemplate one final image: a single foot print in the sand pointed off and away toward distant light and the northern horizon, edged with shadow.

Does Munro's book succeed given the fact it trails off into what sharp-edged disciplinarians would call the typical interdisciplinary muddle? Author and **New York Times** book reviewer Ronald Blythe believes so: "There could be no more salutary tract for this period of human history when some inept politician has the means to shatter the cosmos than this poetic notion of how mankind has labored with all the imaginative power possible to keep it whole (holy) and intact--valuing it, loving it, and protecting it from all harm" (April 26, 1987, 9).

Munro's book suggests that the best definition of "interdisciplinarity" is one which incorporates its competitors as steps in its own progression toward fullness of meaning. Of course, such a definition does not sound like a definition at all, but rather like a series of steps or stages in the development of a human mind or other living thing. When the quest for interconnectedness ends in formalized relationship, a new "way of knowing," a new discipline has crystallized. For this reason, "interdisciplinarity" must be defined as the quest, the process, the search for interconnectedness itself--the traveling "On Glory Roads."

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HUMANITIES EDUCATION

HumaNews

Official Newsletter of the National Association for Humanities Education

EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publication, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts interdisciplinary education. Such announcements should be submitted at least three months in advance of events or deadlines to ensure properly timed publicity.

Send all news items, announcements, and brief comments to Darrell Bourque and Vaughan Baker, Editors **HumaNews**, Drawer 44691, University of Southwestern Louisiana, Lafayette, LA 70504-4691.

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1989 NAHE CONFERENCE

Proposals for papers, panels, workshops, presentations, and other activities are now being accepted for the 1989 NAHE Conference in Kansas City, Missouri, April 20-22. The theme is "Teaching the Humanities." Send inquiries and proposals to James Mehl, Program Director, Department of Humanities, Missouri Western State College, St. Joseph, MO 64507. **Deadline: September 1, 1989.**

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INSTITUTES, WORKSHOPS, PAPERS, ETC.

The **South Central Modern Language Association** will include a special session on Interdisciplinary Studies in the Humanities at its October 21-23 convention in Arlington, Texas. Chairperson is Keith Odom, Department of English, Texas Christian University, Fort Worth.

Just two days before that Conference, the Association for Integrative Studies, NAHE, and The College of Liberal Arts of the University of Texas/Arlington will be sponsoring **The Conference on the Interdisciplinary Humanities: Social, Scientific, and Artistic Contexts**. This Arlington, Texas conference will focus on the interdisciplinary nature and uses of the humanities, not only in the traditional humanities but also in terms of their interaction with the realms of science, social science, and the professions. Proposals are welcome from individuals or groups for papers, workshops, panel presentations. Include name, address, phone number, title, and one page summary of paper or session. **Proposal deadline: May 15, 1988**. Submit to Dr. David Jacobs, Associate Dean, College of Liberal Arts, The University of Texas/Arlington, P.O. Box 19617, Arlington, TX 76019; (817) 794-5015.

Americans and the Automobile Conference sponsored by the Society for Commercial Archeology and the Henry Ford Museum will be held November 4-6, 1988 at the Henry Ford Museum in Dearborn, Michigan. Session topics include The Automobile and Society, The Automobile in Media and the Arts, etc. **Deadline for abstracts: June 1, 1988**; Jennings, 485 College of Design, Iowa St. University, Ames, IA 50011; (515) 292-7192 MWF. Conference inquiries: SCA President: Mike Jackson, (217) 785-4512.

The 1989 Popular Culture Association/American Culture Association Meeting will be in St. Louis, Missouri on March 22-27. Calls for papers include the following: **Politics and Literature** - on any aspect of American politics and literature. Send one page proposals by **September 15, 1988** to Adam J. Sorkin, ACA Area Chair, Literature and Politics, Penn State-Delaware County Campus, Media, PA, 19063. **Cemeteries and Gravemarkers** - on any appropriate disciplinary perspective. Send 250-word abstract by **September 1, 1988** to Richard E. Meyer, English Department, Western Oregon State College, Monmouth, Oregon, 97361; (503) 838-1220, Ext. 362. **Theories of American Culture(s)** will have two special sub-topics: "How Do you Defend or Give Evidence for Assertions about 'American Culture' or 'American (Sub)Cultures" and "The Role of 'isms' in the examination of American Culture." One-page proposals are required, as are finished papers for those proposals that are selected, but thirty-minute sessions should be planned for maximum audience participation. Send abstracts by **September 1, 1988** to Robert Evans and Fred Schroeder, Institute for Interdisciplinary Studies, ABAH 405, University of Minnesota, Duluth, 10 University Drive, Duluth, MN 55812.

The Popular Culture Association of the South and the American Culture Association of the South will hold its 1988 meeting in Knoxville, Tennessee on October 6-8. This interdisciplinary conference invites anyone interested in giving a paper, organizing a session, or making a presentation in another form to send title, abstract, and any particulars to PACS Chair **before May 15**. Send to Mike Zalampas, Jefferson Community College, S.W., 1000 Community College Drive, Louisville, Kentucky, 40272.

The Ball State University Committee for the Advancement of Early Studies will hold its nineteenth annual interdisciplinary conference. Papers and proposals are requested by **May 15, 1988** on any phase of Medieval/Renaissance Studies. Contact Bruce W. Hozeski, Department of English, Ball State University, Nunci, IN 47306.

The International Society for Exploring Teaching Alternatives will hold its 18th Annual Conference on October 6-8, 1988. The theme of the conference is "Exploring Teaching Alternatives." Paper sessions and workshops will be presented by educators from the humanities, social sciences, natural sciences, engineering, nursing, education, business, and other professional programs. Paper sessions will focus on assessment and accountability, teaching strategies, thinking skills, motivation (both student and faculty) and other instructional methods that enhance active student participation and learning. For further information write to: Ken Klopfenstein, Department of Mathematics, Colorado State University, Ft. Collins, CO 80523. To submit a paper, send a typed, two-page abstract and a four-line description summarizing the ideas for your presentation. These must be postmarked no later than **April 15, 1988**. Notification of acceptance will be mailed by **June 15, 1988**.

Journals: Vietnam Generation. A new journal devoted to the study of the Vietnam War and its effects on American society, culture, and politics, welcoming submissions for its first four issues from scholars in any field and encouraging an interdisciplinary approach. **Fall 1988** - America in Vietnam: the Process of Historical Revision; **Winter 1989**: A White Man's War: Race Issues and Vietnam; **Spring 1989**: Teaching the War: Interdisciplinary Approach; **Summer 1989**: Personal-Political: Women in Radical Political Groups, 1960 to the Present. Send submissions and correspondence to Kali Tal, **Vietnam Generation**, American Studies Department, Yale University, 320 York St., New Haven, CT 06511; (203) 865-8497.

Theory, Culture, and Society, Special Issue on Postmodernism. Contents include "Is there a Postmodern Sociology," "Postmodernist Aestheticism: A New Moral Philosophy?" "The Post Modern Debate over Urban Form," "Beyond Progress: The Museum and Montage," and "Post-Modern Politics." Published by Department of Administrative and Social Studies, Leeside Polytechnic, UK. Send $15 + $1.50 postage to SAGE Publication, Ltd., P.O. Box 5096, Newberry Park, CA 91359.

Aristotle for the Non-Specialist, a six-week institute introducing Aristotle's works to 25 college faculty members who teach some of his writings but who are not themselves expert in his thought as a whole. The institute runs from July 5 to August 12. For application form send name, address, academic or professional affiliation to Professor Eugene Garver, McNeely Chair in Thinking, St. John's University, Collegeville, Minnesota, 56321. St. John's is about 80 miles northwest of Minneapolis-St. Paul.

The Seventh Annual Meeting of the Group for Research into the Institutionalization and Professionalization of Literary Studies (GRIP) will focus on "Disciplinarity: Formations, Rhetorics, Histories." The meeting will be on April 20-23, 1989. Inquiries are welcome. Papers must be submitted by **October 15, 1988** to David Shumway, Department of English, Carnegie-Mellon University, Pittsburgh, PA 15213 (412/268-2850).

The University of California Humanities Research Institute provides a continuing series of conferences and seminars addressing themes at the forefront of current dialogue in the humanities. Research themes are developed from major areas of humanistic concern: **Area Studies** (western, eastern, third world, dominant and minority cultures), **Historical Studies** (retrieval of texts and contexts in major periods), **Discourse Studies** (the languages of the arts, humanities, and the sciences), **Humanities Beyond Its Boundaries** (humanistic concerns in medicine, law, business, science, etc.) On March 10-11, 1988: Thomas Mann Symposium; on

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April 8-10, 1988: Annotation and Its Texts (both at UC Irvine). Future conferences now being planned include Biomedical Ethics, Legal History (UCSD), Cultural Interactions: Japan and the U.S., and Women and the French Revolution (UCLA). Nominations and applications will be accepted anytime. As the primary focus of the Institute is on collaborative research, the initial response to proposals usually will be to conduct a conference on the proposed topic on the campus of the proposing faculty or at the Institute. For information write or call University of California, Humanities Research Institute, 307 Administration, Irvine, CA 92717 (714/856-8180).

The Graduate School of the Bank Street College of Education will sponsor its first **Children's Literature Institute, July 18-29**. Graduate courses will be offered on a variety of literary topics from images of childhood in picture books, to the search for self in young adult fiction. Courses on how to write for children will be taught by well known writers and teachers of writers. The theme of this year's Institute is "The Child's Story and the Story's Child." Guest speakers scheduled to address this topic at an all-day conference on Saturday, July 23, from 9-12 and 2-5, include Brian Sutton-Smith (Univ. of Penn.), Maxine Greene (Columbia), Jill May (Purdue), George Shannon (author), Gareth Matthews (Univ. of Mass./Amherst), Virginia Hamilton (author), Dorothy Carter and Leah Levinger (Bank Street). Tickets for the Saturday conference are available to the public for $35.00

Salem State College in cooperation with The Essex Institute will hold its ninth Salem Conference on October 14-15, 1988, focusing on "The Rise of Nationalism and American Culture, 1788-1830." In the three decades after Americans ratified the Constitution and established a new political entity, nationalism emerged as the primary impulse for development of the arts in America. This conscious search for national identity found expression in the first American novel, the first American secular songbooks, the first American dancebook, the first American landscape paintings, patriotic epics, the repeal of the theatre laws, and innovative architecture and furniture making. The Conference Committee welcomes papers on these and other topics that link nationalism to the cultural, literary, and artistic development of the period. The Committee is especially interested in papers that focus on New England. **Deadline for submission: July 1, 1988**. Contact Patricia L. Parker, Department of English, Salem State College, Salem, MA 01970.

New Major in Interdisciplinary Humanities, NAHE member **Michael F. Wagner** has been appointed Coordinator of the new major at the University of San Diego. "Instituted in 1988, the Interdisciplinary Humanities Major is a full major. It is not, for example, just a certification program to supplement a student's "real" major. This major is *interdisciplinary* because it requires that students take courses from several different Humanities disciplines and it places special emphasis on interrelationships among these disciplines. The Humanities disciplines are: Art, English, Foreign Languages, History, Music, Philosophy, and Religious Studies." For a brochure, write to Mike Wagner, c/o Dept. of Philosophy, University of San Diego, San Diego, CA 92110.

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How do we define "humanities education"? Any learning activities with **content** that draws upon the human cultural heritage, **methods** that derive from the humanistic disciplines, and a **purpose** that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanities, humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable and useful.

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ISSN 0882-5475

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Steven A. Hilsabeck
Susanne J. Leggett

ACCESSING OLD VISIONS: AMERICAN MYTHOLOGY AS A UNIFIED APPROACH TO AMERICAN STUDIES

INTRODUCTION

Since its inception the American Studies movement has mirrored the archetypal American pursuit itself. The El Dorado of our discipline--a distinct methodology and unified vision of American civilization--has proved as elusive as that envisioned by those who first explored America's meaning and mystery. Shaped by the discoveries of American Studies pioneers, however, the exploration continues. What follows is another exploration, not a claim for an American Studies utopia but a hope that this curricular model will offer secondary students a way of understanding, in a comprehensive manner, the American culture. Our experience teaching American Studies on the high school level for thirteen years suggests that most students do not study civilization in this way.

This model assumes that for many students the study of the American experience becomes a confusing exercise. The departmental demarcations that characterize secondary education mean that a student may study history in one class, literature in another, government, art, music in still others. Connections among the various courses may be drawn serendipitously, but dynamic interaction is erratic and rare. The result is an obscured big picture for many, an ill-fitting jigsaw puzzle where the pieces never fully take shape to link smoothly and encourage solid understanding. This mode of learning, the norm for most, may explain some of the problems colleges identify in their undergraduates: lack of historical literacy, lack of familiarity with basic literary themes, inadequate sense of chronology. It may also explain why many students fail to see the significance of these disciplines in their lives. One response to this all-too-familiar picture is to offer students a unified approach to the American experience in the conviction that it will help them to perceive the interconnection of historical events, literature, material culture, the arts--and ultimately of their own place in the scheme of things.

This model asserts that because certain myths have been central to both the vision and the reality of America, interpreting the American experience in light of these myths can provide a useful tool for understanding our past, knowing ourselves, and shaping our future. While the mythic approach is certainly not new to American Studies, it has never reached the level of secondary textbook publishing and probably never will. Since the reality of secondary education in virtually all disciplines is reliance upon a standard text, American mythology becomes an overlay to the con-

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ventional chronological approach. Myth, therefore, becomes the interpretive principle for understanding the chronology. This myth model enables students to discover continuity in the American historical experience and to see interrelationships of American cultural themes. A study of both myth and reality then, becomes essential in American culture studies.

I. MYTH AS INTERPRETER OF CULTURAL EXPERIENCE

Clearly, the popular view of the terms "myth" and "reality" as antonyms is erroneous in this instance. James Oliver Robertson says in **American Myth, American Reality** that to contrast myth and reality is a mistake, the "one...unreal, false, a lie; the other...objective, understandable, the truth." Because students commonly identify the term myth with something patently untrue, they need to be grounded in a different set of definitions for this model. First, each must commit to memory an accurate working definition, since the concept of myth is central to the entire organization. The dictionary definition is a good starting point:

> *Any actual or fictional story, recurring theme, or character type that appeals to the consciousness of a people by embodying its cultural ideals or by giving expression to deep, commonly felt emotions.*

The teacher can reinforce this formal definition with Brian Dippie's explanatory observation that "myth is 'a notion based more on tradition or convenience than on fact; a received idea'--and for good measure, this: 'a myth is truer than truth'."

Students must also understand the concept of myth as metaphor. This comprehension occurs rather more slowly and is achieved by studying examples from literature and history. For the teacher's background reading, Richard Slotkin and Joseph Campbell are useful. Slotkin's **The Fatal Environment: The Myth of the Frontier in the Age of Industrialization, 1800-1890,** provides excellent material on the function of myths as theoretical constructs for examining a culture and deserves to be quoted at length:

> *Myths are stories, drawn from history, that have acquired through usage over many generations a symbolizing function that is central to the cultural functioning of the society that produces them. Historical experience is preserved in the form of narrative; and through periodic retellings those narratives become traditionalized. These formal qualities and structures are increasingly conventionalized and abstracted, until they are reduced to a set of powerfully evocative and resonant "icons"--like the landing of the Pilgrims, the rally of the Minutemen at Lexington, the Alamo, the Last Stand, Pearl Harbor--in which history becomes a cliche. At the same time that their form is being simplified and abstracted, the range of reference of these stories is being expanded. Each new context in which the story is told adds meaning to it, because the telling implies a metaphoric connection between the storied past and the present....*
>
> *In the end myths become part of the language, as a deeply encoded set of metaphors that may contain all of the "lessons" we have learned from our history, and all of th essential elements of our world view. Myth exists for us as a set of keywords which refer us to our traditions, and (as Martin-Green says) transmit "coded message(s) from the culture as a whole to its individual members."*

Slotkin shows here that myths are a deeply embedded part of the way Americans communicate with each other. For teachers and students raised in the American culture, myths are integral to the language for we've reduced them to keywords--keywords to ideas, to lessons the culture accepts as true. These are lessons learned from our past, lessons of history. We refer to them as **outward** lessons because they represent understanding formed from events.

Another kind of understanding comes from studying the motivations and psychological experiences of individuals in narratives particular to the American culture. This study teaches us **inward** lessons, for it reveals that the psychological experiences of many other people are actually our own psychological or inward experiences. Looked at with the intent to interpret these inward lessons, these myths provide maps for self knowledge, a significant interest of high school student.

Joseph Campbell, whose 1949 work **Hero with a Thousand Faces** has provided the starting point for many mythic approaches, provides useful background for the teacher. He emphasizes myth as metaphor and concentrates on the inward journey as the outcome of the study of myth and myth narratives. Grounded in Carl G. Jung's theory of archetype, Campbell argues that "the connotations of the metaphors of myth are always to spiritual realizations potential within the human heart, which are to be brought into play in human life." In other words, myths are telling our own inner stories; when understood, they reveal our own spiritual potentiality. He cautions against studying myth with only outer, historical application in mind. To ignore myth as personal revelation is comparable, he argues, to ordering a desired dinner in a restaurant and then eating the menu description instead of the prepared meal.

The combination of this outward and inward thrust of myth serves to engage students and teachers in a common quest for understanding through objective and subjective means. Moreover, this approach gives students and teachers a common lexicon for discussion of their perceptions. The elements of the model that follows become the keywords in a shared vocabulary as both pursue a study of the meaning of the American experience.

A graphic overview of this model requires envisioning a complex but unified architectural structure--perhaps a modern enclosed shopping mall--established firmly on solid ground. The ground represents the underlying **myth of origin**, common to many cultures. The superstructure we'll call the **foundational myth**, a distillation of the core American experience. The varied shops composing the superstructure and simultaneously emanating from it symbolize seven myths--or **sustaining myths**--that are implied by and elemental to the foundational myth. The total structure is established yet dynamic and is characterized by a predictable decay/rebirth cycle and by a paradoxical dual thrust toward the ideal and the pragmatic.

II. MYTH OF ORIGIN

Embedded in America's vision is the myth of origin. Like all cultures America has both concrete beginning and mythical ones: it can be said both that it was born at a particular time in a particular place and it was conceived, as Eric Hoffer puts it, in "the eternal, haunting, craving of men to be born again, the yearning for a second chance." In contrast to the Old World--corrupt, tyrannical, closed, and in decline--stands the new. And the new vision centers on moral innocence. R.W.B. Lewis argues that America's self-image of moral innocence was embodied in the image of a radically new personality:

> *The hero of the new adventure: an individual emancipated from history, happily bereft of ancestry, untouched and undefiled by the usual inheritances of family and race; an individual standing alone, self-reliant and self-propelling, ready to confront whatever awaited him with the aid of his own unique and inherent resources. It was not surprising, in a Bible-reading generation, that the new hero (in praise or disapproval) was most easily identified with Adam before the Fall. Adam was the first, the archetypal man. His moral position was prior to experience, and in his very newness he was fundamentally innocent. The world and history lay all before him. And he was the type of creator, the poet par excellence, creating language itself by naming the elements of the scene about him. All this and more were contained in the image of the American as Adam.*

This creation myth, then is the solid ground on which to build the mythic structure for a unified approach to American culture. Its enduring and formative influence on cultural development is evident in the repeated attempts to recreate the Garden, the earthly paradise. It provides the fertile soil and the secure base for the second element of the model, the superstructure we term the foundational myth.

III. THE FOUNDATIONAL MYTH

The foundational myth could also be called the primal American myth, the distillation of the American experience. Modified from Benne and Hefner, that myth is as follows: **the core American experience is the exhortation to break away from a limiting past in a struggling ascent towards the realization of unlimited possibilities in an open and expansive future.** Benne and Hefner's phrasing of the concept is "...to shake free from a limiting past in a struggling ascent toward the realization of promise in an open and gracious future." The elements remain the same. Such a myth suggests the three acts in the classic American drama: (1) the attempt to leave behind a past which is limiting, confining, restrictive; (2) the struggle to overcome the challenges of the present, a struggle which puts a premium on individual resourcefulness; and (3) the striving to arrive at a destination which promises everything. This foundational myth becomes the core experience through which students are asked to under-stand historical events, literary texts, material culture, works of art, and other cultural expressions.

It, like the definition of myths, must be committed to memory by students, who then internalize the three elements and learn to identify individually the myth's reenactments. Significantly, this myth--large, complex, and encompassing--has room for the paradoxes of American history and for what Kammen calls the contrapuntal themes of American civilization.

IV. SUSTAINING MYTHS

The three part foundational myth is worked out more concretely in seven "sustaining myths", explicit reenactments or recurring embodiments of the cultural ideals implied by the foundational myth. Students are encouraged to identify these themes, not only as they are found in historical reality, but also as they are translated into myth-narratives. Myth-narratives are defined here are "morality tales which represent conscious or unconscious parables of American life." This, then, becomes the framework for looking at literary texts, the arts, and popular culture--the primary conveyors of myths. The seven sustaining myths are as follows: **the myth of America's redemptive mission, the myth of rural simplicity,**

the myth of the democratic ideal, the myth of success, and the myth of endless abundance.

A. THE MYTH OF AMERICA'S REDEMPTIVE MISSION: While the redemptive mission of America is a long-recognized theme in intellectual history, we are attracted to Robert Jewett's notion of the American hero's role in what he calls the "American monomyth." In his introduction to **The American Monomyth,** Jewett describes that myth/hero:

> *A community in a harmonious paradise is threatened by evil: normal institutions fail to contend with this threat: a selfless superhero emerges to renounce temptations and carry out the redemptive task: aided by fate, his decisive victory restores the community to its paradisal condition: the superhero then recedes into obscurity.*

American foreign policy, in particular, can be introduced in this context of a world view which sees the United States as redeemer hero, as superhero: a Lone Ranger, morally innocent in a hostile world; carrying out redemptive missions over the globe; the American Adam throttling the serpent. So this myth and its application to the American concept of heroism provides students a place in which to ground any number of episodes--from John Winthrop's call for the creation of a City Upon a Hill in Puritan Massachusetts, to Shane's rescue of the American West from the forces of savagery, to Oliver North's zealous pursuit of Cold War objectives. The redeemer hero, a descendent of the American Adam, plays a key role in the unfolding of the foundational myth and provides an important self-image for Americans. As the model will suggest later, this myth--like all of the sustaining myths--has darker implications as well as visionary possibilities. For example, the redeemer hero for some is the embodiment of socially responsible individualism; for others, he can be twisted by the zeal that often accompanies the pursuit of a righteous cause.

B. THE MYTH OF RUGGED INDIVIDUALISM: The myth of rugged individualism is most apparent in the "struggling ascent" Americans must engage in so that they realize their individual and collective futures. Frederick Jackson Turner's characterization of this mythical quality, still a good articulation of deeply-held beliefs, emphasizes key qualities:

> *...coarseness of strength combined with acuteness and inquisitiveness; that practical, inventive turn of mind, quick to find expedients; that masterful grip of material things, lacking in the artistic but powerful to effect great ends; that restless, nervous energy; that dominant individualism, working for good and evil, and withal that buoyance and exuberance that comes with freedom.*

The value Americans have traditionally placed on rugged individualism is manifested in diverse characters: Andrew Jackson and his rise to power; Henry David Thoreau and his condemnation of conformity; Jane Addams and her tireless effort on behalf of newly-arrived immigrants; Horatio Alger, Jr. and his boy-heroes; the list goes on. The myth of rugged individualism sustains the belief that in America anything is possible, any promise can be fulfilled for the person willing to struggle mightily.

C. THE MYTH OF THE MELTING POT: The expansive nature of America's primary (or foundational) myth is illustrated by the myth of the melting pot. It suggests that the beacon of American opportunity is seen by millions all over the world and is reachable because America's icon to this myth, the Statue of Liberty, have proven the power of the myth to shape both historical reality and cultural perception:

> *Give me your tired, your poor,*
> *Your huddled masses yearning to breathe free,*
> *The wretched refuse of your teeming shore*
> *Send these the homeless, tempest-tost to me.*
> *I lift my lamp beside the Golden Door.*

But, as with the other sustaining myths, the denial of that opportunity provides another powerful undercurrent in American Cultural history.

D. THE MYTH OF RURAL SIMPLICITY: The environment in which the foundational myth is acted out (or the environment to which many have sought to return) is the Edenic paradise, the Garden, the image of rural simplicity. The myth of rural simplicity is a recurring subtext for a variety of visions: Thomas Jefferson's hopes for an agrarian America, Brook Farm, Norman Rockwell's small town, Disneyland. Robert Jewett describes the mythic Eden this way:

> *It is neither the pure state of nature, the pastoral world of small farms and plantations, nor the urban metropolis. It is a small, well-organized community surrounded by a pastoral realm whose distinguishing trait is the absence of lethal internal conflict arising from its members. The citizens are law-abiding and cooperative, without those extremes of economic, political, or sexual desires that might provoke confrontations. A cheerful atmosphere pervades the homogeneous populace, and there is no hint of a tendency on the part of the majority toward evil. If there are evil individuals in the community, they are clearly differentiated by behavior, dress, and physical appearance.*

This mythical earthly paradise is a powerful image in America and sustains belief in the foundational myth, a myth which suggests that the Edenic paradise can be reached or perhaps regained.

E. THE MYTH OF THE DEMOCRATIC IDEAL: Relationships between inhabitants of this Edenic community are governed by the commonly-held belief in the democratic ideal. Relationships between individuals and relationships between individuals and institutions are governed by an abiding respect for individual integrity and an unflinching commitment to equality of treatment. The Declaration of Independence, a sacred text in America's civil religion, contains the clearest invocation of this ideal:

> *All men are created equal and they are endowed by their Creator with certain unalienable rights; among these are life, liberty, and the pursuit of happiness.*

Stated as such, this myth of the democratic ideal sustains the conviction that in the struggling ascent to a better future, individually and collectively, preferential treatment will not be accorded.

F. THE MYTH OF SUCCESS: Another belief contributing to the sustenance of the foundational myth has been the myth of success. The attainment of goals--the stereotyped American success story--testifies to the enduring faith in the "struggling ascent." American cultural mythology and objective reality are full of self-made men and women, though perhaps not as many or in as pure a form as our mythology suggests. The myth of success, besides confirming our belief in the essential fairness of the struggle, provides a road map to future achievement. The individual is entitled to the rewards of the achievement for having tested the American myth and won.

G. THE MYTH OF ENDLESS ABUNDANCE: Americans' belief in an "open and expansive future" is sustained by the vision of endless abundance, a "cornucopia for all the world," to use Louis B. Wright's phrase. Rooted in a frontier culture, nurtured by what is often called "Europe's oldest dream," America's formative years left a legacy of unlimited expectations. The material bounty of America has given rise to both the sublime and the ridiculous; it has invigorated America with a drive toward spiritual perfection. Emerson pronounces in "The Young American,"

> *...The bountiful continent is ours...and new duties, new motives avail and cheer us...It seems so easy for America to inspire and express the most expansive spirit...*

And it has allowed America to pursue the expedient, symbolized perhaps by that icon of a garbage can culture--the disposable diaper. Whether considering the short-sighted practices of early tobacco growers or the psychological effects of Turner's safety valve, this myth provides an organizing context for students.

Obviously, not all sustaining myths are equally applicable for all periods of American cultural history. They do provide, however, an organizing schema for almost all cultural expressions important in a broad survey of American cultural history. They also help students to see the complexities of the foundational myth and enable students to apply that interpretive principle with greater understanding.

V. THE DECAY/REBIRTH CYCLE OF THE FOUNDATIONAL MYTH

The concept of historical cycles gives students another angle of vision for seeing the foundational myth unfold in American experience. Similar to Harvey Wassermann's description of six cycles of American history, each shorter in duration, this model identifies the periodic drifting away from the primary myth and subsequent "great awakenings," or more properly, "great reawakenings." This cyclical decay and rebirth of America's foundational myth becomes a central pattern to which students are directed. It provides a context into which students can place a variety of topics: the redirection of American energies suggested by Ralph Waldo Emerson, the decadence of the Newport plutocracy in the Gilded Age, or the spirit of renewal embodied in Joni Mitchell's **Woodstock**, to name a few. As with all elements of this model, it provides students with a touchstone, a schema with which to understand the complexities of the American experience.

VI. PARADOX IN THE FOUNDATIONAL MYTH AND THE SUSTAINING MYTHS

The cyclical reawakenings of the foundational myth suggest the next major element of this model: The foundational myth and the sustaining myths have been constantly marked by paradox as, in reality, America pursues both the ideal and the expedient. The myths, as this approach uses them, do not suggest a consensus view of the American experience, though it recognizes that, as Richard Slotkin observes, "the traditional character [of myths] makes [them] most useful to conservative ideologies". At the same time, myths can be, and have been, "invoked as part of a radically critical ideology." Indeed, the model does not hold that America can best be understood by the looking at the ideals themselves or at their periodic failure; rather, it holds that the very language of the foundational myth allows both the ideal and the actual to exist simultaneously. One of the best descriptions of this paradox is cited by Michael Kammen in **People of Paradox** as he quotes historian Carl Becker:

> *Whether it has been a matter of clearing the forests, or exterminating the redskins, organizing a government or exploiting it for private advantage, building railroads for the public good or rigging the market in order to milk them for private profit, establishing free schools by law or placing illegal restraints on the freedom of teaching, conferring on Negroes their God-given constitutional rights or making sure they do not vote, applauding the value of temperance or perceiving the convenience of bootlegging--whatever device for dealing with it, is apt to seem to us good enough so long as it gets the business done. Throughout our history ruthlessness and humane dealing, respect for law and right and disregard of them, have run side by side: in almost equal degree we have exhibited the temper of conformity and of revolt, the disposition to submit voluntarily to law and custom when they serve our purpose and ignore them when they cease to do so.*

Becker makes clear that which America's dark Romantics, Hawthorne and Melville, knew: American culture, no less than human nature, contains both innocence and evil.

This myth model stresses, then, the contrapuntal themes (both Kammen and Benne/Hefner use this term) in the American experience; it encourages students to see the roots of the paradox in the foundational myth itself and the conflict between individual and collective good. Students identify the "vast amounts of wreckage" Americans have left behind as they have tried to break away from the past. Can we ever move innocently "from one frontier to the next without leaving many wounded behind...? (H)ow do we maintain the dynamic acceleration and exhilaration of the American dream and yet take responsibility for the past left behind?" The model does not suggest answers to these questions but does pose them for students as they wrestle with the ambiguity, complexity, and paradox.

In the same fashion, the foundational myth has assumed that the struggling ascent is fundamentally innocent. If the arena for one's battle to achieve a particular future is, indeed, open to all on an equal basis, then the competitiveness that the myth requires would perhaps be pure. But, we recognize that that has never been the case, and know also that the premium placed on individual ascent has at times sacrificed the collective ascent. So, the second phase of the foundational myth has a dark side, as does the first. As noted by Benne and Hefner:

> *Its activism and voluntarism has little patience for or comprehension of immobilized people or for more passive modes of life. It maximizes liberty, initiative, and creativity but has defective ways of dealing with basic security and creating a corporate morale which can compensate for individual failure or rejections of ascent.*

The central conflict between individual good and collective good provides an organizing framework for a variety of issues and works from **The Grapes of Wrath**, to the Populist demands for public ownership of railroads and utilities, to the Reagan revolution.

Finally, with Benne and Hefner again, this model notes that the primary American myth assumes limitless social and geographic space. The future towards which Americans have struggled is not full of unlimited possibilities, if indeed it ever was. As we move towards the 21st century, students need to be particularly attuned to the consequences of building a culture on the belief that the American future is exempt from economic, geographic, ecologic, and social limitations. So all three major elements of the foundational myth contain the seeds of unforeseen consequences and unacknowledged limitations.

VII. A CRITICAL UNDERSTANDING OF MYTHOLOGY

As students approach the end of their study of the American experience and ponder future possibilities, the model urges them to consider whether or not the long standing sustaining myths continue to be viable, at least in the forms and interpretations widely accepted in our culture. If, as Richard Slotkin suggests, America's mythological metaphors "define a situation for us, prescribe our response to that situation...[and] tell us how we ought to value that situation," we need to challenge our students to look critically at our often misguided "symbolic reenactment(s) of the past."

At this point, the reader may ask: Is not the foundational myth misguided in its suggestion that this core experience encompasses the whole of American civilization? Has the foundational myth been embraced by minority cultures or does it merely reflect the ideology of the dominant culture? These are valid questions and would be valuable to pose to students as they reflect on their study of the American experience. It is our contention, however, that the mythic language of the foundational myth finds expression in the history of most minority cultures' demands for participation in American life.

One clear exception to this is the culture and mythology of Native American Indians. Perhaps the Indian conflict in America can be approached from the vantage point of a clash between incompatible mythical visions. This idea deserves further exploration. The other possible exception to our contention would be the black experience. One could argue that a minority culture such as the black community has been allowed participation only to the extent that it has accepted the terms and mythology of the dominant culture. We believe, however, that the civil rights struggle has reflected both the demand that American society reach for the mythical democratic ideal but we also recognize that American society has denied that opportunity. With these provisos in mind, then, we ask students to examine critically the continued viability of long standing American myths.

This critical examination of American myth is suggested by James Reich in **Tales of a New America**. He argues that our basic fables or morality tales need to evolve:

> *When we become so enchanted with our gables that we wall them off from the pressures of adaptation, the stories may begin to mask reality rather than illumine it. Instead of cultural tools for coming to terms with challenges we face, they become means of forestalling them.*

Having grappled with the paradoxes in the American experience and recognizing the dark and visionary sides of America's foundational myth, students should be encouraged to explore modifications of our sustaining myths--new morality tales which could form the basis of mutually supportive relationships in an increasingly interdependent world.

VIII. SUMMARY OF THE MYTH MODEL AS A UNIFIED APPROACH TO AMERICAN CULTURAL STUDIES

The universality of myths as interpreters of cultural experience needs to be applied to the history of the American people. Articulating a foundational myth (or core American experience) along with **sustaining myths** (or themes which suggest how that core experience is played out in historical time and space) and **myth narratives** (or morality tales which represent conscious and/or unconscious parables of American life) provides students with a comprehensive schema. This framework can accommodate the visionary idealism often associated with America's "uncritical lovers" who continue to proclaim national innocence in the face of unpleasant realities; but it can also accommodate the bitter cynicism of America's "unloving critics" who too often seem to wallow in the mire, blind to real ascent. The myths and realities have produced a genuinely paradoxical civilization but the generations cyclically reenact the foundational myth and reaffirm the beliefs that sustain it. Perhaps it is time to look at a new basis for the American self-image in the context of a changed and changing world, a world which may necessitate the articulation of new versions of old visions.

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Using Children's Literature to Popularize Social Studies: A Dialogue with Peter Parley

As teachers search for ways to popularize social studies, it is appropriate to examine the person who produced some of the most popular social studies books published during the nineteenth and early twentieth centuries. Peter Parley, a pen name for Samuel Griswold Goodrich, was among the first American writers of social studies materials that explicitly addressed American children. The popularity of his books is evidenced by the fact that his works sold over twelve million copies and many of his works were pirated by publishers in the United States and abroad.

Samuel Goodrich was born in Ridgefield, Connecticut in 1793. He became a well-known publisher in Hartford and Boston, and as an author he made the pen name Peter Parley famous. Before his death in 1860, he had written tales of Africa, Asia, America, and Europe, and numerous other books that were planned especially for instruction. His goal was to provide interesting, yet informative reading to children.

Part of the general appeal of the Peter Parley books was the extensive use of illustrations, an idea that was not new. Vincent de Paul (1580-1660), a Frenchman who was a Roman Catholic clergyman, may have been the first to suggest the use of illustrations for teaching children. He called sisters, Daughters of Charity, from their cloisters to venture into nearby villages and to teach catechism lessons to young children by the use of pictures and figures.

The thinking and work of early educators, particularly John Amos Comenius (1592-1670) and Jean-Jacques Rousseau (1712-1778), appeared to have influenced Goodrich's approach in writing for young children. By using material based on a child's own experiences, Comenius' writing appealed to a child's sensory perceptions. An illustration of his ideas was Orbus Sensualium Pictus (1658), a book designed to teach Latin to young children using pictures of familiar objects. Goodrich, in turn, extensively used illustrations in most of his works.

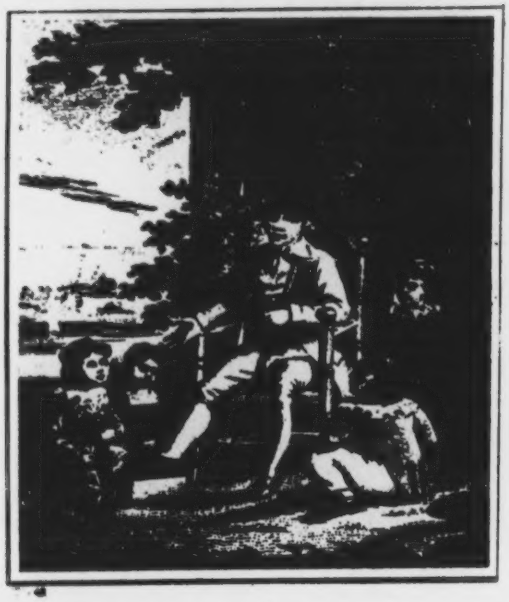
As the eighteenth century drew to a close, the impact of Rousseau, and early childhood education theorist, was felt in the field of children's literature, and this may also have influenced Goodrich's writing. Following Rousseau's theory of allowing the child to develop naturally as he searched for knowledge, Goodrich seized upon every opportunity to encourage comments by a child or to call attention to objects of interest so that incidents might be used as a means of instruction. With Rousseau's theory in mind, Goodrich frequently utilized dialogues along with illustrations to help his readers focus on particular content material.

Perhaps if we examine some of the nineteenth-century literary works of Samuel Goodrich, we can gain some insight into the popularizing of social studies in this and the next centuries. Given the opportunity to talk with Goodrich's alter ego, Peter Parley, the conversation with a contemporary educator might proceed in the following manner.

A Dialogue with Peter Parley

Educator:

Peter Parley was pictured in his works as an elderly man with white hair, wearing a dark buttoned coat, tight knee breeches, and wide-brimmed hat supporting himself with a cane. Sometimes he was pictured sitting, surrounded by children, as if he were telling a story. Why did these pictures of an elderly man appear in many of your works?



PETER PARLEY TELLING STORIES.

from Goodrich, S.G. (1832). *Les contes de Pierre Parley sur l'Amerique*. Boston: Carter and Hendee. Translation into familiar French by F. M. J. Surrault.

Peter Parley:

I gave a picture of myself as I wanted my childhood readers to see me. I wanted to become a welcomed friend and a trusted teacher. My general appearance was that of Master Stebbins who was my teacher from the ages of 10 to 12, and it stimulated children to recall one of the greatest patriotic figures of all time (Benjamin Franklin). I wanted to symbolize American patriotism and be recognized as a storyteller that children looked forward to hearing.

Educator:

Was the use of this image successful?

Peter Parley:

Based on the response my books received, I would have to say yes. Between the years 1828 and 1912, the years my books were in print, twelve million copies were sold. In addition, fortune seekers, realizing the popularity of my books, attached the Parley name to books by other writers or simply reproduced my works at home and abroad using the Parley name.

Educator:

How do you account for your popularity over such a long period of time?

Peter Parley:

Salesmanship! I tried to take my readers on an imaginative trip describing people and places along the way. My books reflected an understanding of children's tastes and their need for participation in the stories. I tried to convert boring subjects into lively discussions. Incidentally, I promoted the sale of future books by suggesting to my readers that they could count on and look for future titles; then I delivered the promised product.

Educator:

Peter Parley's Tales of America was your first book and seemed to set the style for future works. Can you tell me a little about this work?

Peter Parley:

That work was created to give children their first ideas about geography and American history through the eyes of an American. I projected a dual role in the work, as narrator of historical events and as a participant in many of the incidents. A topic was addressed, a question addressing that topic followed, and finally a device such as poetry was used to restate the high points of the passage or book.

Educator:

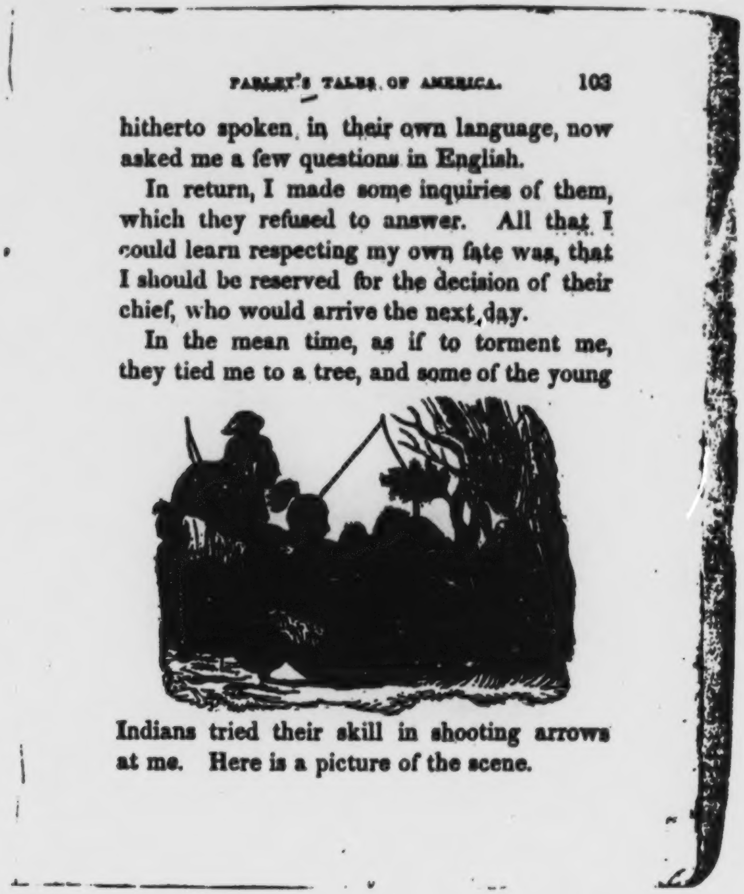
Mr. Parley, why did you use the idea of a dual role in many of your books?

Peter Parley:

I wanted my readers to develop a connection with people, events, and places. My dialogue with young readers fostered that attachment. Until the introduction of my books, American children were presented with histories and geographies written mostly in England. They were dry and factual from an Englishman's point of view and there was little use of anecdotal material. I wanted my audience to experience with me the travels and adventures I reported. Through dialogues, the reader and I developed an intimate attachment as we moved through the book together. My dialogue talked to children rather than at them. I addressed my young readers with down-to-earth and direct language from an American point of view.

Educator:

It was common, Mr. Parley, throughout your works to describe something, then say,



PARLEY'S TALES OF AMERICA. 103

hitherto spoken in their own language, now asked me a few questions in English.

In return, I made some inquiries of them, which they refused to answer. All that I could learn respecting my own fate was, that I should be reserved for the decision of their chief, who would arrive the next day.

In the mean time, as if to torment me, they tied me to a tree, and some of the young Indians tried their skill in shooting arrows at me. Here is a picture of the scene.

from Goodrich, S. G. (1860). *Peter Parley's Tales of America.* Philadelphia: Charles Desilver.

"Here is a picture." What were you trying to accomplish by using this style?

Peter Parley:

I believe that in teaching facts, like history and geography, a teacher should be aware of a child's senses. I selected, as topics in my books, things capable of being perceived through the senses, and pictures provided a good representation of those topics. As I said in one of my poems:

> *"Children are simple, loving, true--*
> *'Tis God that made them so;*
> *And would you teach them?--Be so, too,*
> *And stoop to what they know.*
> *Begin with simple lessons, things*
> *On which they love to look;*
> *Flowers, pebbles, insects, birds on wings--*
> *These are God's spelling book!"*

Educator:

You wrote about America, Europe, Africa, Asia and many more places. These were some of the earliest social studies textbooks in America.

Peter Parley:

I believe that's a fair observation. My tales of travel throughout the world resemble "travelogues." I am convinced that fact can be as interesting as fiction. I wanted to provide children with a better understanding of geography, history, government, and cultural concepts. Using a story line, anecdotes, and dialogues to accomplish this purpose worked very effectively.

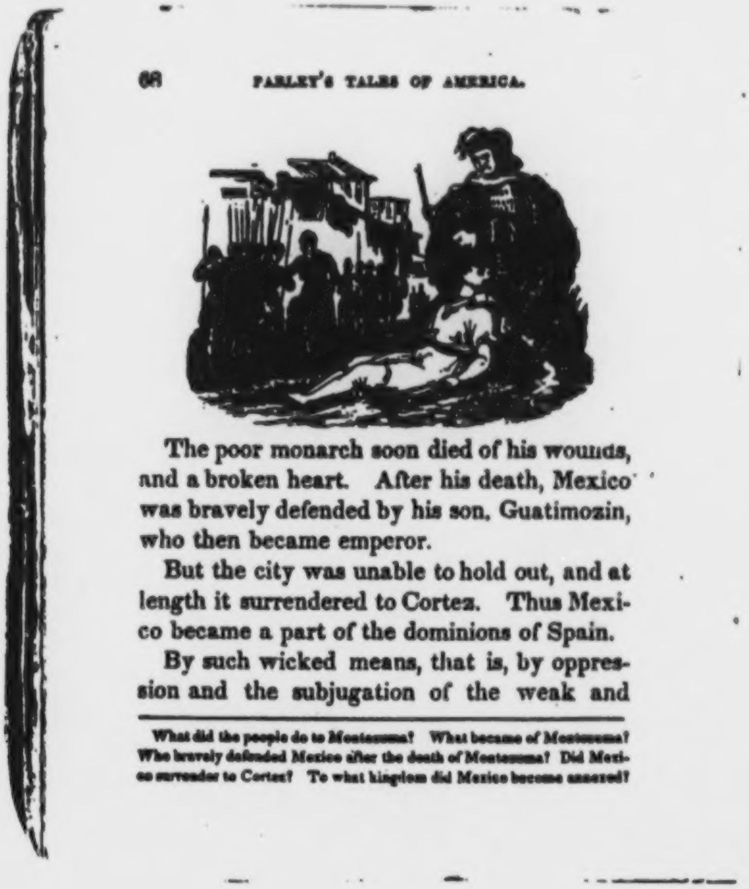
Educator:

It seemed to be a common practice of yours to place questions at the bottom of the page in your books. What was your purpose in doing this?

Peter Parley:

Those questions helped train my young reader's memories. I tried to write in a clear, concise style in order to accommodate a variety of reading levels and help children better understand social studies concepts at the same time.

I like to imagine myself on the floor surrounded by a group of boys and girls, and I wrote to them as I would have spoken to them. I love to tell a story and immediately ask the children questions. When a child



68 PARLEY'S TALES OF AMERICA.

The poor monarch soon died of his wounds, and a broken heart. After his death, Mexico was bravely defended by his son, Guatimozin, who then became emperor.

But the city was unable to hold out, and at length it surrendered to Cortez. Thus Mexico became a part of the dominions of Spain.

By such wicked means, that is, by oppression and the subjugation of the weak and

---

What did the people do to Montezuma? What became of Montezuma? Who bravely defended Mexico after the death of Montezuma? Did Mexico surrender to Cortez? To what kingdom did Mexico become annexed?

from Goodrich, S. G. (1860). *Peter Parley's Tales of America.* Philadelphia: Charles Desilver.

restates an event in his own words, he or she internalizes it.

Educator:

If you could make one suggestion to social studies teachers today about how to improve their instruction and promote social studies, what would it be?

Peter Parley:

Teachers should utilize a child's natural curiosity to develop lessons which use creative narration guiding students from simple to more complex ideas. Make the lesson an adventure and the children participants in exploring, observing, and promoting the free flow of ideas. Make the lesson an adventure and the children participants in exploring, observing, and promoting the free flow of ideas. Focus upon a few important facts and concepts. Use children's historical fiction and other literature to help students develop the feeling of and a connection with people, events, and places.

Educator:

Thank you, Mr. Parley, for your candidness. From our conversation, I'm convinced that you converted boring textbooks into lively narratives which were very popular with young readers. You had a natural writing style that spoke to children in everyday language. Your works were some of the earliest social studies textbooks, and they contrast drastically with today's works. Perhaps dialogue was the key to your popularity. Is it possible that current textbooks focus upon so many facts and concepts that the result is little internalization of material? From our conversation you indicated that one of the keys to popularizing social studies might be to incorporate children's literature into social studies instruction. Since literature is a vital part of our cultural heritage, it may be natural to incorporate it into the social studies curriculum. Literature combined with social studies may come closer to addressing social and cultural needs than any other component of the curriculum. Through social studies, supplemented with literature, we can learn about ourselves, other people, other times and places, and enjoy it at the same time. The integration of social studies and literature could be another way to stimulate more interest in the total social studies curriculum.

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Ramón Betanzos

CONSTRUCTS OF HUMAN EXPERIENCE: A COURSE IN INTERDISCIPLINARY HUMANITIES

Interest in interdisciplinary approaches to education has been strong in many university and college academic communities for some years now, and efforts of many kinds have been made to formulate a coherent philosophy and program of interdisciplinary education for colleges. The result is, commonly, to bring several disciplinary viewpoints to bear on a common issue--which may well prove beneficial to the participants--but they remain in the end just a grouping of perspectives. Typically, rather little is done in a systematic and rigorous way to examine the likenesses and differences between two or more of the disciplines that deal in distinctive ways with material common to all of them. In other words, the result is usually multidisciplinary but not interdisciplinary in a strict sense.

A great deal can be gained, it seems, by directing one's attention not only to subjects and issues addressed by several disciplines but also, and especially, to the ways in which these several disciplines function, individually and in comparison with each other. For one thing, this approach effects a crossover from a merely multidisciplinary to an interdisciplinary effort.

In the hope that a description of a "working model" of an interdisciplinary course--even if not an ideal one in every way--might be useful, I propose to describe one of the courses taught for some years now by the Humanities Department at Wayne State University.

The course in question is a three credit course entitled "Constructs of Human Experience: Histories, Novels, Philosophies." The common denominator among these disciplines, apart from their being expressions of human nature, is that they all generally appear in the form of rather long prose works. Despite this commonality, however, they exhibit substantial differences in the special logic distinctive of each kind of writing as well as vast and extremely important variety within each kind of expression. This is essentially a course on how to read histories, novels, and philosophies critically, and this in a double sense: within the confines of each discipline represented as well as across the range of them.

In order to avoid an excessive emphasis on abstract theory, the course if focussed on insightful and interesting works from the literature of history, fiction, and philosophy. Working with a pair of examples in each category--I personally have used Thucydides' **History of the Peloponnesian War** and Karl Marx's **The Civil War in France**; Faulkner's **As I Lay Dying** and Dostoevski's **Crime and Punishment**; Descartes' **Discourse on Method** and Plato's **Republic**--the course examines the six books, taken separately and in comparison with each other, as examples of important historical, fictional, and philosophical writing.

It is made clear at the outset that histories, novels, and philosophies are indeed **constructs** of human experience, that is, they are "facts" in the literal sense of the Latin **facta** or "things made." Facts do not lie around readymade on the intellectual landscape, available for all-purpose use; they are made in the course of varying lines of inquiry. Vary the inquiry and you vary the relevant facts; there are as many kinds of facts as there are lines of inquiry. As Goethe put it: "The most important thing to grasp is that everything factual is already a theory." Since even the longest imaginable book in history, fiction, or philosophy will inevitably fail to present "all possible facts" on its topic, it is important to examine the kind of book an author has written and the kinds of facts that get into that author's book and why. And this principle of variety of facts based on difference of inquiry leads not only to a variety of disciplines--history, fiction, philosophy--but to many substantial differences within each of them.

HISTORY (which means "inquiry," etymologically) is governed by its central focus on actual events of the past and their meaning. It summons human memory and records to its aid in attempting to reconstruct the past. Its facts and its plot are the pragmatic, transpired, existential, contingent data and events one encounters in the historical record and the meaning of these data and events in the historical process. Its criterion of truth is measured by how well the historian reports "what actually happened," in Ranke's famous phrase. Historiography does not allow historians to make up facts imaginatively; it requires that they report accurately and interpret properly the kinds of facts that emerge within their specific line of inquiry.

Indeed, the different kinds of inquiry historians make result in a large variety of "facts" and an extensive variety of ways one can report what actually happened in history. One can never bridge the essential gap between history as actual events and history as the record or reporting of events. Historians must select their facts. Thus historians find their decisive facts in different areas and produce such varieties of historical writing as political, economic, constitutional, intellectual, psychological, and sociological history, to name some of the better known types. And if the typical history book combines several such types of history, one must still inquire into the order of priority given to the historical categories used in it. A historian like Marx, whose faith is in economic/historical materialism, will certainly produce a different order of "facts" than a St. Augustine, whose faith leads him to write a theology of history about a city of God and a city of man. And each, of course, will find an altogether different niche for the other's primary category of reality.

FICTION is governed by its central focus on possible events of human life and experience. It invokes imagination especially in its re-creation of the experience of human life. Here, too, we observe that the Latin **fingere**, with its past participle form **fictus**, tells us that fiction, like fact, is something "made up" in a certain way. Its facts and its plot are imaginative inventions, and its criterion of truth is verisimilitude, a fidelity to what is possible to and expressive of human nature and experience. Various blends are possible, such as the historical novel, which combines elements of what has actually happened in history with imagined elements of what could happen in human experience. Or, prospectively, imaginative fiction may include a heavy baggage of philosophical problems and challenges--such as in Dostoevski's and Faulkner's novels--but it must not treat them in the same way that formal philosophy does.

PHILOSOPHY in turn is governed by its central focus on the systematic rational inquiry into the existence and the meaning of everything actual and possible. It uses the instrument of human reason, primarily, to inquire into the existence and the meaning of all that is possible or actual, necessary and contingent. It asks, metaphysically, about what exists and how; it asks, ethically, about how we ought to act. Its instrument of natural reason admits only those answers that can justify themselves at the bar of reason. At the same time it faces a peculiar problem special to it: the nature of philosophy itself, for one of philosophy's major questions, the answer to which divides philosophers into a variety of types, has to do with what philosophy is and what it is supposed to do.

So histories, novels, and philosophies are inquiries into facts about reality in some way or other, but history does this in a predominantly mnemonic way, fiction in an imaginative narrative way, and philosophy in a professedly rational and cognitive way. Each is a construct of human experience, and each may occasionally stray into the other's territority, but each talks its own language and expresses human experience differently. Humanity talks in a variety of tongues.

Within each of the three disciplines, the course considers each book it examines on three distinct levels.

Level one addresses the "brute facts," or what the book is ostensibly about. In the areas of history and philosophy particularly, this may call for considerable background material. Reading Marx's **Civil War in France**, for example, calls for extensive background information about nineteenth century French politics, especially about the Franco-Prussian War and the Paris Commune. Similarly, reading Descartes' **Discourse on Method** will require some background on the European skeptical crisis in the sixteenth century.

Level two addresses the craftsperson's techniques and methods in writing a history book, a novel, or a philosophy book.

About a history book one asks such questions as the following: Why did the historian pick a particular topic to write on? What are the sources used? How close is the historian to those sources? What are the book's principal categories (economic, intellectual, diplomatic, etc.) and in what order of priority? What is the book's thesis? What are its main themes? What makes the book move? How does it explain change? Does it moralize? What periodization scheme does it use? On what basis? Are there any heroes in the book? What kind? How do individuals relate to groups in it? Is it primarily analytic or synthetic in treatment? How good a narrative is it?

About a novel appropriate questions include: What is a novel? What are its author's sources--experiential, literary, imaginary, etc.? How well-crafted is the plot? What kind of a plot is it? What kinds of characters does the book portray? Are they realistic? Stereotypical? Shallow or deep? Simple or complex? What are the main human passions, sentiments, moods, concerns, values, and motives dealt with? How serious are the issues raised in the book? How important is the setting of the novel, for example, a place like St. Petersburg or Yoknapatawpha? What are its author's artistic strengths and weaknesses? What narrative method is used? How vast or small a scope in time and space does it cover? How much, if any, symbolism, allegory, and myth does it use? Is the novel written to entertain, or to propagandize, or to effect social change, or simply to interpret and express life meaningfully?

About a philosophy work one would wish to know, for example: What is its author's idea of what philosophy is and is supposed to do? What is its author's main question or problem ["What's bugging him?"]? Is the author primarily a religious thinker or a mathematician or a political or social theorist or a cosmologist, or a linguistic analyst? How does his or her primary orientation accommodate other views? What method is used in the book? How vast a topic is addressed? How does the book address basic questions of metaphysics, epistemology, and ethics?

In the context of our six book selections, such questions may take the form of inquiring into matters like Thucydides' primary focus on human deliberation and persuasion in wartime, as evidenced in his meticulously crafted speeches, in contrast with Marx's more exclusively economic-materialist approach whereby "the hand-mill gives you society with the feudal lord; the steam mill, society with the industrial capitalist"; or the advantages and disadvantages of using an interior monologue narrative method (Faulkner) in preference to the omniscient narrator method (Dostoevski); or the effects of Descartes' essentially mathematical/geometrical approach to philosophy in contrast with Plato's dialectical and even (at times) mythological methods.

Level three (which overlaps level two in many respects) addresses the issue of the authors' implicit and/or explicit worldviews and views of human nature. Students are advised to note the special importance, particularly in history and philosophy books, of authors' introductions and prefatory remarks--for clues they might generally tend to ignore. Special heed is paid to such issues as whether authors give evidence of belief or disbelief in God; how they would define or describe "the good life;" whether they are libertarians or determinists; what kinds of explanations explain for them; what they regard as good and evil; how they view the meaning of the historical process as a whole; how they relate faith and reason in life and history; what they think about the soul and immortality; their views on conscience; what authority is ultimate for them; what kinds of heroes (if any) they recognize, and so forth.

It is possible, in fact, to raise a virtually endless stream of questions of this kind about the works studied. In very general, yet crucial, terms, where and how does each author draw the distinction between "reality" and "appearance" in his or her book? How can a Dostoevski be so profoundly philosophical in fiction that a Russian philosopher calls him "Russia's greatest metaphysician"? How big a risk of didacticism does he run within the realm of fiction? Assuming that he is bent on raising serious philosophical issues, exactly how and why must he deal with them in fiction? Why does a philosopher like Plato use myths in his speculation, and why is it that other philosophers view him so contradictorily as belonging either in the first rank of philosophers or as no philosopher at all, but a mystic? How heavy an impact does Marx's worldview have on his analysis of the pragmatic events of a civil war? To what extent, if any does his passionate personal involvement in those events vitiate his historical interpretation? Can we really find out anything worthwhile about Thucydides' own worldview and view of human nature, given his extreme self-effacement in writing? How much do authors divulge about themselves solely in terms of the topics they treat, the categories they employ, the assumptions implicit in their methods, and so forth? What makes a history book, a novel, or a philosophy book "great"?

These and many similar questions are raised continually in the course, both within and across the disciplines. And each of them is answered somewhat differently from discipline to discipline, as required by the special logic of each, or within each discipline, as required by the distinctive methods and preferences each practitioner of a discipline manifests in his or her work.

These main elements of comparison and contrast between and within the areas of history, fiction, and philosophy are what make this course specifically interdisciplinary. For they distinguish this humanities course not only from the three disciplines it embraces but from a mere addition or juxtaposition of them.

From this perspective the actual materials studied in the course--the six books named above--seem to be reduced to the status of mere byproducts of the course. Yet they are much more than that. For if the course is intended to teach students how to read history, fiction, and philosophy critically, this assumes that the game is worth the candle, that is, that worthwhile or "great" books are of serious value in themselves. It is to learn how to read these kinds of books critically that the course exists at all. Most of the course deals with the historical/fictional/ philosophical materials themselves: what they say, first of all, as well as how to read them critically. The strong concrete appeal of these works themselves are what prevents the course from becoming bogged down in arid theory and constitutes its main appeal and justification.

While this course has a specific rationale or controlling idea of the sort described, this rationale is not tied to the selection of the particular materials I have named above. We encourage teachers to play to their own strengths and preferences and to select their own materials to illustrate the points to be made in the course. We can advertise and deliver essentially the same pedagogical package without being restricted to a rigidly fixed list of specific materials.

Students enjoy this course, even when they occasionally laugh about its being "heavy" in content or treatment. When they find that they will receive, well in advance, a list of the essay questions that make up their two mid-term exams and their final exam and that they may use their course books during these tests, their initial reaction is that the course will be very easy. That exuberant anticipation is soon tempered by the realization that they are being challenged to do some serious reading and thinking about some of life's thorniest and most significant issues to address those questions. They are challenged to formulate well-conceived and organized answers to those questions, and in doing so to make a judicious selection of source materials to support their arguments. In short, they are challenged not only to read critically, but to make a critical statement about what they have read, with appropriate emphasis on what history, fiction, and philosophy have in common and how they differ as expressions of human experience.

As just noted, we supply students with specific advance information about each approaching test in the course. We are more than willing to remove the fear of the unknown for them, asking in return that they focus on serious reading and reflection so that they can make an informed personal statement about each question. In other words we want their test preparation to be primarily a learning experience for them.

The great common denominator in this kind of humanities course is naturally human nature itself. Each humanistic activity and construct sheds a special kind of light on human interests, values, preoccupations, and commitments. Each "objectification" of human experience these constructs represent is a concrete instance of the perennial human search to express oneself and to discover oneself in human creations.

While no humanist realistically expects to reduce human beings and human activities to a formula or group of formulas, the sort of interdisciplinary endeavor described here seems to promise us more help in understanding humanistic expressions and their producers than any purely extrinsic grouping of humanistic departments or personnel or subject areas can do. We feel that in this course, and in some others like it, we are offering students not just a multidisciplinary treatment of the humanities but a truly interdisciplinary one, one that moves them toward a deeper understanding of the things people do, of their inner dynamics and mutual relationships. And we trust that such deeper understanding will help us to know ourselves better, as individuals and as a human family.

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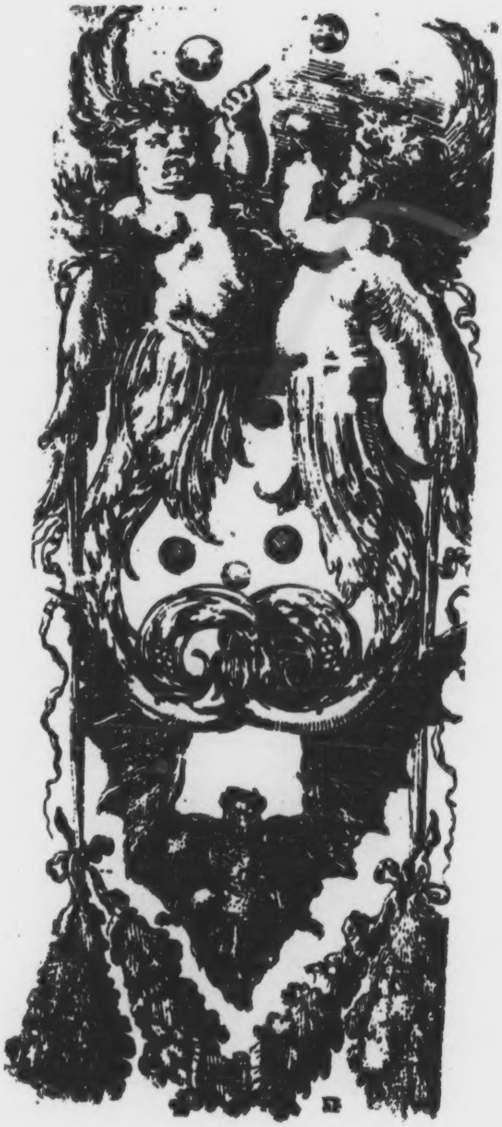

HUMANITIES EDUCATION CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

Diana C. J. Matthias

OBJECT-ORIENTED EDUCATION: 3. IMAGES OF NATURE IN LITERATURE AND PAINTING

This article describes a lecture tour given at The Snite Museum of Art, University of Notre Dame, which was requested by an English professor for an honors Freshman English class. In the course description the professor wrote;

> *The core of this course is a group of eight or ten books, mostly written by Americans since the 1840s, plus a couple of films and some paintings. The issue uniting these works is "Nature". For the past two hundred years, Nature has been one of the principal mirrors in which human beings--Americans especially--have seen their own image and situation. Some of the questions we will take up are: What does "Nature" the word, mean to each of these writers? What does nature, the reality, mean to each of them--if it means anything at all? What is our relationship to nature? What should it be? --active? contemplative? reverent? careful? belligerent?*
>
> *Books include: Henry David Thoreau,* **Walden***; Emily Dickinson,* **Poems***; Charles Darwin,* **Darwin** *(edited by Appleton); Robert Frost,* **Poems***; Ernest Hemingway,* **The Old Man and the Sea***; Willa Cather,* **Five Stories***; Annie Dillard,* **Pilgrim at Tinker Creek***; Loren Eisley,* **The Star Thrower***; N. Scott Momaday,* **House Made of Dawn.**

The aim of the program of Curriculum Structured Tours is to make The Snite Museum of Art an integral part of the educational process for students in the College of Arts and Letters. This is usually accomplished by establishing a dialogue between the works of art themselves and the readings of each class. The professor and the museum educator decide on which ideas to use, and which works of art will exemplify these ideas during a meeting prior to the class visit. At this meeting the museum educator and the professor discuss the syllabus and choose the objects which will be used for the class presentation. This discussion ensures that the material presented and the ideas discussed will be relevant to the class. Usually the museum educator must read some of the books on the syllabus in order to be able to present the ideas clearly, and to be able to make useful comparisons and contrasts between text and visual art.

We decided to begin the lecture tour on nature by looking at images painted in Europe during the seventeenth century. We wanted to demonstrate how seventeenth century ideas of nature formed an important background to nineteenth and twentieth century ideas. We also wanted to show the way in which both painters and writers often quote from and refer to traditional ideas in painting and literature. The first image of nature which we examined was **Rest on the Flight into Egypt** by Claude Lorrain (1600-1682). In accord with the course description, some of the ideas we needed to discuss were: What did nature mean to Claude Lorrain? What did it mean to his patrons? Is humanity's relationship to nature in the painting active, contemplative, belligerent, or something else not mentioned in the course description?

In order for the students to be able to answer these questions it was necessary to provide some background to this painting. When he was eighteen Claude Lorrain moved from northeastern France to Rome, where he painted for wealthy international patrons who either lived in Rome or visited the city on their Grand Tour. In his work for this influential clientele Claude popularized a particular type of landscape which was based on variations of his own careful observation of the countryside around Rome, the Campagna.

Keeping this brief introduction in mind, the students could now begin to think about Claude's own attitude toward the nature he painted. They noticed that he had placed the Holy Family in the Roman Campagna, and they observed correctly that it looked as if a depiction of a classical landscape was far more important to Claude and his patrons, than an accurate geographical and historical account of the Holy Land or Egypt. They agreed that Claude must have used this type of classical landscape scene because it was what both he and his patrons loved. The students felt that Claude's paintings were examples of his being in the right place at the right time--he wanted to explore the possibilities of Roman classical landscape, which was what his patrons wanted to look at on their walls in northern France or England. So Claude had several simultaneous attitudes to nature: an active attitude in that in his paintings he embellished and changed what he actually saw, a contemplative attitude in that he studied and revised his ideas repeatedly, and a money-making attitude in that he earned his living from painting the Roman Campagna. In order to explain the attitude toward nature of Claude's patrons, I mentioned the classical studies which would have formed the basis of seventeenth century aristocratic education, and institutions such as the French Prix de Rome. This type of education encouraged the belief that no studies could be complete until a visit to Rome had been accomplished. This short background on patronage allowed the students to understand that owning pictures of the Roman Campagna usually demonstrated that a person had enough money to visit Rome to buy the painting and to complete his education. He had also refined his taste so that it included this particular type of landscape and its implications.

Next we examined the painting in order to understand the relationship between humanity and nature which Claude had depicted. The categories to be discussed had already been mentioned in the course description: Was humanity's relationship to nature active, contemplative, belligerent or something else? The students correctly observed that Claude had depicted a harmonious relationship between man and nature. **Rest on the Flight into Egypt** is a peaceful scene in which no natural phenomena such as storms, high winds or cold weather threaten the relaxed attitudes of the Holy Family. The undisturbed surface of the river behind them seems to echo the contemplative mood. In order to explain that the contemplative attitude probably referred to the classical ideal so popular in the seventeenth century, I quoted a passage from a letter by Nicolas Poussin, Claude's compatriot in Rome:

> *But first about subject matter, it must be noble and not have taken on any common quality so that the painter may show his spirit and industry. It must be chosen so as to be capable of taking on the most excellent form. The painter must begin with disposition, then ornament, decorum, beauty, grace, vivacity, costume, vraisemblance, and judgement in every part. These last qualities spring from the talent of the painter and cannot be learned. They are like Virgil's Golden Bough which none can find or pick, unless he is guided by destiny.*
>
> (**Nicolas Poussin**, by Anthony Blunt. Bollingen Series XXXV 7.Pantheon Books.1967.p.355.)

Another important aspect of the contemplative attitude to nature is the philosophical background. We mentioned that classical political ideas were not concerned with actual events, but rather with the right and best political order. Base passions should be ignored in favor of reason and virtue. In order to illustrate these ideas painters traditionally depicted man in his most heroic moments. Scenes from ancient history, myth and the Bible were commonly chosen as suitable subjects for paintings. We noticed that Claude seemed to be more interested in nature then in people's heroic deeds. The point was then made that some painters such as Claude and Poussin began to stress nature at the expense of figures, and that this developed into a trend which continued until landscape was made an officially acceptable genre by the French Academy in 1816.

These references to the well-known classical ideal relationship between humanity and nature are not the only ways in which Claude evokes the past. By asking a series of carefully considered questions, I was able to encourage the students to describe the ways in which Claude refers to both the idea of nostalgia for the past, and to an aesthetic idea which became popular in eighteenth century England, the Picturesque. The class noticed that Claude refers to the past firstly through his subjects, the Holy Family, who recall the Roman period in which they lived, and secondly through the time of day, sunset. We discussed Claude's fascination with dawn and dusk, moments which people have always found beautiful and nostalgic because they recall the passage of time and are of short duration. The students next mentioned that they saw another moment of time referred to by Claude in the ruined castle. We were now aware of two historical periods, the Roman and the medieval. When we considered the significance of the castle's being a ruin rather than a perfect and complete structure, the students gradually came to see that we were looking at an early example of a new aesthetic taste. The ruined castle implies that an old building which bears the marks of wind and weather, inspires thoughts of mortality and gloomy imaginings. So it is the ruin and its use in the eighteenth and nineteenth centuries as an important ingredient of the Picturesque and Romantic movements, which allows the viewer to consider time by looking both backward into the past and forward into the future.

We continue our discussion of Claude's **Rest on the Flight into Egypt** by referring to one of the English professor's categories not yet mentioned with regard to this painting, the active attitude. One could not expect freshmen to know about the way in which the rich eighteenth century landlords used their Claude paintings as a model for their landscape gardening. This was however, an "active" manifestation of humanity's relationship to nature which occurred in England, and to a lesser extant in France, in this period. To support this assertion I quoted from Christopher Thacker's **The Wildness Pleases** (St. Martin's Press, New York. 1983. p. 34):

> *And the landscape paintings which Addison probably and later gardeners certainly, had in mind were scenes of the Italian countryside, wooded, hilly, adorned with a ruin or two, peopled by men and women wearing the clothing of another age, and taking part in stories from ancient history and older myth. These pictures--by Claude Lorrain (1600-1682) and Gaspard Dughet (1615-1675)...were studied, bought, copied and imitated throughout the eighteenth century...most of the "new" gardening, and much of the new writing and thinking about nature reflected their attitudes and ingredients.*

The resulting type of landscape architecture, "actively" created from painted examples, was a garden such as the one created at Stowe by William Kent. The class was then shown a photograph of this well-known eighteenth century garden so that they could see the way it looks today.

The second work we looked at was a Flemish painting, **Shipping on a Rough Sea** by Andries van Eertvelt (1590-1652). In contrasting this view of nature with that of Claude, the students commented immediately that in this painting there was no ideal relationship felt between humankind and nature, nor was there any interest in a nostalgic evocation of the past. The painting depicts the actual danger and threat posed by nature to sailors involved in international trade. It was necessary to mention here that these categories of "fear" and "threat" were very similar to the idea of "horror" and "astonishment" which became the ingredients of Edmund Burke's concept of the sublime:

> *The passion caused by the great and sublime in* nature*...is Astonishment; and astonishment is that state of soul, in which all its motions are suspended, with some degree of horror. In this case the mind is so entirely filled with its object, that it cannot entertain any other, nor by consequence reason on that object which employs it.*
>
> (**A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful.**1757. ed. James T. Boulton, 1958. p. 57.)

I added that we would see a nineteenth century version of the sublime in nature when we looked at another painting later. Several students used their professor's chosen categories when they said that this Flemish painting showed not only nature's active relationship with humankind, but also nature's seeming belligerence and cruelty to us. The destructive power of nature is evident in the way the wind and the waves drive the ship to its destruction on the rocks. Other types of contrasting elements found in this painting were the powerlessness of the small sailors swimming and rowing in the overwhelming sea. Nature's destructive power is shown by stressing the size of the waves and the force of the wind. The students then found several other ways in which contrast is used to heighten dramatic effects, such as the use of still versus moving objects, and vertical versus diagonal lines.

Now that we had looked at two very different visual depictions of humans and their relationship to nature, it seemed appropriate to introduce the first of the texts which this class was studying. As we were considering the ideas in a seascape, Hemingway's **The Old Man and the Sea** was the obvious reading to use. We had already established that the seascape showed us nature as active and belligerent, now I asked if Hemingway describes the sea and nature in a similar or a different way. One student remarked that Hemingway refers to the sea and nature as sometimes kind and at other times belligerent, and that Santiago, the "old man" of this novel, identifies these characteristics of the sea as feminine when calm and masculine when rough. We all agreed that this idea of attributing sexual identity to the changing aspects of the sea was much more likely to come from a Spanish speaker such as Santiago, who would think in terms of all nouns being masculine or feminine, than from a comparable type of English-speaking fisherman who would think of all nouns as neuter.

The idea which I wanted to introduce next was **work**, the necessity for earning a living, and whether a person's need to work with the elements would allow him to have an ideal appreciation of nature. In order to approach this idea I asked the students to find the most striking difference between the people depicted in the two paintings which we had looked at. Very soon the concepts of rest and work were mentioned, and gradually I guided the discussion towards seventeenth century patronage and the difference found between the emerging capitalist and mercantile states of Flanders and Holland, and the more static, aristocratic systems found in France and Italy. In response to my query as to why the ideal and nostalgic scene depicted by Claude might be more popular among the aristocratic French, English and Italians of the seventeenth century, the students answered that Claude's subject posed no threat or change to the established status quo. This was perhaps one subconscious reason for the popularity of this style. The most important conscious reason, the one which would have been articulated by the wealthy patrons themselves, would probably have been that a painting depicting the classical ideal showed humanity's highest aim. Most educated people in the seventeenth century believed that the aim of both art and life should be to rise above earthly existence, to escape from base passions, and to live for virtue and reason. They believed that only by overcoming the particular and the mundane could people become civilized and properly human. This "classical" ideal lasted as a common aim in the more static, feudal regimes of France and Italy for considerably longer, than in the nations of Holland and Flanders where social life was changing

In order to return to our Hemingway text we needed to distinguish what kind of work we saw depicted in the Flemish seascape. We found that what we saw was teamwork, namely sailors working a ship--one of the most ancient and skilled types of teamwork. Next I asked if teamwork was mentioned by Hemingway in **The Old Man and the Sea**. Several students remembered Santiago profoundly misses "the boy", and the cooperative teamwork they had developed in sailing and fishing together; repeatedly Santiago says, "I wish I had the boy." The students also remembered the two images which support Santiago in his lonely battle with the great fish--Joe Dimaggio and the American baseball teams, and the dreamlike image of a group of lions approaching their evening watering place. In his longing for help during his solitary battle with the great fish, Santiago bolsters his flagging spirits with thoughts of teams which work together effectively.

My hope in comparing and contrasting the two seventeenth century paintings and the Hemingway text, was that the students would learn to distinguish more carefully between various attitudes to nature, whether visual or verbal. The Flemish painting of a shipping disaster and Hemingway's novel both describe men who need to work with nature in order to make a living. We noted that the Flemish interest in work and the mundane was precisely what the educated French and

Italians felt should not be used as the subject of a painting. This interest in work and the commonplace coincides with the rise of capitalism and the bourgeoisie in Holland and Flanders. In his book **New Images of the Natural in France** (Cambridge University Press. Cambridge. 1984. p.209) D.G. Charlton comments on the seventeenth century Dutch and Flemish interest in the ordinary, "Quite early in the seventeenth century Dutch art was already depicting the everyday and the commonplace. In a Protestant land, with undecorated churches, religious subjects were little in demand, whereas to a quite unusual extant, the owners of ordinary homesteads wished paintings for their walls." In fact Van Eertvelt's painting shows a combination of interests which become ingredients of the Romantic movement, notably the lives of lower class people, mundane episodes, and events depicting particular historic moments. We agreed that these were also the ingredients of **The Old Man and the Sea**, which made it into a Romantic novel. Finally we considered my earlier question about whether a person who is actively involved with nature, such as Santiago or the Flemish sailors, could have an ideal view of it. We concluded that a certain distance from nature, the ability to look at it from a safe and uninvolved position, was necessary for an ideal view of nature. This meant that Claude's patrons would have been wealthy enough to insulate themselves from the wildness of nature, and thus they could have maintained an ideal view of it. We felt that the Flemish sailors and Santiago on the other hand, had probably developed a deep respect for nature through their work. This feeling of respect would have been based on intimate experience and would have excluded an ideal view of nature.

The third section of this lecture tour took place in the nineteenth century gallery where we examined a painting by the American painter Albert Bierstadt while considering some descriptions of nature by Henry David Thoreau. In **Sunset over the Grand Tetons** (1862) Bierstadt has depicted mountains and a golden sunset sky reflected in the calm surface of a river. In the foreground, three Indians silhouetted against a dark mountainside, are approaching the riverbank. In order to provide a context for this painting and before asking any questions, I mentioned that Bierstadt had trained in Germany, and spent several years travelling in Europe looking at well-known collections of art. Then I asked if the students could see if Bierstadt was using a style which they had already encountered as a model. They responded immediately by finding comparisons between Claude's **Rest on the Flight into Egypt** and the Bierstadt painting. The similarities which they found were: small silhouetted figures, an outcrop of rock which defines the middle distance in the same way as Claude's castle, calm reflective water which creates a central area of flat recessive space, a dark framing device in the foreground (in Claude's case this was a group of trees, in Bierstadt's it was a very large rock), distant mountains and a golden sunset sky. (cf. **Nature and Culture**. by Barbara Novak. Oxford University Press. New York. 1980. p. 228.) When I asked if Bierstadt was making any reference to humanity's feeling of awe for nature's power, the students realized that although Bierstadt's mountain scene was outwardly calm and harmonious, like the Claude, in fact the mood of nature had been subtly changed. The students commented that this change had been effected by bringing the mountains much closer to the foreground of the painting, so that the viewer becomes more aware of their size and dark ominous qualities. In the nineteenth century the appreciation of "greatness," as discussed by John Ruskin, was a more prevalent attitude towards nature, than the excitement of the destructive element which we had seen in the Flemish painting, and the peaceful harmony of Claude; "...Elevation of mind is produced by the contemplation of greatness of any kind... Greatness of matter, space, power, virtue, or beauty, are thus all sublime." (**Modern Painters by a Graduate of Oxford.** 1843. Reprint New York. John Wiley and Son. 1868. Vol. 1. p.41. Quoted from **The Natural Paradise**. Painting in America. 1800-1950. M.O.M.A. New York. 1976. Catalogue.) We agreed that although Bierstadt seemed to have used the seventeenth century Claudian model for the design of his painting of the Grand Tetons, and although the Indians he depicts appear to be quite at ease in their sublime surroundings, the viewer is made very aware of the grandeur of nature, and the potential danger and threat to mankind posed by mountain regions. Bierstadt has added a typical nineteenth century component to his scene of man and nature, his insistence on nature's grandeur.

We returned to the particular concerns of this class by asking ourselves if we saw a contemplative or belligerent attitude to nature manifested in this painting. The students found that both ideas were present. Painters such as Bierstadt and writers such as Thoreau popularized the sublime and contemplative attitudes. But, it is their possible influence on the "active" attitude which is the most interesting in the late nineteenth century. The situation at this particular historic moment was that much of the wild beauty of the North American continent was being destroyed by the actions of "manifest destiny," and native Americans were being rounded up and killed. This loss of large areas of natural wilderness to "development" finally resulted in an understanding of the significance of the loss, and the founding of the first National Park at Yellowstone in 1872. This was an opportune moment to mention that people tend to appreciate an aspect of life only when that element is seriously threatened. In the second half of the nineteenth century Americans knew that much of the natural beauty of the United States was being dramatically changed for various economic reasons. It is very possible that paintings such as **Bierstadt's Sunset over the Grand Tetons** had a positive effect, an "active" influence, in the terms of the categories being considered by this class. This type of landscape painting may have caused a wish to preserve this kind of nature, which was then translated into the "action" of forming the first National Park.

In order to conclude this section of the lecture tour I read an extract from another assigned text, Thoreau's **Walden**. This passage is particularly relevant because it refers to a stretch of water which Thoreau describes very much in the manner of Claude and Bierstadt. Thoreau stresses the importance, perhaps as a healing agent for those of us who are made miserable by man's belligerent attitude to nature, of the contemplative and ideal attitude:

> *In such a day, in September or October, Walden is a perfect forest mirror, set round with stones as precious to my eye as if fewer or rarer. Nothing so fair, so pure, and at the same time so large, as a lake perchance, lies on the surface of the earth. Sky water. It needs no fence. Nations come and go without defiling it. It is a mirror which no stone can crack, whose quicksilver will never wear off, whose gilding Nature continually repairs...a mirror in which all impurity presented to it sinks, swept and dusted by the sun's hazy brush.*
>
> (**Walden.** by Henry David Thoreau. 1854. Reprint New York. Mentor 1942. pp/ 128-129)

In this article I have only had the space to describe a segment of a lecture tour. In the final portion I used native American works of art, some poems by Emily Dickinson, and an excerpt from **House Made of Dawn** by N. Scott Momaday. It is to be hoped nevertheless, that this shortened version has been able to make clear some of the possibilities and advantages found in presenting students with their visual tradition. Many people are unaware that there is such a thing as a visual tradition, but when it is pointed out to them by using the vehicle of their own particular studies, it becomes a living part of their knowledge. This method of combining a study of visual art and texts allows people to understand that ideas do not exist in a vacuum. They see how the repeated comparisons made between images and texts from the past can become a springboard for understanding the present.

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Curriculum Structured
Tour Coordinator
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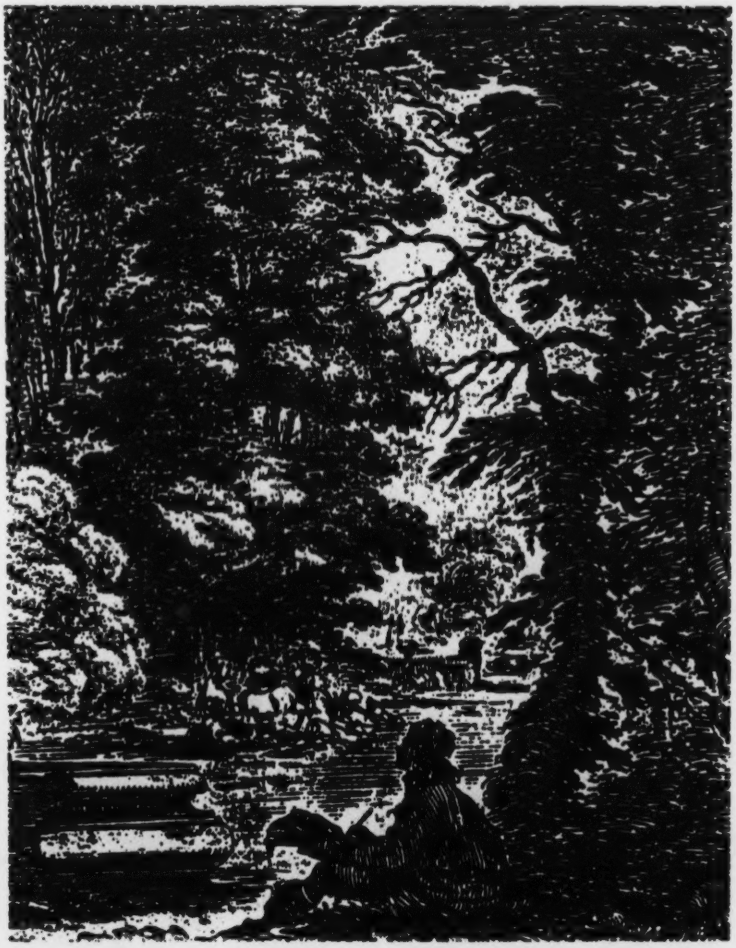


Sharon Scholl

WHERE CAN I DO GRADUATE STUDY IN HUMANITIES?

In terms of design format and probable appeal to quite different temperaments, graduate study in Humanities may be said to range between the program at the University of Chicago and that at the University of Richmond. Also, between those two poles there are enough intermediary programs to guarantee an appropriate choice for any Humanities major who wishes to enter graduate school.

First, a few generalizations may prove helpful. Research sources list among them twenty-seven universities offering Humanities study at the Master's level. Ten of these prove upon investigation to have a Master's Degree offered by a structural body within the university labeled "Humanities Division" or like description. There is no interdisciplinary Humanities concept involved. Bridgewater State College, Wayne State University, the University of Arkansas, and Ohio State University (Columbus) are in this category. Furthermore, Master's Degrees come in three different nomenclatures to appeal to different clientele. The Master of Arts in Teaching obviously has K-12 and junior college faculty in mind. The Master of Arts with a major in Humanities is tailored to a less professionally specified group and one most likely to continue in pursuit of doctoral status. Literacy in one or more languages is typically required, along with a mandatory thesis and its attendant oral exam. A third designation, the Master of Humanities, also crops up. It is obviously the less scholarly option at the University of Dallas (Irving, TX), where it requires neither thesis or foreign language. (The regular M.A. is also offered there.) However, this is not universally true, as the complex, obviously scholarly program at the University of Richmond carries the Master of Humanities designation.

The Master of Arts in Humanities degree at Louisiana State University (Baton Rouge) sends up a red flag which we should note. This degree is for "mature part-time students" and seems to be directed toward the clientele for which the Master of Liberal Arts was designed. Xavier University, which has no required thesis or language competence, describes its Master of Arts in Humanities honestly as "for personal growth." It would seem poor service to the meaning of Humanities to let its designation be used for such purposes when there is the other more universally recognized label available.

As to who runs these programs, the dominant pattern seems to be that of a coordinator with a group of faculty largely drawn from traditional disciplines who are cooperating in some unspecified manner to pull the program off. There are variations even here, as the program at the University of West Florida seems under the control of the philosophy faculty, while at Hofstra the art historians are in command.

Qualifications for entering the graduate program are similar, usually presupposing an undergraduate major in some Humanities discipline. Arizona State University will accept a major in any NEH listed discipline, but will also consider someone who majored in social or natural sciences. The University of Colorado (Denver) requires simply 40 hours in any and all Humanities disciplines in one's undergraduate experience. Hours required for a Master's Degree are even more standard, 30 plus a thesis or 36 without.

When we get to the question of the design of a graduate program, differences among institutions become profound. Far and away the loosest, most individualized program is at the University of Chicago. An entering student is assigned to the large, varied committee of faculty from disparate disciplines which has agreed to function together to direct academic study under a compatible rubric. Those collations which seem particularly apt for someone in Humanities are the History of Culture, the Analysis of Ideas & Study of Methods, the Ancient Medieval World, or General Studies in the Humanities. The stated goals of such study: competence across varied Humanities disciplines, deeper understanding of at least two of these disciplines, and original work in independent pursuit of a significant problem, seem quite clear and specific. However, one is to attain them via experiences listed only as "seminar" or "directed reading." It would appear that if the student and committee agree upon an array of activities and outcomes, that agreement constitutes the degree program.

At the other extreme is the highly specified program at the University of Richmond. Two core courses, the Greco-Roman Basis of Western Civilization, and the Judeo-Christian Basis of Western Civilization, form the required first element. Then the student elects four courses from a large array in unit two, including Greek Drama, the Foundations of Modern Art, Nineteenth Century British Literature and Social Thought. Four courses are required from a third unit which lists such entries as Urban Life in America, Literary Criticism, Contemporary Theology, and Artists, Creation, and Esthetics. Besides this array of riches, other courses may be used as electives, for example, Greek philosophy, myth, Judaism, religion and personality, and many others.

Most graduate programs fall somewhere between these two extremes. They typically have a few core courses that all students must take and resort to offerings in constituent disciplines to fill up the rest of the program. This is especially a good plan for teachers who have to show specific field competency to maintain certification. Florida State University offers two Master's programs, one which they designate as a "liberal studies" degree, and the other jointly administered with the College of Education for people who wish to teach at the junior college level. This latter consists of nine hours in professional education courses, nine in the field of the undergraduate major, and nine in one cultural period as offered by two different departments. Holding both Master's plans together are three seminars focussed upon Western cultural history, and one seminar on fine or performing arts.

Xavier University uses "The Human Search for Meaning and Value" as the initial, integrating study, adding a four course sequence in the Western Intellectual Tradition, and finishing with the Language of the Humanities (see Joseph Wessling's "Teaching the Language of Humanities," HE, Spring 1988) as the central shared core. Brigham Young University has one period course and one topic course as the unifying agents, with the remainder of the program coming from electives in constituent Humanities disciplines. Arizona State

University mandates Comedy: Meaning and Form and Tragedy: Meaning and Form with two courses in the Interpretation of Culture as the essential core of that program. San Francisco State University has a four unit program consisting of three seminars (Foundations of Integrative Study, Humanistic Themes, and Culture and Style) six electives centered on major works, historical periods, themes, regional studies, or interrelationships among disciplines. The remaining two units are the foreign language or auxiliary skill (performing art, computer language, etc.) and directed study/thesis and defense.

There are some interesting wrinkles caused by the history or limitations of the institution housing the degree. Johns Hopkins has a strong honors program on the undergraduate level, and there is an option for attaining the M.A. in Humanities along with the B.A. Otherwise, that program is about on the level with the University of Chicago in its individualization. Hofstra University fudges on the lack of adequate, varied graduate courses by allowing courses numbered 200 or above to attain graduate credit toward the M.A. degree. All the required core is at the 200 level! If one is searching for the right Master's program, the ones that look most interesting are:

> *Arizona State University, University of Colorado (Denver), Florida State University, University of Chicago, University of Louisville, San Francisco State University, University of Richmond, University of Dallas, and Xavier University.*

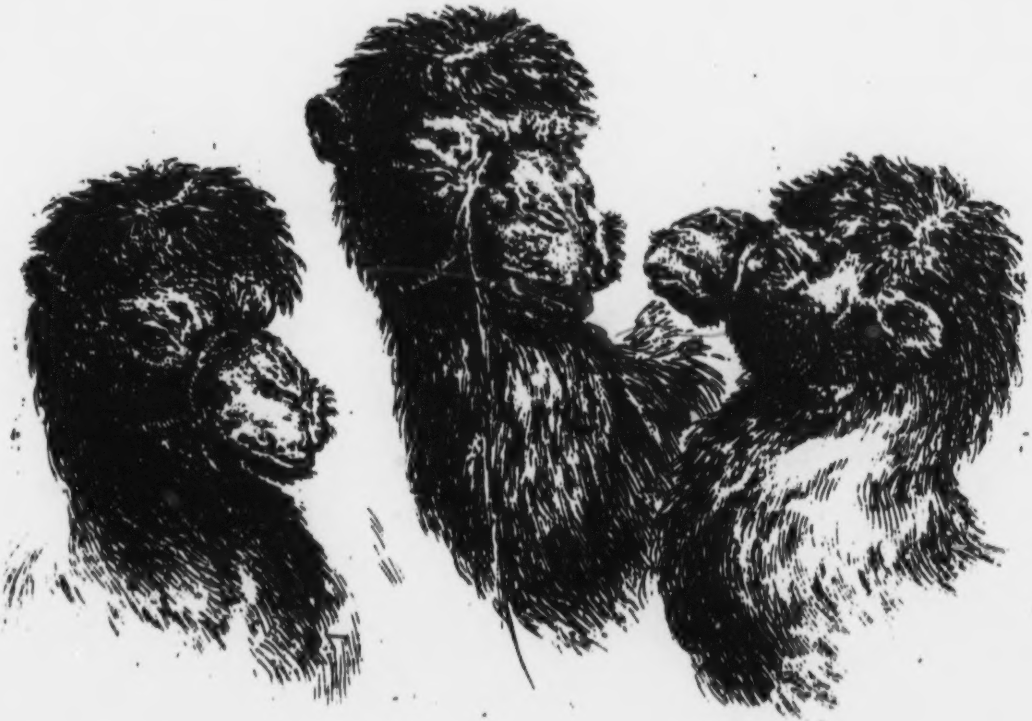
Now, for the academically talented who can handle the PhD Degree, there are just four choices and somewhat less variety than in the Master's design: Florida State, Stanford, University of Chicago, and Johns Hopkins. With most of these choices the curriculum described under the Master's Degree is the core constituent of the PhD program. At Florida State, for example, there is the three course Western Culture sequence all graduate students take. There are additional offerings in comparative literature and intellectual history. By far the largest block of course work (18 hours) is taken in a single discipline area, but another block (12 hours) concentrates on one cultural period or movement by cutting across disciplines. There is also a very attractive Asian Studies program that can be integrated with the Humanities curriculum.

Stanford University makes it very plain that Humanities supplements but does not substitute for departmental specialties. The PhD is always a joint degree (Classics-Humanities, English-Humanities) and the student must register in the department rather than in Humanities per se. The design of the core follows the Western culture-history sequence, first in three courses at the undergraduate (300) level and then in six courses at the graduate level. "The Theory of Humanities and the Function of the University" is the capstone course for the design which should occupy about half of an entire PhD program. The remainder is presumably devoted to the single discipline and the dissertation.

The University of Chicago PhD program is the same as the Master's program, simply more extensive and at greater depth. The design is a matter of negotiation between the student and the committee under which he or she has chosen to work. Johns Hopkins offers two areas of concentration for the PhD, comparative literature and intellectual history. Within this general focus, one may choose to concentrate upon a time period, a specified theme, or an idea as it operates across varied cultural contexts. Judging by their academic credentials, the bias of the supervising committee is largely literary, with political science and psychology strongly represented.

While graduate study in Humanities has nothing like the availability of English, or history, or any of the staples of the academic diet, nevertheless, there are good programs in every area of the country. There is also the diversity needed to fit varied student needs and personalities. There are some real pitfalls that should be recognized: a few programs may be more like continuing education, "adult enrichment" offerings than solid academic exercises; a few may depend too much on the changing climate of a conglomerate committee for students who need a greater degree of certainty. Directors of undergraduate Humanities programs should obtain catalogues from at least those universities listed above to use in guiding students toward the best choice for their situations. There are undoubtedly other graduate programs that have strong Humanities components but were not listed in standard sources under that rubric. **Please let us know of any programs you have discovered that should be added to our recommended list.**

Sharon Scholl
Jacksonville University



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Henry Ehlers

LIBERAL EDUCATION & TRANS-CREATION OF THE PAST

"In the country of the blind," wrote Erasmus, "the one-eyed man is king." For this reason, as Voltaire once remarked, "All the known world, excepting only savage nations, is governed by books." And in our age of international trade and commerce, worldwide travel and migration, of marriages between men and women of different religious, linguistic or cultural backgrounds, "He that walketh with wise men shall be wise" (Proverbs 13:20). Why so? Because the writings of the wise are the only riches our posterity cannot squander. He who overcomes by force overcomes only the bodily portion of that conjunction of Mind and Body which constitutes a human being. Hence also, he who looks for inspiration **only** in a religious or cultural **past**, may take comfort in the belief that "righteousness shall look down from heaven" (Psalm 85:11-12); but the very same psalm reminds us of the equal importance of the **present**--of what is **new**--when "truth shall spring out of the earth." So **why** do we study the classics? Answer: In order to ponder the wisdom of the past. And **how** should we study our "heritages from the past?" We must do so in the manner of free citizens of a pluralistic society where, as John Milton reminded us, "None can love freedom heartily but good men; the rest love not freedom but license."

History, anthropology, psychology and linguistics tell us how (1) Cultures make Humans and (2) Humans make Cultures.

Cultures make humans because we are a "time-binding" species of "compulsive communicators," and to communicate we must acquire some medium for communication--some language--from our parents and their society. In our early stages of learning, "Monkey see, monkey do"--imitation--is the first and most basic way of learning. At this pre-school level of learning, an eagerness to share with, and a passive reception of the linguistic and ritualistic **mores** of a community by each infant born into that community gives rise to the **half-truth** that "Culture makes Humans." The mind is analogous to a "bucket" into which its culture's ways of thought and behavior are poured. But "Culture makes Humans" is only a **half-truth** because human selves are not all made of exactly the same mold. Einstein was nearly four years old before he first used language, whereas John Stuart Mill could speak in English, Greek and Latin at the same age. And as the biography **The Education of Helen Keller** makes clear, the ways a blind child learns are very different from the ways most of us transform ourselves from infancy to maturity. Yet in all cases, learning should conjoin a sense of personal individuality and dignity with an equally strong sense of social responsibility. But social responsibilities are not the same in all societies. Consider, for example, how greatly twentieth-century thought and behavior have been changed by the following 18th inventions:

Seed-Planting Drill (Jethro Tull, 1701)
Hard Paste Porcelain (Johann Bottger, 1708)
Iron Smelting with Coke (Abraham Darby, 1709)
Steam Pump (Thomas Newcomer, 1712)
Threshing Machine (Michael Menzies, 1732)
Flying Shuttle for Weaving (John Kay, 1733)
Sheffield Silver Plate (Thomas Bolsover, 1742)
Beet Sugar Extraction (Andreas Marggraf, 1747)
Mayonnaise (Due de Richelieu, 1756)
Spinning Jenny (James Hargreaves, 1768)
Improved Cannon Borer (John Wilkinson, 1774)
Winnowing Machine (James Sharp, 1777)
Modern Water Closed (Joseph Bramah, 1778)
Mill-Rolled Iron (Henry Cott, 1784)
Chlorine Bleach (C. I. Berthollet, 1785)
Power Loom (Edmund Cartwright, 1787)
Cotton Gin (Eli Whitney, 1793)
Improved Lathe (Henry Maudslay, 1800)

Add to these such 20th century "novelties" as automobiles and airplanes, radio and television, computers, improved telescopes and microscopes, and we can see why "the classics" (whose authors had no knowledge of such things) need to be not merely "translated" (e.g., from Greek or Latin into English) but also **"trans-created"** in ways that make them meaningful to people living today.

This process of "trans-creation", or of "reconstruction" is not unique to our age. In "The Passing of Arthur" Alfred, Lord Tennyson wrote:

> *The old order changeth, yielding place to new;*
> *And God fulfils himself in many ways,*
> *Lest one good custom should corrupt the world*

Gadgets, techniques and mass-production technologies have given us leisure and freedom far exceeding that of today's Third World peoples or that of our own ancestors a few centuries ago. But gadgets and technologies are not ends in themselves--except to specialized technicians who help others to use them. They become truly meaningful and humanizing only in so far as they enable more and more people to enjoy the enduring values of intelligence, freedom and integrity.

A frontier child, completely devoid of what we call "schooling", learned naturally that only in fair weather can one prepare for rainy days, and that fall harvests require spring plantings and laborious summer tillings. Our TV-educated children have no such "natural" teachers. Indeed, even before entering kindergarten, a typical American child will have been bombarded by tens of thousands of TV commercials saying that for any and every one of life's problems there is a quick and easy solution --a drink, a cereal, a pill or a gadget which --for a price--will satisfy each and every desire or need.

A liberal education provides no such easy solutions, because it generally deals with problems for which there are no quick and easy answers. Just as Socrates quite deliberately tried to create tensions in the minds of those who chose to listen to him, so that they could escape the bondage of half-truths, myths and old wives' tales, so should a modern "pedagogical gadfly" create a sense of tension, a dissatisfaction with one's present level of understanding or commitments, that may perhaps stimulate the learner-reader to reach out for newer higher levels of understanding and of commitment.

In the lower species of life, new combinations of parental genetic traits, plus an occasional (say, 1 in 50,000) brand new transmitable trait, have with time, enabled these "slightly modified" transmitters to adapt to different climates and environments. Similarly, though in much shorter time, new insights and discoveries of creative thinkers have made it possible for the human species to live in all regions of the world. We, the living generation, enjoy these many innovations and adaptations because we live by dialogue, not by monologue. Bergson called evolution "creative." Teilhard de Chardin delineated three levels of reality: the **geosphere**, the **biosphere**, and the **noospheres**. David Attenborough characterized us as a "time-binding" species of "compulsive communicators." Which means that, unlike the **drosophila** (fruitfly) or other species of plants and animals, we **deliberately** and consciously fashion our lives.

For many people "time-binding" means clinging tenaciously to time-honored traditions and beliefs. But the Renaissance thinker Pico della Mirandola (1463-94) affirmed a more future-oriented view when he wrote:

> *"I have given you, Adam"--so says God--"neither a predetermined place, nor a particular aspect, nor special prerogatives, so that you may take and keep that place, that aspect, these prerogatives that you may desire by your own choice and advice. The limitations in the nature of other beings are contained within my prescribed laws. You shall determine your own nature, without being constrained by any barrier, by means of your own freedom to whose power I have entrusted you. I have placed you in the midst of the world so that from there you might better see what is in the world. I have made you neither heavenly nor earthly, neither mortal nor immortal in order that, like a free and sovereign artificer, you may mold and sculp yourself into that form you will have chosen for yourself."*

Bursting with vitality and confidence, renaissance and post-renaissance thinkers were in no mood to be crushed by antiquity. Certainly, they meant to absorb it, to equal it, learn from it. But why? So they could produce their own race of giants and heroes.

This heritage of Renaissance confidence in the human ability to trans-create a usable past into useful present and a hopeful future should characterize Liberal Education.

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NARCOTIC FLICKS

"Cinema and the Sacrifice of Narcissus" by Jean Collet in **Cross Currents** XXXVII:2-3 (Summer/Fall 1987). Convergence Inc., 103 Van Houten Fields, West Nyack NY 10994. $12.50/yr.

Like other theaters and stadiums, the cinema is a sacred place, different from the humdrum complications of everyday life. In the windowless darkness, the spectators lose their varied individuality and cease to interact. As in the older church liturgies and the picture-frame stage, spectators are separated from the performance, but unlike modern liturgy and stage, there is no way for cinema to reduce the barriers.

In addition to being a sacred space, cinema shares the sacred characteristic of being a place where events unfold in a ritual way. But in cinema, the ritual is mechanical. Each film is unvarying in performance, and the creators and performers are not even present. "The distance which separates the spectators from the artisans of the film is immense," says Collet, a French film critic, "making movie actors and directors the gods of the modern world," for the spectators are enthralled with the "mystery of origins." The creators, being so inaccessible, become mythologized.

The sacred also is defined as the "wholly other," ultimately the difference between life and death. But here too cinema is unique. Actors do not die; in film they are always alive, always of one age. Films even abolish the frontier between the animate and the inanimate as we confuse illuminated shadows on a flat screen with real, substantial landscapes, persons and happenings. "What happens when there no longer are differences, when we can no longer distinguish sharply between the real and the imaginary, life and death, I and the other? We lose our identity."

This is the concern of the best films and directors, Collet claims, for consciously or unconsciously they wrestle with the problems of these differences and the cinematic subversion of them. The myth of Narcissus is useful here. When Narcissus encounters his reflected image, he sees his double, not himself, and he is terrified, not enamored, becoming rooted to the spot out of fear. **Narcissus** is of the same language root as **narcotic**; the myth is one of passive violence, self-destruction by way of torpor. The death of Narcissus is a kind of sacrifice resolving "the mimetic crisis," and celebrating the birth of the imaginary. The reflection is not Narcissus, but something different--an image. In respect to film Collet proposes what he calls "the Narkos effect...which is the destruction of differences, the identity crisis, mimetic and narcotic violence."

There seem to be four ways of confronting the Narkos effect, according to Collet. There is **cinema of illusion**, which tries to mirror what we believe to be alive and real, "true-to-life convincingness at any cost." **Cinema-mirror**: the screen is a mirror, but the film lets us know that it is a mirror, often with the use of actual mirrors and reflections. **Cinema and the sacrificial crisis**, where the "great directors" deal in content with the double, the alter-ego, the fascination of Narcissus, and the necessity of destruction of the negative force. **Passage through sacrificial violence**, by which Collet means the rare films in which what is destroyed is not the double or the reflection, but illusion itself. Narkos is seen for what it is, and the moviegoer is set free.

P.D.Q.

"On Interpreting Music in an Historical Framework" by J. Robert Burkholder in **Soundings** LXX:1-2 (Spring/Summer 1987). 309 Alumni Hall, University of Tennessee, Knoxville, TN 37996-0530. $15/yr.

Music. The universal language, say naive globalists. But what meanings does music convey? It can convey messages as in the case of a bugler sounding reveille or a fanfare announcing a beginning or an arrival. Such ritual examples are soon exhausted and hardly would justify the sweeping analogy of music to language. We should also disallow songs, for their primary medium of communication is verbal language. And except for echoic sounds such as cuckoo-calls, music seems incapable of unambiguous denotative meanings.

At times people have caved in to such objections and shifted the analogy away from language. In the middle ages and for some modernists, music is analogous to mathematics. Some nineteenth-century musicians thought of music as analogous to biology--the "seed" of a musical idea grew, flourished and blossomed. Twentieth-century composers like Edgard Varese speak in spatial terms rather than linguistic terms: music is "bodies of intelligent sounds moving freely in space." None of these structural analogies, though, can explain why the analogy with language persists and dominates.

There are three valid aspects of the comparison, says Burkholder, who is at the University of Wisconsin. First, structurally music is like language. Like speech, it is sounded and understood over time, and it relies upon syntax, the ordering of smaller elements according to conventional rules. It even shares rhetorical terminology--phrase, introduction, transition, conclusion, for instance. Another valid comparison is that although music "has no names for objects and ideas...it can refer to non-musical things through musical metaphors" such as echoic sounds and metaphors for gestures, emotions and visual characteristics. Music can convey grace, impudence, nobility, glitter and gloom.

Finally, music, like language can be "self-referential." This is Burkholder's main topic, and interested readers will want to examine his careful interpretations of Mozart's overture to **The Magic Flute**, Mahler's **Fourth Symphony** and Richard Strauss' **Four Last Songs**, in each of which he demonstrates that the music is making profound statements about the condition of the world. Strauss' **Songs**, written in 1948 a year prior to the composer's death, deny all the changes made in musical expression of the previous three or four decades--resolutely tonal and Romantic, they affirm a peace after the storm. Quoting his own **Death and Transfiguration**--written sixty years before--"I know this Death, Strauss seems to say; He is an old friend."

Thus, when music is self-referential, making use of prior musical styles and idioms (which is to say historical sources) it can, like language, express comparative, analytical, critical and synthetic ideas of great complexity. P.D.Q. Bach does it all the time.

HISTORY BOOM OR BUST

"Organizing America's History Business: A New Ethic and Plan of Action" by Larry E. Tise. Technical Information Service, American Association for State and Local History, 172 Second Ave. N., Nashville, TN 37201.

It simply doesn't make sense. Everyone knows of the historical amnesia of American students, but history is Big Business in America. Over 5000 historical organizations have come into being during the past score of years. Genealogical research in archives is a national hobby. Historic preservation of commercial, public and residential buildings is transforming our cities and neighborhoods. Most Americans list visiting of historical sites and museums as their prime interest in traveling.

The problem must be in the schools. Let's ask where the trouble lies. The high school history teacher says "I can't teach real history; it's all watered down in social studies." Ask the teacher's supervisor: "Our teachers aren't properly prepared." Ask the education professor: "Process is what we teach, not content." Ask the university department chair: "History isn't (but should be) required K-Ph.D."

Ask the students: "It's boring."

What is it that is boring- - history itself, the people, places, things, events, or is it the way in which history is presented in classrooms, lecture halls and textbooks? It must be the latter, for history outside the academy is Big Business. But there are other problems, notably with academic historians themselves, according to Tise, who is Director of the American Association for State and Local History. Far too often academic historians have not deigned to recognize the legitimacy of the interests, wants and expertise of those in the groundswell of historical business. Partly this was an accident of recent history: just when we most needed professional guidance in new fields of public history, industrial archaeology, minority history, material culture, museum studies, there was a decline in hiring of historians in colleges and universities, and this has dramatically reduced the number of students graduating with degrees in history.

But partly it is neglect, both wilful and benign. Tise organized annual academic history conferences in North Carolina and Pennsylvania to discuss new developments in history, but the discussions tended to reduce to lamentations about how to get history made an undergraduate requirement. And rarely will an academic historian participate in the planning and development of museum exhibits and site interpretations.

The new ethic Tise proposes is to recognize all who practice history professionally as "practicing historians." That means preservation architects, museum curators, librarians, archivists and history teachers as well as academic historians. And we should also recognize as historians the "amateur historians" who do not have the professional credentials of graduate degrees, but who have achieved expert knowledge in areas such as local history, specialized collections, history of an industry, etc. With that new recognition and mutual respect, historians can forge ahead in a four part plan of action: search for a common ground by way of conferences, develop a more comprehensive resource network integrating all fields of history, foster collaboration among history groups and institutions, and bring all historians into the business of popularizing history.

FROM DEMYTH TO REMYTH

"The Case for the History of Religions" by Wendy Doniges O'Flaherty in **Daedalus** Spring 1988. P.O. Box 515 Canton, MA 02021. $5/issue.

To be "mythologized" is to be committed to a religion. Conversely, to be "demythologized" is to be disaffected with myths and religion in general. These terms must be understood if we are to understand O'Flaherty's response to this issue of **Daedulus** which is the transcript of a conference on "Religion and Education." Her questions are: who are the students for education in religion? Where are they? What is the status of their religious commitment and knowledge of religion?

The educational settings vary from seminaries, where it is reasonable to assume students are thoroughly mythologized, to church-related high schools and colleges, to secular universities where the students will run the gamut of unmythologized, unde-, de- and re-mythologized, which we might translate into the irreligious, the old-fashioned devout, the secular humanists, and the people who reject secular humanism, are unable to return to traditional devotion but recognize the need for something beyond rationalism--"They have eaten their way through Marx and Freud and are still hungry."

The educators in the conference, she says, focussed on the teaching of their own religions. Given the wide variety of students whose religious knowledge may be nil and whose commitment may be blind faith or equally blind opposition to all religious instruction, it is reasonable to envision classrooms of not very receptive students for thoughtful and tolerant yet critical learning. And yet there is a hunger for myth which manifests itself in many ways among students "who are increasingly ignorant of their own religious traditions yet still susceptible to religious impulses." For these, soap operas, comic book god-heroes, science fiction and other "false mythologies" coupled with quasi-ritual communities of "computer covens," Trekkies, and therapeutic fads of body and soul keep them just clear of solipsism and despair.

So here is the case for History of Religions: "the otherness of other people's religions...enables us to do a kind of end run around some of the obstacles that stand in the way of our understanding of our own religions." O'Flaherty, who Mircea Eliade Professor of the History of Religions at Chicago, concludes that ideas that some would find intolerable in Jewish or Christian texts may be acceptable from other people, and ultimately, may help the students to reflect the ideas back upon themselves and upon our society.

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THE RETURN OF LITTLE RED

"One-room Schools in America: Going, Going, Staying," by Ivan Muse and Raymond Moore in **Small Town** (January-February 1988) Small Towns Institute, 3rd & Poplar, Ellensburg WA 98926. $30/yr.

One-room schools at their best were models of truly integrated interdisciplinary education. At their worst, they were cesspools of incompetence and neglect. Yet, we should recall that until the 1840s, one-room schools were all we had. Slowly, grading schools into separated age-groups made inroads in cities and towns, and in the twentieth century, consolidation of districts accelerated until now there are only one-eighth as many districts as in 1930. The number of elementary schools has also been reduced to one-fourth asmany. But the number of one-room schools is only two-thirds of 1%. There were, in 1984, only 837 left.

There were well over 200,000 before World War I.

The trend toward extinction has not turned, but it seems to have stabilized, according to Muse and Moore of the Principal Training Program at Brigham Young University. Moreover, the image has changed. Teachers are no longer the dregs of the profession, but most are well-educated, enthusiastic women and men who chose small schools and rural life. Pay "is in line with living costs." Pupils benefit from peer tutoring and individualized instruction. The average school has about ten pupils. Most of the buildings have been renovated with natural gas heating and inside restrooms. Computers, television, frequent field trips and ample supplies are common. And the students perform as well or better than their town counter parts. The schools have changed, but oddly enough, their most "modern" characteristics are the legacy of the past that may point the way for correcting the faults wrought by our other legacies of specialization, bigness, and impersonality.

SOUND KNOWLEDGE

"Music of the Maya" by Paul F. Healy in **Archaeology** January/February 1988. Box 928, Farmingdale NY 11737. $20/yr.

The sounds of remote cultures of the past are at least as elusive as the tastes of the past. If only we could bring them back we might be able to connect the students munching the cold pizzas, their heads clamped in Walkmen, with history. Some aspects of music of the Maya of 600-900 AD has been recovered from an aristocratic burial site in Belize in 1986 by Healy, who heads the Anthropology Department at Trent University in Ontario.

Mayan murals and writings as well as early Spanish accounts tell of flutes, whistles, conch horns, drums and maracas rattles in military and ritual processions. The recent excavation yield a variety of multi-stopped ocarinas. Some are in the shapes of figurines--the male figurines pitched to a lower register than the female. Also uncovered were composite instruments, flute-maracas which could be blown or rattled. Ceramic drums were also found, but no drumheads, which like wooden trumpets and reed flutes, could not survive the tropical climate.

How did it sound? Mournful, Healy says. The instruments were probably played in the funeral procession, then ritually broken and placed in the graves. But what were the rhythms and melodies? We don't know.

Heard melodies may be sweet, but those unheard are exasperating.

GENERAL VS. LIBERAL

The Meaning of General Education by Gary E. Miller (Columbia University, Teachers College Press, 1983) Review and commentary by Sharon Scholl.

Aside from the relatively small number of interdisciplinary Humanities major programs in American universities, the vast majority of Humanities offerings exist to provide non-specialized educational experiences for an unselected cross-section of students in educational institutions at all levels. Gary Miller's book is about this rootage which we share with Western Civilization, general biology, and a host of other broadly based studies. The major assertion of his writing is that General Education and Liberal Education are two quite different things with rather different parentage and expectations. One infers that Humanities instruction should take on notably different coloration depending upon which of these root systems it is attached to. Thus this review will attempt to do justice to Miller's assertions and their substantiations while applying their content to the case of Humanities.

There has always been a strain between the ideals of providing an educated leadership for our society and offering a student-oriented, utilitarian curriculum. This larger issue spawns many smaller ones, such as the prescribed curriculum versus the free elective type. The Yale Report of 1828 came down on the side of prescribing a course of studies to provide "discipline and furniture of the mind." It looked to the past for enduring truths to guide students in shaping the future. By 1870, under President Charles Eliot, Harvard went in the opposite direction. Here the individual was the key to progress in a democratic society. The student must be free to choose his own intellectual path and develop vocational specialization. The research ethos was heavily laid atop this foundation with the burgeoning of science at the turn of this century. With teachers functioning as consultants in social institutions, the concept of the school as an element of social utility became dominant. And so the ideological see-saw has moved between these points to the present day. Liberal Education is one dip of the board, and General Education the opposite.

An important contributing collection of ideas is summarized by the term, "humanism." It contains a belief in the efficacy of human knowledge, the concept of progress, the reality of the human spirit, the possibility of civilized life on a scientific basis, and an appreciation for beauty. Out of this bedrock grew the Great Books curriculum (a Liberal Education paradigm) developed by Hutchins in the 1930's. The Contemporary Civilization program begun at Columbia University in 1919 (a General Education paradigm) used this humanistic credo to apply knowledge to current problems, helping students to make more informed judgments. The development of values, modes of action, rather than for knowledge **per se**, and use of the Western culture heritage for practical, current ends, is the hallmark of the General Education approach. Not to be outdone, Alexander Meiklejohn founded the Experimental College at the University of Wisconsin in an updated version of the Liberal Education approach. Unlike adherents to the General Education ideal, he saw the form of education as separate from the content or subject matter. The task of education was, in his view, the making of minds, especially a national mind of social values and predispositions which would create a distinctively American culture (shades of Hirsch's **Cultural Literacy**!). The curriculum was to cultivate intelligence, which could then be applied to any field whatsoever, thus avoiding reliance upon discipline-based systems of knowledge. His curriculum, spread over the freshman and sophomore years, centered about Athens in the fifth century B.C. and nineteenth century America.

Robert Maynard Hutchins' **The Higher Learning in America**, written in a time of social turmoil (1936), indicted the anti- intellectual university created by rampant vocationalism, over exposure to socio-political pressures, and over-emphasis upon pragmatic results. In a diagnosis prophetic of our current situation, Hutchins blamed this complex pressure system for the low state of literature and the arts. His prescription was also the one heard most today: strengthen the Liberal Education component of the curriculum.

While Hutchins' remedy was taken up by some segments of the educational establishment, the instrumentalist approach to General Education was flourishing in other institutions. In an ample chapter, Miller traces the history of General Education back through the pragmatism of John Childs, Charles Sanders Peirce, William James, and John Dewey as it ripened into an educational force in the individualistic, psychology-minded era of the 1920's. It is recognizable for its link between democratic aims and democratic classroom styles and its insistence upon individualism and the transformation of society through self-realization. The Bennington College experiment with students participating in community projects and faculty organized into learning communities as "general practitioners" was a direct application of this stream of thought. Far from rejecting socio-political pressures upon the curriculum, as did Hutchins, the faculty at Sarah Lawrence were dedicated to adapting the curriculum to a changing student body and to the emerging needs of society. General Education is notable for its focus upon our specific democratic society at our time and place, drawing from the past only that which will illuminate the path ahead. Knowledge is not an end in itself, but a tool shaped to the individual by direct experience. It is not preparation for a vocation or more specialized academic study, but is in itself the process of living as an educated citizen. Miller cites the Community College movement and its attendant philosophical rationale as one application of this General Education paradigm. Social reconstructionist ideas about the aims of General Education were particularly strong during the 1940's and 1950's, modified to some extent by the Liberal Education insistence on common standards rather than personal value dominance, and on social responsibilities rather than personal proclitities for reshaping society.

The baby boom and the social upheaval of the next two decades brought the fragmentation of curriculum and increasing diversity which has worked against both Liberal Education and General Education. Voices from the President's Commission on Higher Education (Henderson & Henderson, 1974) were raised against this trend, citing now familiar objectives for General Education: retrieving a unity of knowledge, development of critical thinking skills, providing historical perspective, linking education to life fulfillment, creating social conscience and an ethical basis for decision making. Interdisciplinary studies served as one model for achieving such goals. The advent of huge populations of adult students living "blended" lifestyles with education a necessary component, along with relentless technological change have led educational institutions to emphasize once more the General Education philosophy today.

Where are the interdisciplinary Humanities in all of this? It seems to me we have a stake in both camps, but not to the same degree. Perusal of university catalogues describing Humanities courses reveals a dominance of the Liberal Education model centered upon Western culture-history. We really use a grandly expanded Great Books model, attempting as we go to apply the literary situations and visual/aural formulae to current manifestations of those same items. We try to identify enduring streams of concurrent ideas that span time in recognizable transformations, to alert students to the coherence of the human enterprise over vast reaches of time. We are also interested in the diversity of solution to enduring problems offered by varied approaches, along with the advantages and disadvantages of each. Much of this instructional model seems to be devoted to the Liberal Education ideal of responsible citizenship, providing a new generation who will carry on the symphony societies and art museums of the future. We are in the business of creating the readers of important literary works to come, supporters of local educational television, and, in short, people who live at a level beyond that of easy commercial superficiality.

To a lesser extent we operate out of a General Education model, largely exemplified by thematic courses based upon experiences students most probably have had. Technology and Values is the most popular of these designs, followed by a blizzard of other issues such as the environment, death and dying, male-female confrontations, and regional themes. These offerings are dependent upon the nature of the educational institution and the position of such issues in the student consciousness. They tend to flit in and out of the catalogue with the changing intellectual and social climate, giving rise to the complaint that Humanities can be "trendy" and superficial.

The Meaning of General Education points out the temperamental difference between those of us who think of Humanities (and education in general) as a process of acculturation and those who prefer self-realization as the model. Should Humanities teach us to value the great works of the past, to seek the company of significant thinkers, to cherish and preserve what we term our heritage? Or should Humanities teach us how to activate our society in new directions using the habits of mind developed from studying no particular canon, but a wide range of expressions of the Western (and presumably other cultural) experience? It seems to me there is no "solution" to this issue, and perhaps both are necessary. I doubt they can be accommodated in the same course; my own experience indicates that trying to include both in the same curriculum can skew enrollment patterns strangely. If Gary Miller is right in his assertion that Liberal Education and General Education are distinctly different models, then the fact that we have this dual rootage may be one part of our difficulty in defining ourselves and our roles in the educational establishment.

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LIFE-LONG HUMANITIES

The Humanities and the American Promise; a Report on the Colloquium on the Humanities and the American People. Reviewed by Sharon Scholl.

You're kidding; not another one! Yes, friends, yet again a report on the status and prospects for the Humanities is loosed upon us. However, this time the source is a less familiar one. The colloquium of scholars, writers, and educators from which the report issued was a year long affair funded by the Division of State Programs of the National Endowment for the Humanities. Their interest is adult education in the Humanities, much of which takes place outside the direct supervision of educational institutions. The report "seeks to explore the relationship between the Humanities and American public life."

Rejecting the disciplinary definition of Humanities familiar from NEH enabling legislation, colloquium participants offer instead a few general observations about the nature of all Humanities endeavors:

> *The humanities have both a personal and a civic dimension, enriching individual life and making possible a shared reflection, a reasoned civic discourse.*
>
> *The Humanities take the long perspective, dealing with timeless questions continually redefined but never fully answered.*
>
> *The Humanities strive toward synthesis despite overwhelming tendencies to disciplinary fragmentation and over-specialization.*
>
> *The Humanities often disturb the status quo, asking troubling questions, encouraging critical analysis.*
>
> *The Humanities assume a moral dimension without claiming to make people humane by mere contact. Nevertheless, they give a sympathetic account of varied cultures and value systems, engendering tolerance and healthy skepticism about absolute claims.*
>
> *The Humanities deal with means as well as ends and develop the habit of critical intelligence.*

All the foregoing (and this is the whole point of the report) are absolutely essential to citizen-directed cultural processes inherent in a democracy. "The values of openness and diversity, of individualism and democracy, of pragmatism and progressivism that are associated with historical American institutions have imbued American thought and expression, so much so that a public curriculum in the works of American writers, historians, philosophers, and artists is virtually and imperative of citizenship." Oddly enough, some legitimate uses of the Humanities mitigate against others. For example, while sympathizing with E. D. Hirsch's call for a universal "cultural literacy" based upon shared intellectual foundations, the colloquium reminds us that it moves against the grain of an open, diverse society.

What cultural products are worth incorporating into the body of intellectual capital generally recognized as the Humanities? The colloquium is hesitant on this point, agreeing that all the new media technology can be well adapted to Humanities purposes. However, they caution that the purpose of Humanities is to heighten and sharpen consciousness; the tendency of most popular culture is to deaden it, providing comfortable, uncritical and unmemorable experiences.

Why do the Humanities find such hard going in American culture? With all its supposed openness and diversity, American society has always been plagued with an ugly tendency toward anti-intellectualism. The Humanities run counter to the activist, utilitarian, pragmatic mainstream of American culture and have never been self-justifying to the American people. They have always been justified on some instrumental ground which has the healthy effect of keeping them from becoming a hothouse plant in the ivory tower, but the unhealthy prospect of being a "devalued, trivialized, marginalized" aspect of the modern industrialized state.

What is the role of educational institutions vis-a-vis the Humanities? Partly, the colloquium admits, they have a role as conservators of tradition, but also they should be hotbeds of innovation, insisting on new ways of thinking. Responsiveness to important social currents should form at least some teaching and learning. Humanities within educational institutions are pulled by three different tendencies: to adopt a quasi-scientific methodology, to preserve a hallowed (and threatened) tradition, and to become one cog in the wheel of career development. In the face of such conflicts, the report asserts that educators can only claim that "they help individual human beings toward the fully developed consciousness necessary for reflective life."

What lies ahead; where should the Humanities now be moving? With this question we uncover the hidden agenda of the colloquium, to generate enthusiasm for adult education in the Humanities. They place the fundamental impulse from which all the materials collectively designated "the Humanities" spring in the universal human attempt to find meaning in life and deal seriously with human conduct in all its variety. The group charges educators with the task of doing their part to bridge the gap between the Humanities and the general public via state based public programming. Adult education should not stand apart from schools' primary mission; Humanities should not be dispensed "out the back door" to adults. Because literary clubs, Chautauquas, and other non-school agencies of intellectual culture have declined precipitously, schools must take up the slack. In a manner of speaking, education in the Humanities is misplaced upon the young; it is only in maturity that the richest works in literature, philosophy, and the arts are required and available to most people. Humanities cannot be done, once and for all, in school. Humanities programs for adults should be as significant a part of the school agenda as instruction for young people. "The pressures of demographic and technological change and the imperative of an educated citizenry require that higher education face up to the demands for lifelong learning."

(Copies of this report may be obtained for $2.00 from the Texas Committee for the Humanities, 1604 Nueces, Austin, TX 78701.)

HUMANITIES EDUCATION
HumaNews

Official Newsletter of the National Association for Humanities Education

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EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publication, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts interdisciplinary education. Such announcements should be submitted at least three months in advance of events or deadlines to ensure properly timed publicity.

Send all news items, announcements, and brief comments to Darrell Bourque and Vaughan Baker, Editors **HumaNews**, Drawer 44691, University of Southwestern Louisiana, Lafayette, LA 70504-4691.

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1989 NAHE CONFERENCE

Proposals for papers, panels, workshops, presentations, and other activities are now being accepted for the 1989 NAHE Conference in Kansas City, Missouri, April 20-22. The theme is "Teaching the Humanities." Send inquiries and proposals to James Mehl, Program Director, Department of Humanities, Missouri Western State College, St. Joseph, MO 64507. **Deadline: September 1, 1989.**

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INSTITUTES, WORKSHOPS, PAPERS, ETC.

Paper Deadlines:

July 31
Theme: "Coherence in Liberal Arts Curriculum." Conference: October, Denton, TX. Contact Gus Seligman, Department of History, Univ. of North Texas, Box 13735, Denton, TX 76203-3735.

July 31
Theme: "Philosophy and Natural Science." November, Rochester, NY. Contact John Sanders, Philosophy Committee, Rochester Institute of Technology, Rochester, NY 14623.

August 1
Theme: "Literature and Science." Symposium, West Germany, August 1989. Contact Ellen Messer-Davidow, Department of English, 207 Lind Hall, University of Minnesota, Minneapolis 55455.

August 15
Theme: "Women and Peace." Conference: Urbana, Ill., March. Contact Jolie Fansen, Conference Planning Committee, School of Social Work. University of Illinois, 1207 W. Oregon, Urbana, IL 61801.

September
The 1989 Popular Culture Association/American Culture Association Meeting will be in St. Louis, Missouri on March 22-27. Calls for papers include the following: Politics and Literature - on any aspect of American politics and literature. Send one page proposals **by September 15, 1988 to Adam J. Sorkin, ACA Area Chair, Literature and Politics, Penn State-Delaware County Campus. Media, PA, 19063.** Cemeteries and Gravemarkers **- on any appropriate disciplinary perspective. Send 250-word abstract by** September **1, 1988 to Richard E. Meyer, English Department, Western Oregon State College, Monmouth, Oregon 97361; (503/838-1220), Ext. 362.** Theories of American Culture(s) will **have two special sub-topics: "How Do You Defend or Give Evidence for Assertions about 'American Culture' or 'American (Sub) Cultures'" and "The Role of 'isms' in the Examination of American Culture."** One-page proposals are required, as are finished papers for those proposals that are selected, but thirty-minute presentations should be planned for maximum audience participation. Send abstracts by **September 1, 1988** to Robert Evans and Fred Schroeder, Institute for Interdisciplinary Studies, ABAH 405, University of Minnesota, Duluth, 10 University Drive, Duluth, MN 55812. There are many other areas open. Write to Ms. Pat Browne, Popular Culture, Bowling Green State U, Bowling Green, OH 43403 for general information.

The South Central Modern Language Association will include a special session on Interdisciplinary Studies in the Humanities at its October 21-23 convention in Arlington, Texas. Chairperson is Keith Odom, Department of English, Texas Christian University, Fort Worth.

The Seventh Annual Meeting of the Group for Research into the Institutionalization and Professionalization of Literary Studies (GRIP) will focus on "Disciplinarity: Formations, Rhetorics, Histories." The meeting will be on April 20-23, 1989. Inquiries are welcome. Papers must be submitted by **October 15, 1988** to David Shumway, Department of English, Carnegie-Mellon University, Pittsburgh, PA 15213 (412/268-2850).

NAHE is jointly sponsoring with the Association for Integrative Studies a conference at Arlington, Texas on October 20-23. The specific part of the program by NAHE is a panel on "The Museum and Interdisciplinary Humanities Education," featuring Michael Jaye of the Wordsworth Project, Teresa LaMaster of the Field Museum of Natural History, Barbara Bartosik of Notre Dame's Snite Museum and Tad Park of the Minneapolis Institute of Arts. Other session titles include such things as "Interdisciplinarity and Literature," "Music: Image and Representation," "Science and Literature," "Interdisciplinary and Performance" and many others. For registration information, write Dr. David Jacobs, Associate Dean, CLA, U. of Texas Arlington, P.O. Box 19617, Arlington, TX 76019.

"Liberal Education in the Age of the Computer" is the problematic topic of the Eighth Annual Convocation of the Meiklejohn Education Foundation, Co-Sponsored and Hosted by the Integrated Liberal Studies Program, University of Wisconsin, Madison, October 22-26. A keynote speaker will help define the issue and set the problem. A panel of well-informed individuals representing a variety of viewpoints will work with conferees to develop possible directions liberal education might take in order to counteract those uses of the computer which are inappropriate or dangerous. The real work of the convocation will be performed by seminars composed of Experimental College alumni, high school and college students, university faculty and other interested adults. Each group will draw up its recommendations and submit them to an editorial committee which will, in turn, write a report. **Registration Deadline - September 15, 1988. For information call (707) 938-8314.**

The University of California Humanities Research Institute provides a continuing series of conferences and seminars addressing themes at the forefront of current dialogue in the humanities. Research themes are developed from major areas of humanistic concern:

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Journals: Vietnam Generation. A new journal devoted to the study of the Vietnam War and its effects on American society, culture, and politics, welcoming submissions for its first four issues from scholars in any field and encouraging an interdisciplinary approach. **Fall 1988** - America in Vietnam: the Process of Historical Revision; **Winter 1989:** A White Man's War: Race Issues and Vietnam; **Spring 1989:** Teaching the War: Interdisciplinary Approach; **Summer 1989:** Personal-Political: Women in Radical Political Groups, 1960 to the Present. Send submissions and correspondence to Kali Tal, **Vietnam Generation**, American Studies Department, Yale University, 320 York St., New Haven, CT 06511; (203) 865-8497.

Theory, Culture, and Society, Special Issue on Postmodernism. Contents include "Is there a postmodern Sociology," "Postmodernist Aestheticism: A New Moral Philosophy?" "The Post Modern Debate over Urban Form," "Beyond Progress: The Museum and Montage," and "Post-Modern Politics." Published by Department of Administrative and Social Studies, Leeside Polytechnic, UK. Send $15 + $1.50 postage to SAGE Publication, Ltd., P.O. Box 5096, Newberry Park, CA 91359.

New Major in Interdisciplinary Humanities. NAHE member **Michael F. Wagner** has been appointed coordinator of the new major at the University of San Diego. Instituted in 1988, the Interdisciplinary Humanities Major is a full major. It is not, for example, just a certification program to supplement a student's "real" major. This major is **interdisciplinary** because it requires that students take courses from several different humanities disciplines and it places special emphasis on interrelationships among these disciplines. The humanities disciplines are: art, English, foreign languages, history, music, philosophy, and religious studies." For a brochure, write to Mike Wagner, c/o Dept. of Philosophy, University of San Diego, San Diego, CA 92110.

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Conference Theme

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How do we define "humanities education"? Any learning activities with **content** that draws upon the human cultural heritage, **methods** that derive from the humanistic disciplines, and a **purpose** that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanity**, **humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable, practical and useful.

Format? Typed or word-processed double-spaced on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. Camera-ready line illustrations are very welcome. We can use written material of two lengths: one to three page commentaries, etc.; and articles of eight to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions. If you have **word-processed** your article, please specify the program you used (we use **WordPerfect**). If your article is accepted we'd like a copy on disk.

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ISSN 0882-5475

VOLUME V, NUMBER 4 FALL, 1988

SPECIAL ISSUE: EXPRESSIONS OF THE SELF

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HUMANITIES EDUCATION is published by the National Association for Humanities Education with editorial offices at the Department of Philosophy & Humanities
University of Minnesota, Duluth, Duluth, MN 55812

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VOLUME FIVE: NUMBER FOUR: FALL, 1988

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Published by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Subscriptions and renewals are $16 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Philosophy and Humanities, UMD, Duluth, MN 55812.
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CONTRIBUTOR INFORMATION

Contributors should consult the Editorial Policies sheet carefully. As will be seen, HE is wide-ranging, quite permissive and has no "party line" in respect to definitions of **humanities, interdisciplinary** and **education**, but the wide boundaries are nonetheless firm. Please do not submit articles over ten pages long unless you are planning to revise.

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Expressions of the Self

A Special Issue of Humanities Education

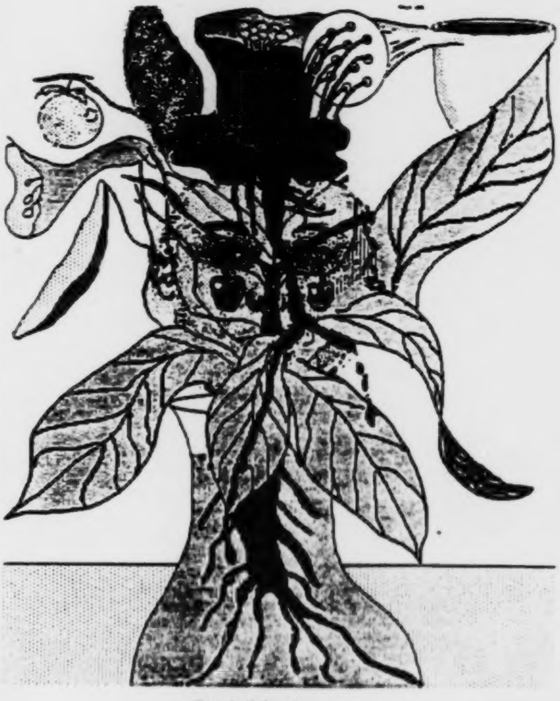
This special issue is dedicated to ideas about teaching creative self-presentation. The initial impetus for this issue was actually a selfish one. I had been teaching an humanities course on self-presentation (described later in this issue) and was anxious to find out what others were doing in similar courses or with similar materials. Fred suggested that readers of HE might be interested in knowing about my course and that the topic was a perfect one for sharing slides of self-portraits with subscribers. We are pleased with the results of our call for papers and hope that each of you will find something in this issue to enhance your teaching of expressions of self.

I, myself, have been inspired by ideas in each of the papers. Tad Park's introduction to and discussion of the slides of self-portraits (included in your mailing) from the Minneapolis Institute of Arts is filled with valuable information about the artists and about their expressions of self. I can imagine being able to teach a whole class, maybe two, maybe more, with those slides and the information Park has provided. Bernard Brenner's paper describes and analyzes the self-portrait assignments in his course devoted to the study of the computer as a creative visual tool. His assignments are intriguing, and the results, reproduced throughout this issue, were exciting. His paper makes me want to order Macintoshes for all of my students tomorrow!

Margaret Boegeman's description of assignments in a standard survey course shows how students can be challenged by work that engages them in creative expression and self-analysis. Their expressions of self help them to understand that our cultural heritage is a product of people like themselves. I'm ready to advocate for similar assignments in our core curriculum.

Finally, our reviews and abstracts in this issue are also related to the theme of self-presentation and will give you, I think, other good ideas for your teaching. I hope you are pleased with this issue.

Susan Coultrap-McQuin
Guest Editor



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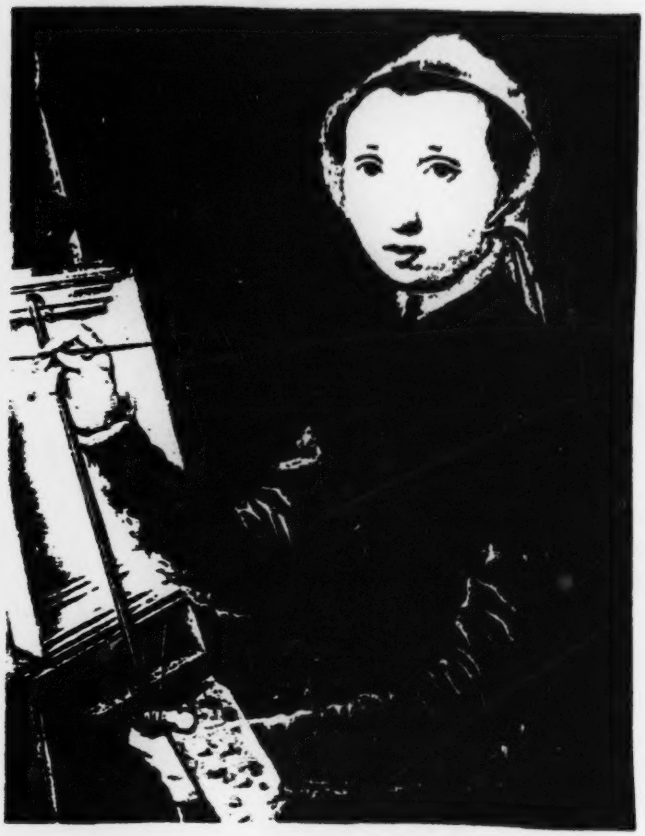
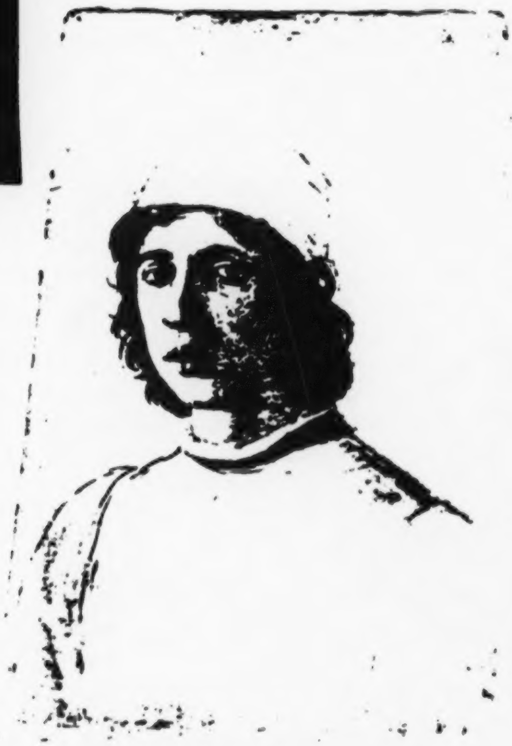


Katharina van Hemessen:
Self-Portrait at the Easel, 1548



Filippino Lippi: Self-Portrait, c. 1485

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Tad Park

Four Self-Portraits from the Minneapolis Institute of Arts

Name any artist. You can almost bet that he or she has made a self-portrait at one time or another. Simply by looking in the mirror there is one model who is always available--no payments for long sittings, no transporting of equipment to distant locales, no concern with another's ego or insecurities. If you want to practice a new technique, to study the structure of an eye or an ear, to record a smile or a scowl, you can always study your own face.

An artist creates from personal experience, familiar situations, to solve problems or gain insight. A self-portrait can be the result of any of these endeavors. It can take any shape from a simple drawing to an elaborate painting, from an exact likeness to an image of who the artist would like to be. It can be the product of inner necessity or public pressure. Each is equally an expression of self, in relation to the artist as the autobiography is to the writer.

The four works discussed here represent the broad range of response possible within the category of self-portrait, from the highly introspective work of Goya to the social criticism of Marisol and the relatively detailed collaboration of artist with materials of Rauschenberg. Yet there are many connections to be made between these pieces. Stylistically, all were attempts at a greater freedom of self-expression than was the contemporary norm. Each breaks some existing taboo or presents a fresh expression of artistic identity. Yet all four works make use of traditional idioms--the religious icon, the studio setting, the genre scene, the artist's attributes--to create these original personal statements.

In terms of content, all four works explore the issue of identity as self-definition, questioning or asserting the artist's place in society and history as well as his or her position vis-a-vis contemporary values. Each presents its viewpoint in a direct "take it or leave it" manner. This is the way it is, they say--or the way it was. This is what I felt, what I saw, who I was, who I am. You cannot question my reality.

On a more individual note, both the Goya and the Marisol directly involve the viewer with the artist's inner thoughts and emotions. He does so by confronting the viewer with haunting imagery that demands response and interpretation, she through the actual physical inclusion of the viewer within the spatial framework of the sculpture. Rivers and Rauschenberg present less emotional if no less personal portrayals. They reference instead their creative development and the process of artistic maturity.

Finally, all four works incorporate multiple imagery, introducing a time element or attempting to portray the subject from all angles. With each work a moment (or moments) in time is frozen, extracted, memorialized, made larger-than-life, timeless. Context is reinforced as is a concern with telling the whole story, even though each image is only a selection from a larger continuum. In so doing the artists betray their self-awareness and the aspect of public consumption of these essentially private works.

But are they private? Can any self-portrait be, however enigmatic, a statement? Surely Goya intended his work as a public statement, the written legend that accompanies it attests to that. Similarly the scale of Marisol's sculpture, Rivers's painting and Rauschenberg's print mark these as public domain. How then do we understand the artist's intent? To what purpose are these expressions of self? It is hoped that the following materials will suggest some answers.

Francisco José de Goya y Lucientes
Spanish, 1746-1828
Self-portrait with Dr. Arrieta, 1820
Oil on canvas; 45 1/2 x 31 1/8

Goya was an extraordinary painter, but surely one of the most original works of his long and astonishing career must be the Self-Portrait with Dr. Eugenio Garcia Arrieta. The last of Goya's many self portraits, this unusual painting strikes one as being simultaneously very modern and almost archaically traditional in appearance.

Goya has represented himself in a gray dressing robe, his hands lying limp on the counterpane, his shoulders supported in an upright position by Dr. Arrieta, who sits behind him and silently persuades his patient to take a glassful of medicine which he holds in his right hand. The doctor's head is lighted from the left and solidly defined with vigorous passages of heavy impasto alternating with broad and delicate areas of pigment. The slumped figure of the moribund painter, however, is very thinly painted, allowing the grain of the canvas to become visible: Goya portrayed himself as on the point of disintegrating or disappearing before our very eyes. His pallid flesh tones are tinged with deathly gray tints. His unseeing eyes are raised behind the slack lids and his mouth falls limply open. Only two bright notes are struck in this chilling canvas: the verdant tones of Garcia Arrieta's coat (appropriately, green is the traditional color attribute of Hope, and the victory of life over death), and the contrasting red color of the blanket covering the legs of the dying painter. This symbolic mode of characterizing the quick and the dead is further reiterated by Goya's affecting treatment of the hands of the two protagonists: the doctor's are strong and protective whereas those of his nearly comatose patient are groping and uncertain.

At the extreme lower edge of the composition, the blanket ends abruptly and makes way for an ocher field on which the following words are inscribed: "Goya, in gratitude to his friend Arrieta: for the compassion and care with which he saved his life during the acute and dangerous illness he suffered toward the end of the year 1819 in his seventy-third year. He painted this in 1820." The intrusion of writing at the bottom of paintings is not unique in Goya's work. Several earlier portraits contain such captions at the bottom of the canvas. But in this case Goya clearly intended to evoke a familiar form of religious painting: The ex-voto, which was then, as it is now, enormously popular in Spain. The form of the ex-voto is almost always the same. The major scene generally narrates some catastrophe that befell the votary: an attack of fever, a bad accident, a dangerous brawl. At the bottom of these crudely colored, primitive images there generally appears a short statement about the nature of the mishap and a fervent attestation to the miraculous power of the saint to whom the image is dedicated. As in a notarized document, the name of the recipient of divine grace, as well as the date of his recovery, officially concludes the text. Goya transposes the concept into a secular idiom.

It is the miracle of Dr. Arrieta's profound humanity that averts the menace of death. And the catastrophe is not only to be thought of in terms of the sickness that has undermined Goya's strength.

At either side of the vigorously painted, chromatically rich group of the doctor and his patient there appear vague figures that seem to vanish into the blackness of the sickroom. Imprecisely painted in "unreal" phosphorescent earth colors and dark gray tones, they differ markedly from the concrete treatment of the very "real" figures of Garcia Arrieta and Goya. These dreamlike spectres are, however, stylistically as well as emotionally a close parallel to the obviously nightmarish and menacing figures that populate the visionary "Black Painting" of the same period. The glass of medicine Dr. Arrieta proffers combats the sickness, but his embrace, his courage put to flight the shadowy figures of the background and keep them from preying on the sick man. In a way, this painting not only is an ex-voto to a physical return to health but also depicts the resurrection of a spirit which has suffered under the onslaught of demonic obsessions. Goya has wrestled with the demon and has won because of his friend's steadfastness, loyalty, and devotion.

By picturing Dr. Arrieta as a ministering and consoling, counseling and inspiring figure, Goya draws on another religious tradition, that of the Ars Moriendi ("Art of Dying"). This popular illustrated treatise offered a thoroughly practical approach to the problem of "dying well," including a series of prayers and supplications dealing with the death-struggle and a detailed description of the "Last Four Acts." As in Goya's Self-Portrait with Dr. Arrieta, the drama always takes place in the dying man's bedroom and, moveover, according to the fixed pictorial formulas of the Ars Moriendi, demons and angels endlessly and rancorously dispute over the soul of the moribund man, inevitably depicted as lying powerless and supine in his rumpled sickbed and surrounded by the diabolic host. These diabolic temptations must be exorcised or thwarted--and the only way that they can be successfully thwarted is by the intercession of a person of this world who will volunteer to serve as a solicitous and devote spiritual guide. In Goya's self portrait the real man who voluntarily takes on the emotionally demanding role of the guardian angel is Dr. Arrieta.

Finally, the religious connotations of this painting go beyond even these obvious references, though Goya alters each in turn to suit his own nihilistic times. There is a strong allusion here to communion--a secular communion of friend to friend. In the first page of his The Disasters of War, we already saw that Goya figured himself in the guise of Christ in the garden of Gethsemane. Is it too much to interpret the subsequent Self-Portrait with Dr. Arrieta as the presentation of the cup of bitterness? Like Christ, Goya recoils from the cup, and like Christ, he is persuaded to take up his mission again and fulfill his destiny.

Larry Rivers
American, 1923-
The Studio, 1956
Oil on canvas; 82 1/2 x 193 1/2

Within the New York art world of the 1950s, Larry Rivers fashioned a new and potent artistic identity that mixed hedonism with disciplined craft, the existentialist self-reference of the Abstract Expressionist painters and a more lighthearted autobiographical obsession. Ingeniously, he made art of his own life, his friends, his family, and, perversely, even from a nostalgic dream of art history and lofty "tradition." His art, in fact, thrived magnificently on the very contradictions so conspicuously advertised by his life.

Too often, however, Rivers's theatrical verve threatened to distract serious attention from his very considerable artistic achievement. Both his successes and his failures were written off as either cynical or shallow. More insightful observers have realized that the major factor separating Rivers's achievements from those of most other artists is his willingness to publicize his struggles by presenting Life and Art as an integrated, multifaceted whole, with all components equally visible and subject to scrutiny. And as those most familiar with the man and his work have noted, the two aspects are inseparable.

In painting, Rivers's first and in many ways still most radical achievement was the historic Washington Crossing the Delaware (1953), a 20th-century effort, of mixed sincerity and ironic inspiration, to create an Academic Salon "machine." It was an impressionistic improvisation after Emmanuel Leutze's patriotic celebration in paint, which every American schoolchild knows by heart. In its own time, the painting was received as a visual polemic, a reaction Rivers encouraged by repeated statements disassociating himself from the reigning school of abstract art. No one then foresaw that Rivers's counterrevolution in style and subject matter might lead to the Pop Art of the sixties. What must have seemed an indulgent exercise in nostalgia was only later understood, more complexly and equivocally, to contain distinct elements of conscious irony and parody. The fact that Rivers refused to distinguish between "good" art and "bad," between the vulgarity of Leutze's Washington and the artistic refinement of a Géricault nude study, another source of his early work, was itself significant and anticipated the more democratic and matter-of-fact attitudes of a later generation. As the pendulum of art swung away from invention and the subjective idealism of the Abstract Expressionists, the "inspiring" and hierarchic subject gave way to popular sources in the search for new imagery.

Rivers continued to challenge contemporary taste with a series of justly acclaimed "allegories," climaxed by The Studio of 1956. The Studio was Rivers's most ambitious and considered venture since Washington Crossing the Delaware. A "realistic" allegory of his own life, it depicts a familiar personae of family and friends in multiple exposure, but their large scale and generalization of image elevate this private world to the level and intensity of myth. The work's spiritual forebearer is Gustave Courbet's quasi-philosophical manifesto The Painter's Studio (1955), which Rivers had seen in the Louvre. Unlike an earlier homage to Courbet, however, this canvas makes no visual reference to the master's composition (although it does include a self-portrait, the focal point of Courbet's studio scene). Rivers's panorama--the work is over sixteen feet long--is as light and airy as the Courbet is earthy and somber. It portrays not contemporaries and admirers paying homage to the artist's achievement but his circle of family and friends. Thus Rivers tempers his allusion by introducing a degree of whimsy and substituting more intimate personal references for the earlier work's self-conscious symbolism.

The Studio was painted in Fairfield Porter's Long Island studio, borrowed for the occasion, and the pot-bellied stove acknowledges the locale. Rivers's mother-in-law, Berdie, is seated at the far right in double exposure, the artist's son Joseph is positioned to the immediate right of a pot-bellied stove, and another son, Steven, is seen nude in three different positions. Frank O'Hara, the poet who had become Rivers's intimate friend and aesthetic apologist, stands farthest to the left, his foot on a scale.

Each figure and its echoing faint variations occupy their own space, which the movements and adjustments of pose help generate and define. The figures are ranged across the surface in frontal poses, and in flat frieze-like sequence and rhythm.

They each seem to stand in somewhat wary isolation, their private worlds scrupulously respected and held apart, except for the purpose of allegorizing the artist's life and range of human intimacy. In the center, more fully realized, is a black model, her dark warm flesh beautifully painted, bearing aloft the faint outlines of a banner on which the artist had written, and then erased, "Liberty." Over the scene broods the romantic and intense visage of its creator, in the form of a drawing pinned to the wall at right.

In preparing The Studio, Rivers made numerous preliminary sketches and studies of the full pose and various details. "These paintings consist of the faint remains of all the things that I did not want, that the whole canvas wouldn't give up no matter how much I scrubbed, scraped or merged," Rivers has written, "so in a way, all of it grows out of an abundance of dissatisfactions."

This evidence of process manifests itself in other ways, too, notably in the use of multiple imagery and in the prominence of unfinished areas, where the essential aspects of various elements such as the pattern of fabric or the structure of furniture, are schematically indicated rather than fully rendered. So much flourish and small invention in linear detail and elaboration give the images a stuttering and fragmentary legibility, but life, movement, and a pervasive sense of well-being register with great vividness. The discriminating balance of sketchy incompleteness and full realization, where required, and the random scattering of bright, minute particulars give the painting its distinctive originality. Thus despite its elliptical and impressionistic handling, The Studio comes off as both abstract invention and observed fact, the artist's life and milieu opening themselves out to the eye like an unfurled scroll.

Marisol Escobar
American, 1930 -
Cocktail Party, 1965-66
Wood, mixed media; life-size

Prior to the 20th century, sculpture was considered an inherently "unfeminine" art form because of the physical demands it placed on the artist. Those few women who were moved to sculpt might succeed in the artistic sense but at the same time ran a risk of public censure. How different then is Marisol Escobar, who mastered skills that people considered appropriate only for men, working with a power drill and saws and all sorts of carpentry equipment that women aren't supposed to know about.

Simultaneously, in the mid-to-late-1960s Marisol (as the artist calls herself) was the darling of the society and fashion set, and was dubbed by Andy Warhol "the first glamorous girl artist." These seeming contradictions are in actuality the product of a life-long concern with identity.

Marisol was born in Paris in 1930, and raised there and in Caracas. Her parents were well-off Venezuelans who traveled and socialized extensively, and she and her brother were uprooted many times. When Marisol was 11 her mother died and the little girl was placed in a succession of schools, eventually in Long Island and Los Angeles. According to a 1975 interview, she was a confused teenager who disapproved of the "wild parties" her parents threw, refused to talk because she "didn't want to sound the way other people did," and had visions of becoming a saint. That phase lasted about two years, followed by expulsion from high school for being a "bad influence" on the other girls. Nonetheless Marisol discovered she was adept at drawing, kept at it, and confirmed her early desire to be a painter. Her father encouraged her in this and in 1949 she moved to Paris for a year's study at the Ecole des Beaux-Arts.

In 1950 Marisol returned to New York and became, socially at least, part of the Abstract Expressionist generation that made Greenwich Village its haunt. For a while she studied at Hans Hofmann's legendary school, where pupils learned to paint by dispensing with objects and conventional perspective and concentrating on the "push and pull" of plastic forces. In 1954, she came under the influence of the sculptor William King who introduced her to the cunningly conceived toys, signs and utensils carved by American folk artists, and taught her the techniques of modeling, carving and wood joinery. Attracted as well to the figural forms of Pre-Columbian Mochica pottery jars, which she saw in an exhibition about this time, Marisol jettisoned easel and canvases for wood and clay, and took the human figure as the center for her art. She worked hard at her new craft and in 1957 her first one-woman show was greeted with positive reviews.

Marisol responded emphatically to the Pop Art of the early 1960s with a succession of single figures and elaborate tableaux that demonstrated her uncanny receptiveness to what was going on around her. Sly, generalized criticisms of the rituals of American life, her sculptures treated such themes as hollowness within marriage and the family unit (especially domestic coziness and child raising), military might, social demeanor and the presentation of self to the rest of the world.

The Cocktail Party, dating from 1965-66, is a perfect example of Marisol's techniques and themes. The torso of each piece is a cube or rectangular block of wood. Onto these she has painted, stenciled, drawn and nailed other pieces of wood, adding details in plaster, plastic, metal, fabric and glass. The basic tableau is further augmented by real props, from her own clothing to street finds of toys, furnishings and appliances that act as a recognizable counterpoint to the fantasy of the figures. The juxtaposition of traditional painterly and sculptural methods with rough carving and battered objects alive with association is strong enough to support the coexistence of devastating criticism and playful humor.

Another device Marisol introduces in the Cocktail Party is the use of photographs, drawings and plaster casts of her face and body. These she includes as a means of self-identification, exploring the question, "Who am I"? Each of the faces is different, each a potential answer, each a mask. In this apotheosis of multiple selves there are 15 figures, male and female, all bearing Marisol's features, as if their creator were the ultimate assemblage or found object. Marisol continued this use of her face until 1976, when she gave up the search for self, explaining, "I don't have to do that anymore because I know I'll never find it."

Marisol has said that she intended the Cocktail Party to be a critical commentary on the inanities of women's lives, referring both to the kind of existence her mother led and to the elegant society women by whom Marisol was lionized. As she became recognized for her sculpture, writers from Glamour, Vogue, and Cosmopolitan cooed over her looks, her clothes, the parties she attended, and called her an enigmatic "Latin Garbo," because she never gave out statements or interviews. At first the attention seemed a little like reliving her teenage years and the artist went along with it. In time, however, the public obsession with her social life and silence trivialized her. Being categorized as a mysteriously unreal creature was, Marisol says, "a way to wipe me out. . . in the '60s the men did not feel threatened by me. They thought I was cute and spooky, but they didn't take my art so seriously. Now, they take my art more seriously, but they don't like me so much." It is hard not to see the Cocktail Party as being in large part autobiographical--concerned with the artist's youthful memories, her search for self identity in an artificial society, and, with its doll-like multiple figures, her feeling of being "wiped out."

Robert Rauschenberg
American, 1925 -
Autobiography, 1968
Offset lithograph; three panels each 66 1/8 x 48 3/4

Like Marisol and Rivers, Rauschenberg is one of the visionary artists who, in the 1950s and '60s, revised accepted ideas about the materials and subjects of art and the artist's role. He began painting at a time when Abstract Expressionism was the prevailing idiom, but while his work incorporates certain stylistic references to action painting, Rauschenberg never identified with the Abstract Expressionist view of the painting as a record of the artist's involvement with his materials at the time he encounters them. Instead, he has consistently suggested that he is not solely responsible for the character of his work; he is, rather, a contributor in partnership with objects selected from life.

The manner in which Rauschenberg's art encompasses a broad segment of experience has been paralleled in the wide range of activities in which he has engaged. After study at the Academie Julian in Paris, he returned to the United States and studied under Joseph Albers, a renowned exponent of the Bauhaus tradition of ascetic order and restraint. Following his training with Albers, he produced first a series of all white canvases, then a group of works in which black paint was brushed over torn pieces of newspaper that had been pasted on the canvas. With these works, Rauschenberg forcibly questioned the very nature of "the work of art." He attempted to show that the canvas was an entity comparatively free from the artist's control, and that as paint was merely an addition to or an extension of an existing object, he could therefore contribute to a painting without being completely responsible for its ultimate character. Beginning in 1953, Rauschenberg expanded this thought with a series of large collages that combined three-dimensional objects with the large format and spontaneous paint application of Abstract Expressionism. Finding no adequate term by which to call these curious amalgams, he dubbed them "combines." The word is an accurate description for the artist's mixture of "real" and "created" forms, of "found" objects and paint. By bringing into his art all kinds of objects and images that were originated outside the painting by other people for different purposes than the artist's use, he invited the spectator to again consider the nature of art and the artistic process. By the late 1950s Rauschenberg sought new ways of bringing together selected forms and created forms. In 1963, he hit on the technique of combining silkscreen reproductions of photographs with richly painted forms. He continued to incorporate both created forms and images from life, as in the combine paintings, but now both were presented entirely in two dimensions.

Another aspect of the artist's concern for collaboration that is closely tied to his experiences as a print maker is his interest in the nature and uses of technology. Contrary to those in the 1960s who saw technological progress as a monster, Rauschenberg frequently celebrated human-equipment interaction. Embracing technology as a potential force for good, he saw the artist as a model of the necessary works of "participation with technicians" and in 1966 he founded an organization designed to orient artists in a world of complex technical resources. Rauschenberg was also one of the first artists to extend his field of activity to environments and happenings, and for several years he was interested in dance, both as a performer and a choreographer. Much of his performance work was highly improvisatory, with sets and costumes made in the particular environment and creative decisions spontaneously dictated by aesthetics and practicality.

"Theatre remains one of the most demanding and purest forms of art," Rauschenberg has said. "There is no separation of life and work. The individual is the medium."

Autobiography, an enormous offset lithograph, was produced in New York in 1968. It is packed with the occasions of cooperation as well as visual references to nearly every phase of the artist's creative development. It was produced for Broadside Art, a publishing venture established to utilize billboard presses as an art medium for visual journalism or information. Part of a proposed series, the print was intended to be a seventeen foot vertical format printed on one sheet. This factor was too difficult to allow easy mass production, which was one of the prime considerations of the artist and publishers. The finished lithograph was printed, instead, as three vertical panels of equal size, each a self-contained coherent composition.

The first or top panel incorporates an x-ray portrait of the artist, which he had used in his first major print series (Booster and Seven Studies, 1967), plus his astrological chart (Libra) and other images frequently found in Rauschenberg's paintings and prints. The central panel has written autobiographical material surrounding a childhood photograph. The final panel includes a photograph of Rauschenberg performing his first dance piece, "Pelican," shown against the New York skyline, a water tank from his hometown of Port Arthur, Texas, and a navigational sounding chart of that city's coast line. Combining past and present, old work and new, visual as well as verbal quotes, technology and the hand crafted, in Autobiography, Rauschenberg sums up his personal and artistic journey at mid-career. It is the ultimate statement of the man who said, "I'd really like to think that the artist could be just another kind of material in the picture, working in collaboration with all the other materials."

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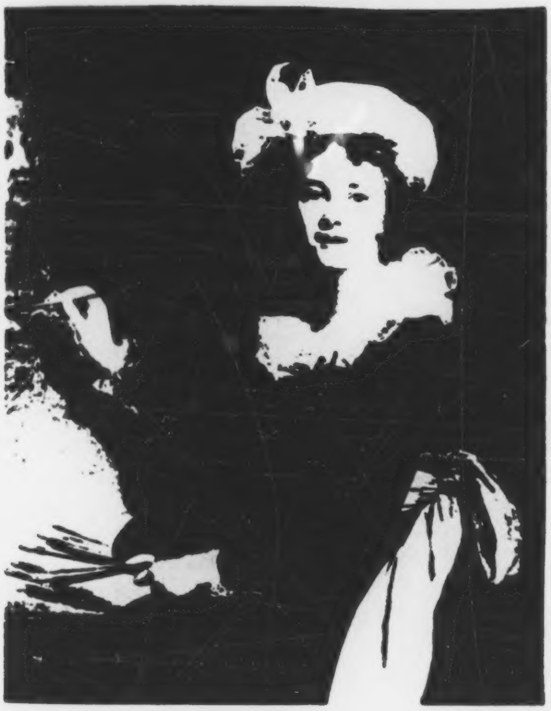

*Elisabeth Vigée-Lebrun:
Self-Portrait at the Easel, c. 1791*

Susan Coultrap-McQuin

Expressions of the Self: A Course Description

One of my favorite courses to teach and one about which my students are most enthusiastic is "Expressions of the Self." I enjoy teaching the course because I'm interested in the meanings we give to self and in the ways in which self is represented to the world. My students enjoy the course because they have the opportunity not only to examine the ways in which various creative people have presented themselves to the world but also to reflect on and create various presentations of their own selves.

This ten-week, college course is divided into four units: **1) What is Self? Who am I?; 2) Written Presentations of Self; 3) Visual Presentations of Self; and 4) Lifestyle Presentations of Self.** Class assignments and activities are planned to help students work on skills in writing, speaking, creativity, and literary and artistic analysis. Class materials are chosen so that there is a balance of male and female subjects and a representation of cultural diversity. In each unit, students have some kind of activity or activities that call for them to do themselves what they have studied others doing.

We begin Unit I: What is Self? Who am I? by discussing a variety of definitions of self given by such people as Erik Erickson, Erich Fromm, Emily Dickinson, and Carl Rogers. We talk about philosophical, psychological and sociological descriptions of self and identity. One day students are asked to present orally their own definition of "self" and then, for the next class period, to write a one-page definition of "self," answering such questions as: Of what is self composed? What is essential to the self? Is it the same over time? Do others see it? understand it? know it? Where did it come from? How does it affect a person's life? What is the relationship of self to others?

Next, students read the play No Exit by Jean-Paul Sartre. The play is a good one, not only as a basis for a discussion of existential views of "self," but also for discussions of the relationships between self-concept and physical appearance, gender, and economic class. We consider these issues in connection with the characters in the play and, by comparison, with those aspects of our own selves. We also consider how people's motives relate to their self, what difference others' views make in the determination of self, and how evil or goodness relates to self. These discussions lead naturally into a second brief oral presentation and then to another one-page paper in which students respond to the question: "Who am I?" In this paper I suggest that they answer one or more of such questions as: What is essentially you? What do you value in life? What behaviors or responses are typical of you? What makes you unique? What gives you your identity over time? and What do others see in you? Because the paper is so short, students are urged to focus on one or two aspects central

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to who they are, rather than trying to explain their complex self.

After this three-week introduction to concepts of self and some initial straightforward descriptions of ourselves, we turn our attention for the rest of the quarter to the creative ways in which people have presented themselves to others. In Unit II we study **Written Presentations of Self.** Our studies are based upon autobiographical writings in R. Lyons, ed., Autobiography: A Reader for Writers (1984). This anthology is a good one, because selections are grouped according to topics such as "events," "places," and "people," and introductions about the use of various literary techniques accompany each section. Our discussions in this unit focus not only on what we learn about the authors' sense of self from their descriptions of events in their lives, places they love, or people whom they have known, but also on the literary techniques by which authors make their writings come alive for readers. We discuss authors' choices about beginnings and endings, inclusion, emphasis, point of view, specific details, analogies, generalizations, and organization. We read pieces by Frank Conroy, Maya Angelou, Lincoln Steffens, H. D. Thoreau, Alfred Kazin, Wright Morris, Patricia Hampl, M. Scott Momaday and Lillian Hellman. We practice writing single paragraphs on related topics in our own lives and then critique them with partners.

At the conclusion of Unit II, students are asked to write their own autobiographical essay and to analyze it. Again, they are reminded that they will have to choose to write about some significant aspect(s) of their lives--an event, person, place or some combination--rather than about everything in their past. They are encouraged to apply the literary techniques we have been seeing others use in the telling of the lives. At the end of the autobiography, they are asked to attach a one-page explanation of what they were trying to show or explain in the autobiography and what literary techniques were used or decisions made as the autobiography was written and revised. I have found that the second part of the assignment assures more conscious writing in the autobiography and also helps me to see what the students have learned about analyzing autobiographies. Because the autobiographies turn out so well, we duplicate them (minus analyses) so that everyone in the class can read the whole set.

In Unit III we turn to **Visual Presentations of Self.** We begin by learning to read self-portraits from clues in the facial expression, gaze, body language, and surroundings as well as in aesthetic choices of color, proportion and lighting. Students study portraits from Vandevanter & Frankenstein, eds., American Self-Portraits (1974) (now out of print, alas!). I assign about twenty portraits, ten male, ten female, to be studied in depth. Next students go to look at a series of less traditional self-portraits, this time photographs accompanied by each photographers' comments in In/Sights, ed. Joyce Tenneson Cohen (1978) (also out of print!). Finally, students read the documentation and see slides from a series of performance art activities by Ginny Lee Klauder, entitled She (private printing), the activities of "a woman in search of an honest existence for herself."

In preparation for asking the students to create their own visual representation of self, one day I have them break into small groups and practice posing themselves in ways that in a photograph or painting would show they were at peace, or serious, or angry, or playful, or self-doubtful. On another day I bring crayons, markers, scissors, construction paper and glue to class and each of us creates an abstract representation of our self and then explains it to the class. Throughout this time in the course I have to coax the students to forget that they "have no artistic ability" and to believe that they can be creative. My participation along with the students in these activities leads to a more relaxed, more trusting, and, thus, more creative atmosphere.

At the end of this unit, students present some kind of visual self-portrait to the class, whether it is a drawing, painting, collage, sculpture, photograph, silent film, performance art or whatever. Amongst many outstanding projects I have received, I will never forget the colorful mobile of aspects of self made by one thoughtful, older student, or the ski decorated with significant memorabilia by a young athlete, or the haunting gaze from a sculptured head (made on a wig stand) by a self-discovering artist. While many students are tempted to put together a collage of photographs of family and friends on a bulletin board, those are often not the most successful self-presentations because students are likely to err on the side of quantity rather than making careful choices about what to include and what to exclude. In class, students explain their self-portraits, just as they analyzed their autobiographies, explaining their aims and the clues, symbols, and aesthetic techniques they used to accomplish those aims. The most memorable moments of the entire course come out of this visual-oral activity as we discover the creative and unique selves that make up the class.

We conclude the course by reading Isadora Duncan's My Life and by talking about Lifestyle Presentations of Self. Students either love or hate Duncan, so her autobiography stirs impassioned debates about her belief in individuality, her concept of self, and her attitudes towards other people. We answer questions about how her sexuality, values, lifestyle, and vocation reflect her sense of self. We look at a tape of her dancing (for a hidden camera) and of others dancing in her mode (because she would not dance for cameras) and discuss how her theories of dance reflect her views of self, sexuality, and nationality. We compare Duncan's views and lifestyle with our own as a way of making some final concluding remarks in the course.

I have evaluated students' work in this course in relatively standard ways by giving credit for class participation (25%), by assigning grades to papers and projects (50%), and by giving a final exam (25%). The great difficulty in evaluation is the dilemma of whether or not a project that I view as "haphazard" or "confused" might be an accurate representation of self, rather than a poorly done project. I have decided, therefore, in the future to put this course on contract grading, so that together the student and I make the determination of the course grade. On the whole, students have been so enthusiastic about the course that I believe that anyone who would contract for an "A" would certainly deserve that at the end of the course.

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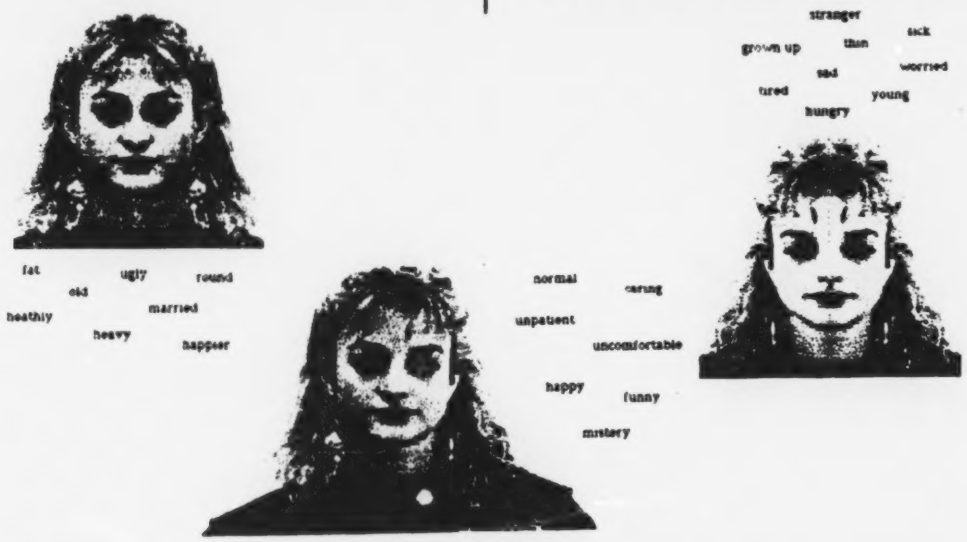
Unidentified Student--Drexel University

Bernard Brenner

Technology As An Enhancement of Expression

The self-portrait examples illustrated in this paper [and throughout the issue--editor's note] were produced in a course that is designed to be an exploration of combinations of both linear (verbal concept) and nonlinear (visual image) thought processes using the Macintosh computer as the basic working tool. One reason a major portion of the course concentrated on visual processes is because, apparently, even though we academics appear strongly in favor of 'visual literacy,' little real time is devoted to this topic in the university curriculum. The course emphasizes the use of the visual power of the computer and its back up technology to understand and experience the relationship between producer (Who is the maker?), process (How is it made?), product (What is made?), and place (Where is it made?).

The goal of the course is the technical and intuitive mastery of the computer as a powerful and unique creative visual tool. The course is designed around the premise that we can access, when needed, the vast wealth of visual information we have stored and organized in some way in memory. We are not usually conscious of this visual information, even though we continually use it in our encounter with reality. An underlying hope of the course is that it can, to some degree, aid in seeing the ordinary in unique ways, leading to the excitement of a 'safe' encounter with the unknown and to an 'operational' definition of creativity.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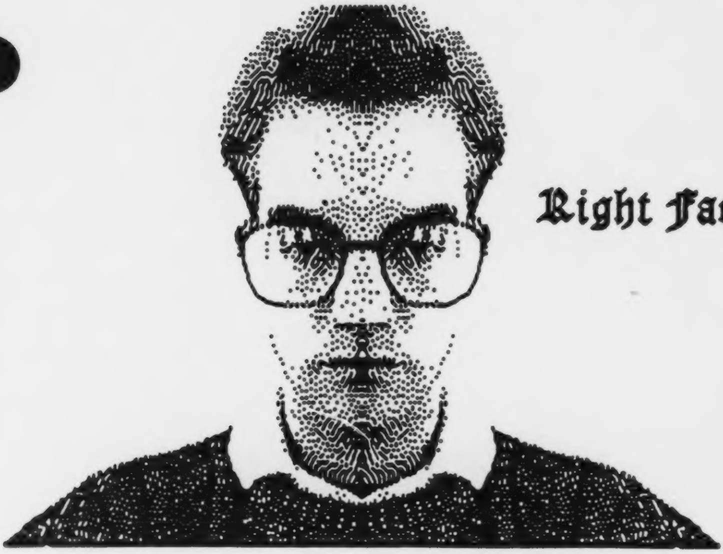
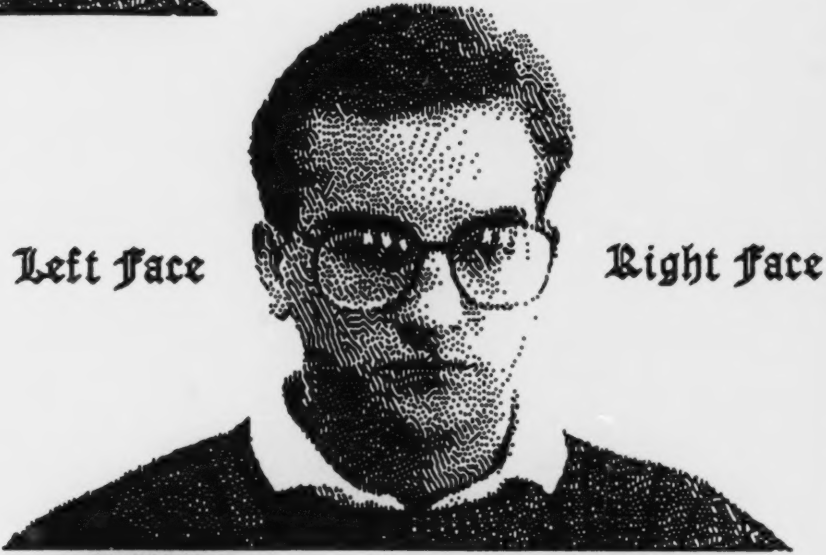
Unidentified Student--Drexel University

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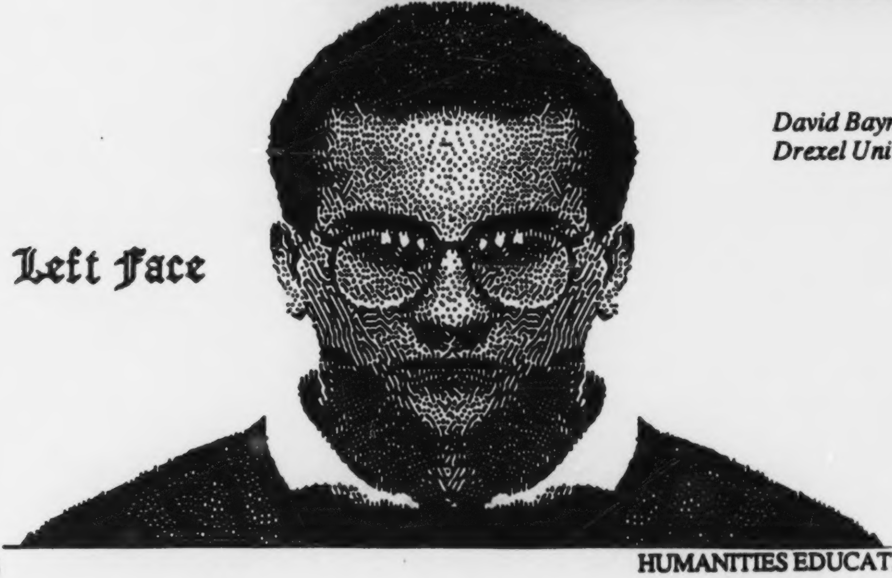

David Baym
Drexel University

Computer and self image (portrait)

This work was done in a class titled: Technology as an Enhancement of Expression. One of the two class meetings was in a computer lab setting, in a room with two large monitors and twenty Macintosh computers. The class of eighteen consisted mainly of graduating seniors who are computer science majors. This major gives these students a strong background in electrical engineering, mathematics, and computer programming. These students had no background or involvement in the visual arts. Until taking this course, some of them had not taken the time even to begin to explore the graphic potential of the computer.

Early in the course each student makes a digitized self-portrait, i.e., a photograph which is composed of black and white dots (pixels). The image is then placed onto a disk which contains a powerful graphics program. This program allows almost limitless visual manipulation of the photograph on the disk. For example, the program allows modification of the pixels, either one by one or in clusters. These pixels are the building blocks of the original photograph. With the tools available in the graphics program, the portrait may be worked on with a freedom of choice similar to what a studio painter has at his or her command.

Some of the following digitized self-portrait exercises or modifications of them were used in the course:

1. Put together two left sides and two right sides of the face, label them and then find symbolic words to describe the difference in the two portraits. Incorporate the words into the overall design. Use color in the exercise if you like.

2. Make a 'good' and 'evil' portrait from the original, and use color to enhance or exaggerate the difference in feeling.

3. Convert the digitized image into a line drawing that is still recognizable.

4. Randomly remove as many pixels as possible and still maintain the image so that it is recognizable.

5. Turn the portrait into a 'cubist painting' or some other well know art style.

6. Make the portrait into a mandala using the portrait image or a part of it. Work with the line drawing or the reduced pixel portrait if the full portrait is too complex.

7. Change the sex of the portrait (male to female, female to male).

8. Have the students exchange disks--male gives a disk to a female, female to male--and then have them change the sex of the portrait.

9. Keep the features of the face but alter the overall shape of the head.

10. Make a portrait of yourself as a monster (Hollywood or Japanese movie style).

11. Change the face into a character from another time and /or culture, e.g., for my students, American Indian.

12. Make a collage by cutting or tearing the portrait into pieces and pasting them in a new configuration onto a background picture taken from a magazine. Use color with this exercise if you like.

13. Make a series of 'bizarre' portraits using the various graphics software tools.

14. Make your portrait into a professional, skilled or semi-skilled worker by adding 'visual hints', e.g., police officer, construction worker, nurse, nun, or teacher.

15. Use the self-portrait to create a dream-like image.

16. Place another student's portrait on your disk and make a composite face using your portrait in combination with it.

17. Use the portrait to create an imaginary dollar bill. Use a real dollar bill as a departure point to generate the overall design.

It should be pointed out that the self-portrait exercises listed above are only a part of a large variety of exercises used in the class. However, I felt very strongly that there was a certain intensity of focus, involvement and playfulness exhibited when the students worked with their self-portraits, which seemed unique and important within the larger structure of the course. Because of this, I feel justified in abstracting and treating the portrait exercises as an entity. I can only speculate as to what might account for the origin and strength of the students' response.

Speculation 1. It might be that having the ability to alter easily the self-image as represented by the portrait provided a unique opportunity for easing or blurring of habituated psychological self boundaries, not unlike the effect of wearing a mask and/or costume, or in some way altering our appearance by make-up.

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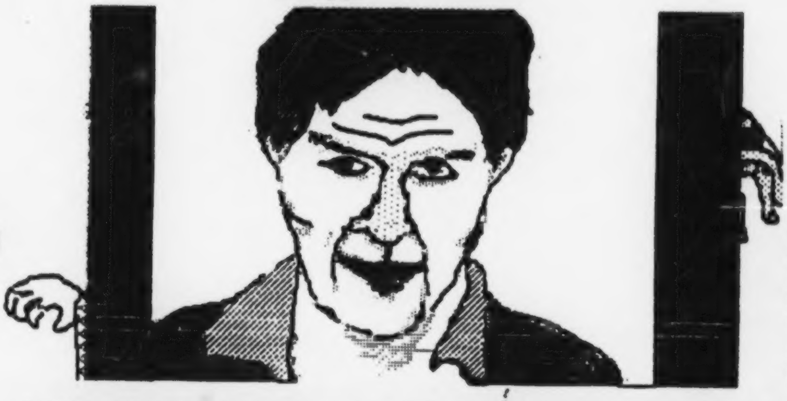

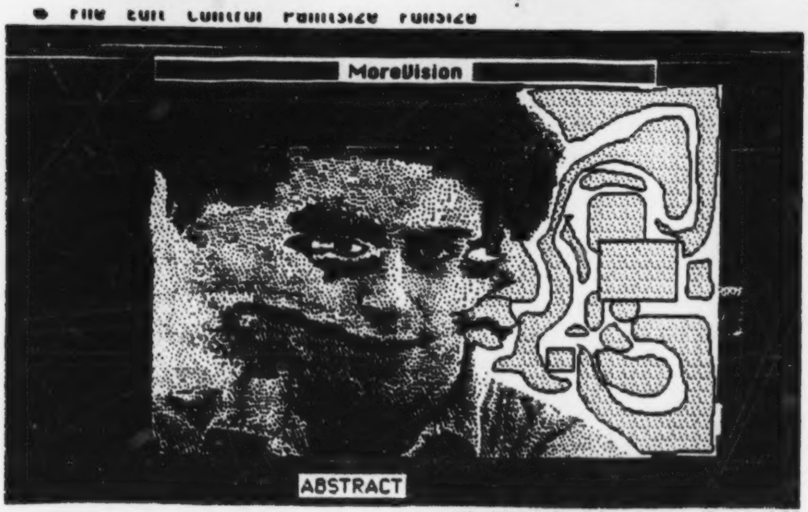
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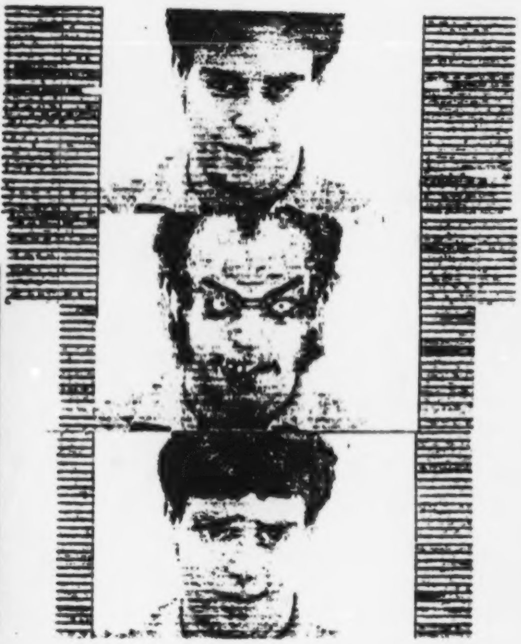
ABSTRACT



Unidentified Students--Drexel University

It might be understood as controlled regression, or a return to a kind of playful childlike 'magic' where one is transformed to an imagined self with the accompanying suspension of belief in consensus reality that occurs easily and naturally in the play/learning process of the child.

Speculation 2. Perhaps everyone in the computer lab felt the informality and freedom of the environment, which is reminiscent of an art studio. The only real difference is that students were working with portraits on a computer screen, and were using an electronic palette, rather than a canvas on an easel with paints and brushes.

The manner in which students moved around, commented, looked at each others' work, shared and asked for technical information (e.g., 'How did you get the hair to have that texture?') seems identical in spirit to the questions asked in studio art classes. We also had the tremendous advantage of working with an extremely accurate likeness of ourselves, which is usually only available to a fine arts major with some skill and formal training in rendering a photographic likeness.

Speculation 3. There was a real understanding and acceptance of the individuality of a student's personality and working style by members of the class. For example, one student sat contemplating his image on the screen for most of the period, and then went home to his computer and apparently spent a great deal of time completing the assignment to his satisfaction. He was usually asked by someone in the class, with a touch of awe in his or her voice, "How much time did you put in on that?" In contrast to that approach, another student worked continuously and rapidly, finished the assignment and printed it out in the one-and-one-half-hour class periods. I might add that he had the reputation in the class for incorporating the most words into his visual designs, when words were part of the assignment. A third student seemed always to radically change the assignment into a delightful, bizarre cartoon which the class always found amusing. We had our smiling resistant student who could be depended on to do the opposite of the assignment and do it well. In the line drawing assignment he made his portrait completely from pixels (dots). And of course we had an anxious student who always felt she had not fulfilled the requirements of the assignment. By the end of the term, she seemed to have had enough approval of her work from members of the class so that she was no longer as dependent on my assurances and reluctantly given advise. It would be possible to comment on each of the 18 students in the class in a like manner but I feel that the brief discussion of these four students demonstrates the general respect and acceptance of the individual ways of being in the classroom each student displayed.

Speculation 4. It may be that the continual working with, involvement in and sharing of something as personal as a self portrait could possibly engender a group dynamic similar in nature to Carl Rogers' 'person-centered' approach. Rogers describes the three characteristics needed for individual growth: 1) clarity or congruence, i.e., what a person is experiencing is available to awareness, can be lived in a relationship with others and can be communicated; 2) unconditional acceptance, caring and prizing of the individual, and unconditional positive regard; and 3) empathic understanding--sensing accurately the feeling and personal meaning being expressed by another person and communicating that understanding.

Compared to most classroom environments that I have any awareness of, including those few classes that expressed a real and active concern for individual growth, there seemed to be a much larger amount of this 'person-centered energy' at both a verbal and non-verbal level in this class. I would suspect that if the above statement is correct there was some valuable but informal learning about self and group process that occurred.

Speculation 5. Freudian psychoanalysts speak of 'making the unconscious conscious' as a major goal of their discipline. I cannot help but wonder if this series of portrait exercises does not make conscious to some extent the vast amount of visual information (personal and general) we have stored in past memory, which is ordinarily outside of conscious awareness.

There seems to be a substantial amount of data suggesting that facial recognition is a right brain function that deals with pattern recognition, and which does not lend itself to verbalization at a conceptual level. Perhaps students working closely with their new 'faces' in the exploratory environment of the class gained new insights into the structure and function of the imagination, i.e. how we form images and express them. Perhaps the class with its atypical use of the computer is a rather simple exposure to 'whole brained' cognition since there is obviously linear thinking as well occurring in the portrait work in which they were involved.

Speculation 6. The students tended to have positive experiences working with an extremely sophisticated visual image (the digitized portrait). These experiences were reinforced because of the easy access to the powerful yet friendly graphic program which allows them to freely manipulate the image. The students seem genuinely surprised by the highly finished quality of their work. Several of them remarked that they were not aware that they had any artistic ability before this experience. I tended to downplay this aspect of the course, since I feel one of the unique advantages and perhaps the most important reason for using the computer in this manner is that anyone can generate high quality visual products that seem to show artistic ability.

Speculation 7. There is value and positive reinforcement in the act of making something original which is personally satisfying, in an accepting and non-competitive group setting (how do you grade this course?). This experience is a direct encounter with the creative process and has the child-like quality of play which seems to be a legitimate basic learning process for many life forms--even students.

I profoundly believe that this experience is tragically missing to a large extent from so much of our educative experience--certainly it was from mine--and that this missing element is of vital importance in the education of the whole person. I believe the computer and its accompanying technology can and should be used more imaginatively in various academic disciplines to generate more of this kind of 'wholistic' learning experience.

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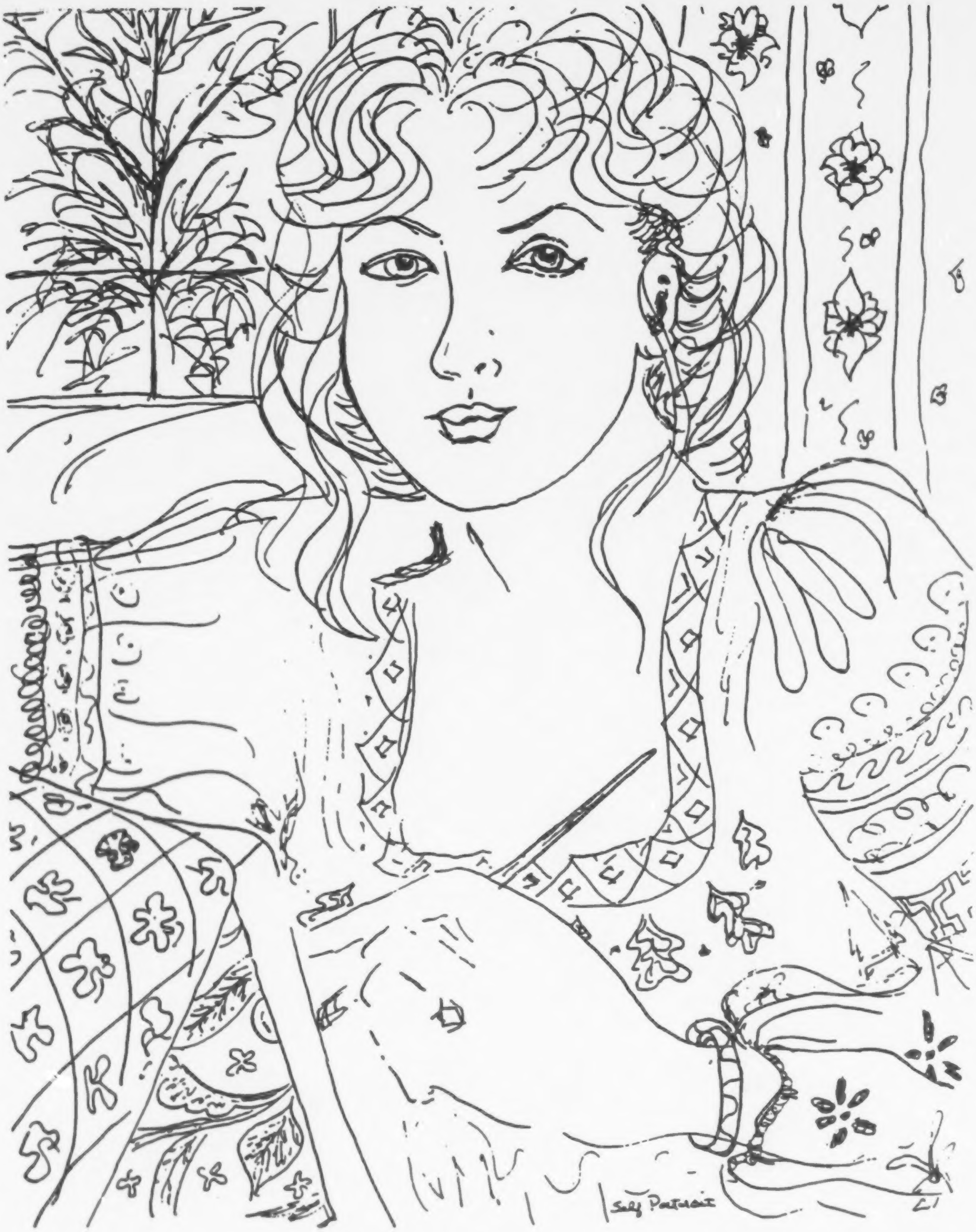
Self Portrait

Self-Portrait *Gigi Walsh--Cypress College*

Margaret Boegeman

In the Whirl of the Survey Course, How to Engage the Mind

In any humanities survey class, a problem every instructor faces is how to get students deeply involved with the creative works they are reading and viewing in such quick succession. The two semester, interdisciplinary class I teach (called on the Cypress campus, "Humanity and the Arts") races from pre-history to the beginning of the Renaissance in the first semester, and dashes breathlessly on through the twentieth century in the second. Slides of paintings, sculptures and architecture whirl dizzily before students' eyes, and the panoply of literature is even more discontinuous, because fewer selections are sampled. No sooner have we celebrated the Egyptian Hymn to Aton than this dazzling praise of life seems to terminate in the gloom of "The Waste Land."

To counterbalance this dizzying march of the centuries, I make an assignment each semester which aims to engage the students in an intimate and in-depth understanding of one creative work. We call this assignment a term paper, but its structure and purpose are unusual insofar as research skills are the least important element. They are simply the initial effort upon which the "real" paper is written.

The assignment is also unusual in that success is largely dependent on the degree of a student's engagement with the work chosen. That is, effort is its own reward. Since the only prerequisite for this lower division class is clearance for English composition, the course draws students with a wide range of abilities and interests. This assignment allows those with little background in the arts as well as those with a great deal to succeed. Though some writing skills are necessary, if the student displays interest and diligence, he/she will be rewarded with a successful paper. A wide range of topics gives the opportunity to indulge every aesthetic taste.

The first requirement is to choose an art form or an artist the student would like to investigate. Students may choose from the visual or verbal arts. As the choices are limited to the periods and genres covered each semester, there are more generic studies the first semester (e.g. Greek vase painting, Egyptian tomb construction, English morality plays), and more studies of individual artists the second semester. The students are required to read a full-length book on the work or the artist. If they choose to work on literature, they read a primary text: a novel, play or collection of poems or essays instead of a biography or critical text. In the first semester, I hand out a list of genres from which to choose; in the second semester when the artists' names are more familiar, the students can select according to their preference. However, I must approve the book they select, and I screen for length and difficulty. If the work they choose is literary, it must be something other than what we read and discuss as a class.

The first section of the paper simply requires a three or four page summary of the work they read. A critique of the book is desirable but not necessary. So far the assignment is quite commonplace.

The second section of the paper is the controversial part, but surprisingly, often the most effective. For part II, they are to produce three pages in the style of the art form they have read, or read about. I assure them that they will not be graded on the quality of their drawing or poetry, but only on how seriously they engage with the form. Someone who cannot draw at all may still wrestle with the problems of designing a building, planning a sculpture or composing a picture. Likewise for the literary forms: the imitations need not be original or elegant, but the efforts must duplicate some, if not most, of the formal qualities displayed in the original work.

If they choose a literary work, they may add a scene, update a section of the work, or write an imitation from their own point of view. If they choose a visual work, I want to see on the three creative pages, three different aspects of the artist's efforts. In architecture, this means an elevation, a floor plan and a rendering of a decorative detail. In sculpture, a front and side view, plus a detail. In painting, three different subjects and three different styles and/or materials.

In the second semester, most of those who choose a visual form choose painting, and, since portraiture is a common denominator among most post-Renaissance painters even into the twentieth century, I recommend that one of their creative pages be a self-portrait, rendered in the style of their artist. As I learned when I was an art student, we care much more about the final product if it represents us.

After they have completed the creative section, their third requirement is to analyze what they have learned from the combined efforts of parts I and II. What discoveries have they made about the creative act; what aspects of style did they try to reproduce and with what success; and what were reasons for any failed attempts along the way? This is the section that shows me not only that they have done the required work, but that they have *thought* about what they were doing. This is the section where there is no possible evasion of the issues, no cribbing from Cliff's Notes or rhetorical padding to impress the teacher. This is the section where they not only engage with the art form, but also with their own critical and creative minds. And they do so to their great satisfaction and mine. For once in their college career, they do not have to strain to find something to say. Their analysis will be based on their own experience, but also grounded in their research and an understanding of the history, psychology and aesthetics of the period.

The outcomes of the assignment are multiple: as my title indicates, the paper offers one in-depth experience to a breadth course. It gives the students a working understanding of the creative act. It also provides them not only with an occasion to learn, but also with an occasion to think. That is, the analytic motivation comes from within them, not from the assignment sheet or the desire to please the instructor. The insights are reinforced at affective and kinesthetic levels as well as cognitive ones, and therefore are more lasting.

The success of this experiment has astonished and delighted me. From the last class I taught, Spring of 1988, twelve papers were turned in: eight received A's, two received B's, and two received C's. Not a bad distribution. Of the two C's, one was from a student who simply didn't have the writing skills to express his ideas, and the other was from a student who had misunderstood the purpose of the analysis in section III.

The other students, many of whom had difficulty remembering the myriad of names, places and periods on an objective exam, or could not write an essay in class under the pressure of time, demonstrated the seriousness with which they took the creative process by the scrupulousness of their reports and the delight of discovery with which they were written. Of course, they all acknowledged their own limitations in imitating the artists selected, but this was only a minor theme. A much more dominant theme was their pride in self-discovery, both in the creative effort, and even more in the observance of themselves at work, real work, not perfunctory performance for a grade. They actually could make discoveries, original comparisons, and analytic conclusions; their minds were active because they were involved in the process of learning, not just witness to it. As one student concluded, "I know now not to dismiss an artist just because I do not like his works. I also learned that the creative process is very difficult and intellectual, unlike the romantic idea that art is created by inspiration. This is the first time in my education that I can truly say that I learned something that was worthwhile." (This came from a student who is an impressive overachiever. Putting aside the possibility that he may have been saying merely what he thought was expected, I was struck by the dismal thought of his gathering information without assimilating knowledge, a too frequent pattern in all our classes.)

While the artists the students selected this semester were famous, they were not necessarily easy to copy. The painters included Rembrandt, Van Gogh, Matisse and Kandinsky. The latter two stimulated particularly successful papers, not because of the simplicity of their styles, but because the students writing were determined to reproduce with some success what looked to be accomplished with ease. The student working on Matisse wrote, "My Lady in Blue attempts to experiment with Matisse's...large, flat expanses of color, ...by plain, geometric patterning, and by the relationships of the colors themselves. This technique appears almost childish in its simplicity...[u]sing the same ... colors--red, yellow, blue, white and black--the same broad, flat shapes and the same geometric patterning, the master and I do not achieve the same results....[This effort] serves to make a crucial point about Matisse's art in general ... that it is deliberate and calculated in its apparent simplicity, and its character is the end result of a long series of painstaking efforts."

The literary works selected were even more varied and challenging: Pilgrim's Progress, A Portrait of Dorian Grey, Orphee, The Sacred Wood, Portrait of the Artist as a Young Man, The Last Tycoon, A Clockwork Orange, and The Ambassadors. The selections, particularly the writing selection, proved interesting opportunities for self-explorations, and autobiographical revelations. Some were obvious: Pilgrim's Progress was chosen by a young man with a firmly grounded religious conviction; A Clockwork Orange was selected by a young woman who frequents the artistic fringes of our middle class community; The Sacred Wood by the student most serious about his commitment to literature; Orphee by the student enraptured by avant garde art and the Romantic conception of creation. Other selections were revealing in their opposition: A Portrait of Dorian Grey was the selection of a Vietnamese immigrant. Still steeped in tradition of responsibility and familial loyalty, he found it impossible to write from the perspective of Wilde's aestheticism. He chose instead to reproduce his scene through the mouths of lower class characters in the book, whose sense of material reality was more urgent than Dorian's.

The Last Tycoon was the choice of a young Korean man, who, while never assuming he would become familiar with the inner circles of society about which Fitzgerald wrote, nonetheless aspires to Fitzgerald's style. Chuck has, in fact, a very relaxed and pleasant conversational manner to his writing, but acknowledges the difference in styles when he says, "Fitzgerald has a fluid graceful motion to his style. Mine has more

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of a bounce to it (if you can understand that). I think I could have done better if I had written a story ... by John Irving ... I feel my style is similar to his."

Portrait of the Artist as a Young Man was the selection of a young woman, who found herself repulsed by the arrogance and sexism of Stephen Daedalus. Her revenge was to transform the scene of Stephen waiting for his father in a Cork bar to a hospital where Stephen awaits the birth of his first child. Stephen fantasizes that it will be a boy, who will learn from him and follow his aesthetic-heroic path. My young student wrote a fine Joycean comeuppance as Stephen is rewarded with the announcement of twin...daughters.

Perhaps the most difficult book chosen, which was also the subject of the most successful paper, was James' The Ambassadors. This was selected by a young man who knew nothing about James but his reputation. As Matt, my student, has writing ambitions himself, he decided to see what he could learn from this old master. Matt handed in his paper with the sequence of sections out of order. He opened with his creative imitation, followed by the book review, and then gave the critique of his own creative effort. This was a shrewd presentation move. His creative imitation was good, capturing the inward vortex of his character's thoughts: "She heard this, expecting, wishing, that it would have been something altogether different, something more, some reciprocity of sorts, to the effect, say, of what it was that she, up till this latest rejoinder, had been feeling herself. It took her by storm, as it were, to think that she had so unutterably failed their situation. She found herself feeling exceedingly rash and and almost as though she had abridged their relationship by even, so far as she did, suggesting that things be other than they were."

In Matt's second section, the summary and critique of the novel, the phrases were predictable: he found James "needlessly oblique", with "long-winded elaborations", etc. There were, however, also some comments that hinted at an analysis of structure. "[In the] two stories, the character's and the storyteller's...there exists the novel and its critique simultaneously." "[The] characters [seen] in competition with their storyteller...seem rhetorical conveniences [,] quotes interwoven in a soliloquy." The emergent structural analysis in fact leads quite effectively to the third section, the critique of the creative attempt.

"What I once found oblique, I now admit to being creative and purposeful," Matt begins. "At first, I merely superficially imitated James' style without it serving the purpose of my story. Then I began to see use for the parenthetical phrases and long elaborations. I began using these to qualify the action, to discuss everything that was occurring."

Matt had also objected to James' point of view, claiming in his review section that the wrong character narrated; but in his evaluation of his own creative effort, he discovers differently. "[L]imiting the story to Strether's perspective, allows us the same ignorances...we suffer Strether's conjectures and speculations. We share his frustrations; but we also share his development...[a]nd thus we are welcome to experience his predicament." "This [technique] allows James to disclose ...Strether's psychological state." "What...matter[s] is participating in the maturation process of Lambert Strether, the awakening of his American consciousness."

Finally, Matt acknowledges, "I have gained, through this grand 'experiment', a fascinating, provocative insight." James' style may be difficult but its effect is powerful. "It is characteristic of emotional appeals, pathos, to be initially poignant and then to dissipate, whereas intellectural appeals, logos [tend] to have a post-effect which is altogether more substantial and provocative."

In a final, additional section of his paper, Matt demonstrates his lesson again, by giving just the dialogue of his creative effort (part one) without the intriguing, hesitant, qualifying interior monologue. Thus he proves to himself and to his readers the limitations of movie script language ("When?" "How?"), simple conversation tags unfiltered through a reflective mind.

In this assignment, Matt has recorded a piece of intellectual autobiography, the progress and changes of a mind actively engaged with its subject. In a humanities class, this is the experience we would chose for all our students. In this class, for this assignment, each student did chose to be so engaged.

The binding together of students with the creative experience is effective because they are asked to analyze not what someone else has done, but what they themselves have attempted. All the time that they are reading the text by or about the artist, their imagination is engaged: How did she get that color? Where did he find that model? How could she think of those words to describe a simple sky? Who should be telling this story? We might like them to consider such questions without the intermediate step of plying their own talents, but the creative act lends to the critical analysis a more profound understanding than we would get by asking students to use their intellect alone. I believe the assignment is an appropriate counterbalance to the rush of material covered in the survey course. But it is also a satisfying and successful experiment on its own, particularly for developing the students' sense of themselves as actors within the intellectual arena, rather than as simply spectators. The objective distance we seek in a student's analysis too often translates to mere indifference. Engagement results in stimulation; imitation produces understanding; and analysis offers self-assessment. Through this method, enrichment in the humanities is not simply observed, but owned.

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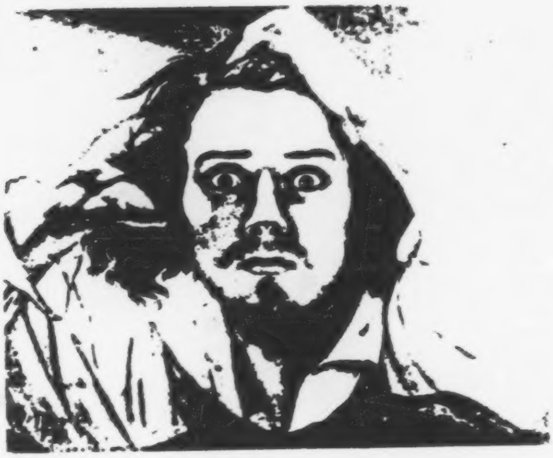
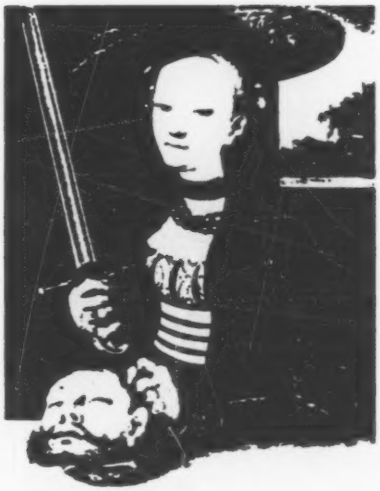


Gustave Courbet, Portrait of the Artist or "The Desparate Man"



Possible self-portrait of Lucas Cranach as the head of Holofernes

Self-Portraits found in Portraits of the Artist: The Self-Portrait in Painting *by Pascal Bonafoux (Skiro/Rizzoli: New York, 1985)*

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HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

IT'S DONE WITH MIRRORS

Portraits of the Artist: The Self-Portrait in Painting by Pascal Bonafoux. Skira/Rizzoli: New York, 1985. $37.50
Reviewed by Fred Schroeder.

The illustrations alone justify buying this volume. Almost two hundred self-portraits are reproduced, 130 in the gorgeous and accurate color associated with Skira art books. Some are predictable, like seven Van Goghs, six Rembrandts, six Goyas, five Dürers; some surprising, as with nineteen self-portraits by Gustave Courbet; and some quite new to most friends of fine arts. Among the last are self-portraits by women artists, beginning with medieval nuns (Claricia and Guda) whose self-portraits appear in margins of illuminated manuscripts and going on through Katherina van Hemessen, Sofonisba Anguissola, Artemesia Gentileschi, Elisabeth Sophie Cheron, the astonishingly lovely Elisabeth Vigee-Le Brun and Adelaide Labille-Guiard (both admitted to the Academy on the same day under the patronage of Queen Marie-Antoinette), Hortense Handebourt-Lescot and Therese Schwartze. They are not separated as "women artists," however, because each exemplifies one of the three-score themes that Bonafoux employs as ways of deciphering self-portraits.

One of the Vigee-Le Brun paintings, for example, is under "Allusive Headgear"--she was inspired to depict herself in the style of Rubens--, while Haudebourt-Lescot chose a beret which helps to define her northern heritage, a type of headgear originating with Dürer and Rembrandt, and practically *de rigeuer* for nineteenth-century German Romantics, as in Wilhelm von Schadow's triple-portrait of himself, his brother and the sculptor Thorvaldsen.

Such national and social keys appear throughout the book. Simon Vouet proudly exhibits a long lock of hair dangling over his collar to emphasize his association with fashionable Parisian elegance of the seventeenth century; Luis Melendez wears his hair in the *panuello de cabeza* affected by the dandies of Madrid. And Rubens never portrayed himself as a painter, but as an honored man of the Court. As these examples suggest, this is no ordinary book of art history, but he is also a novelist and writer of film scenarios--and he is a French scholar, so the approach is semiotic. His aim, he says, is to define self-portraiture as a sign rather than a genre; a sign like those of the zodiac which defines a whole identity. All is cipher, "bearing the seal of identity; everything that is impressed upon the portrait must be deciphered."

One result of this approach is that the volume has almost no progression. It is more or less chronological, but the reader can select readings at any point. Page through, and wherever the portraits engage your curiosity, read the adjacent essay. Some are only a column, a few others three or four pages. The style is strange at first, but partly this is due to Bonafoux's using an approach dear to the hearts of humanities teachers: unanswered questions abound, such as Who am I?, What is the artist trying to tell us? Why are Ingres' mirrors all inaccurate? Why does Carravagio depict himself as decapitated--once as the head of Goliath in the hand of David, once as the female Medusa, her *coif* of snakes including one twisting to lap the blood flowing from the neck? Cristofano Allori depicts himself as the decapitated Holofernes, and his mistress was the model for Judith, while Artemesia Gentileschi appears to have served as her own model for Judith, but whose head is in her basket? Lucas Cranach seems to have modeled himself as Holofernes, but who is his neat, self-possessed fashionable Judith?

The mystery is partly in the mirror. The medieval nuns had no mirrors, and so their only identity is in the written name, but from Flippino Lippi on, the mirror, which forces the painter, the painting and the art-viewer to look eye to eye into the puzzle of identity, is central. The mirror also has rendered a remarkably large number of artists as left-handed. Bonafoux, too, asks the question: are self-portraits really portraits of a mirror?

This volume is too abstruse and too expensive for students, but for any humanities educator, it is a mind-opener. One cannot but find new insights into the interpretation of self-portraits and fresh views upon the eternal fascination with expressing oneself.

SENIOR STYLES

"Commentary" (on Old-Age Style symposium) by Julius S. Held in Art Journal, Summer 1987. College Art Association, 275 Seventh Avenue, New York 10001. $16/year; $5/issue.

Serious students of bumper stickers will recognize that there is an "old-age style" in America. *We're spending our children's inheritance; Let me show you pictures of my grand children; Sexy senior citizen on board;* etc.

But is there a style that is inherently part of an artist's life, something that reflects the maturing passage through seven (or three or twelve) "Ages of Man?" Certainly it is possible to trace stylistic change and evolution through the life and works of an individual artist--indeed, it is almost a cliché of academe to do so. Germanic art historians coined a word for the general phenomenon, *Altersstil,* old-age style, and from studies of such artists as Titian, Rembrandt, Goya, Beethoven and others, scholars discerned such characteristics as greater emphasis on the abstract rather than on concrete detail and greater "spiritualization." This issue of Art Journal was devoted to publication of papers on Altersstil in Leonardo da Vinci, Bernini, Picasso and Chinese art, and in his Commentary, Held, an emeritus professor of Bernard College, views the entire prospect skeptically.

Art historians often castigate their craft for dwelling too exclusively on biographical approaches. To examine such an idea as *Altersstil* requires comparative, interdisciplinary and probably statistical studies,

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none of which are served well by studying one artist and generalizing on the basis of like evolutions among a select few Great Names.

Also, what constitutes old age? Rubens and Rembrandt both died at sixty-three, mere striplings compared to Picasso's last productive decade before his death at ninety-two. And what of artists who died young? Had such people as Mozart, Schubert, Masaccio or Caravaggio fulfilled their creative potential? How about suicides like Van Gogh? Are his last self-portraits equivalent to old-age style?

Generally the stylistic autobiography is regarded as irreversible: Old Dürer can't draw like young Dürer, old Beethoven can't compose like young Beethoven, and so on. And it is possible to juxtapose two works, one of old age, the other of youth, and feel certain of the inevitability of Altersstil. Held does this with two works by Goya, but he also juxtaposes two works by Ingres and two by Matisse about which "you could make a case in your introductory course" that reverses the real chronology. Held also notes that the article in their issue about Leonardo shows not only that an enfeebled *Altersstil* is found in early sketches, but that in old age, when concrete detailing was called for, Leonardo could still do it. (F.S.)

IDEAL SELVES

"'I Janus:' Privacy and the Gentlemanly Ideal in Rembrandt's Portraits of Jan Six" by David R. Smith in Art History, March, 1988. Association for Art Historians, Albert House, Monnington-on-Wye, Hereford HR47NL, England. $40/yr.

One of Rembrandt's great patrons and friends was Jan Six, poet, humanist and burgomaster of Amsterdam. There are two portraits of Six, one an etching with the subject, full-length, leaning on a windowsill reading in his study; the other a three-quarter length painting, showing him drawing on a glove preparatory to leaving his house for the world outside.

The relationship of portraits and biographies to self-portraits and autobiographies is often too glibly seen as totally distinct. But in the case of a portrait, at times--and possibly always--the act of choosing to have a portrait taken is in itself an act of self-expression. We all have favorite pictures of ourselves, ones that we feel are accurate representations of who we want to appear to be to others and to ourselves. For our students, these accurate representations of self are usually whatever is closest to pictures in magazines; for maturer and more sophisticated people, the accurate portrayals probably come closer to what we see in art books and galleries. We want to look like a portrait by Karsh, or Dorothea Lange, or Matthew Brady, or Cassatt, Eakins, Gainsborough, van Dyke, Rembrandt.

You know. Thoughtful. Introspective. Profound. Noble. We are never far from conventional representations of self, and this was true even for our greatest examplars, as Smith traces the conventions of the glove in portraiture, the arm on the windowsill, the subject posed on a threshhold between indoors and out. There are numerous antecedents for Rembrandt in works by Titian and van Dyke as well as in contemporaneous Dutch and Flemish lesser lights.

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And yet Jan Six saw not conventions in his portrait, but a real expression of himself, for he wrote a little chronogram (sort of an anagram that contains dates within), translated as: "This is the face I Jan Six had; I who since childhood have worshipped the muses...." But Smith (who is at the University of New Hampshire) notes that Six latinized his name not properly as Ionnus, but as Ianus, Janus, the two-faced doorkeeper god of the Romans, His pose, therefore, of introspective face and active hands, poised on threshhold, is an expression of the division of private and public self. Most cognates of Rembrandt's conventions are markedly public faces. "This worshipper of the muses" is turning away not only from introspection, but also away from the proper domain of gentleman-humanist, his private study. And what are the sources for that convention? Castiglione. Rembrandt, says Smith, found ways to express *sprezzatura*: "essentially untranslatable, it refers to the absence of an appearance of posing, to a quality of effortless grace and nonchalance..." Being cool, we might say. Where did Rembrandt discover this? Probably from Castiglione by way of Titian and Raphael (Rembrandt couldn't have read The Courtier), but in himself as well, for the real antecedents for these explorations of private, cool, introspective intellectuality seem to be Rembrandt's engraved self-portraits where he expressed his own division of public and private, as well as an air of *sprezzatura*. (F.S.)

SONGS OF OURSELVES

"Wordsworth, Whitman, and Us: Finding Personal Relationships" by Kenneth E. Resch in English Journal, April 1988. 1111 Kenyon Road, Urbana, IL 61801 $35/year; $4.50/single.

Adolescents are romantics in many ways. More emotional than rational, they tend to relate the world to themselves, or, when looking outward, to see events in relationship to ideals. This being true, one would think that the great romantic writers would appeal to them. Too often this is not the case and we can envision good enough reasons. The language of poetry is a foreign tongue, and most students have not been exposed to any sort of philosophic musings outside of Readers Digest and reruns of M.A.S.H.. And then, when the romantics like Wordsworth and Whitman are presented as poetic revolutionaries in the history of literature, the intense personalness of their poetry is reduced to historic data.

A bridge is needed, and for Resch, who teaches at Hempstead High School in Dubuque, it is the teacher who can serve as an autobiographical link. Romantic poetry "lends itself especially well to personal reflections." Reading aloud from such works as Wordsworth's The Prelude and "Tintern Abbey," Resch shares personal associations and memories with his students. Then, as he reaches Book 9 of The Prelude where Wordsworth reflects upon a piece of rubble from the Bastille, musing about the changes in his thought from youthful past to now, Resch once more shares both trivial artifacts from his own past and the memories and thoughts that they evoke. In a latter-day show-and-tell activity, his students bring things from their homes--foreign coins from their forebears' homelands, childhood toys, photographs--and thereupon write descriptive snapshots (or poems, if they like).

"Yet," Resch says, "this is not merely an exercise in driveling nostalgia, but the introduction of a theme that runs through the Romantic movement." It is sophisticated show-and-tell because of the intellectual, humanistic context and because of the elevated patterns for introspective thought provided by the literature. However, Resch reminds us, his method can't be replicated as an academic exercise. The teacher must be an honest romantic too: "our leading must come from within ourselves." (F.S.)

CHARACTERIZING OURSELVES

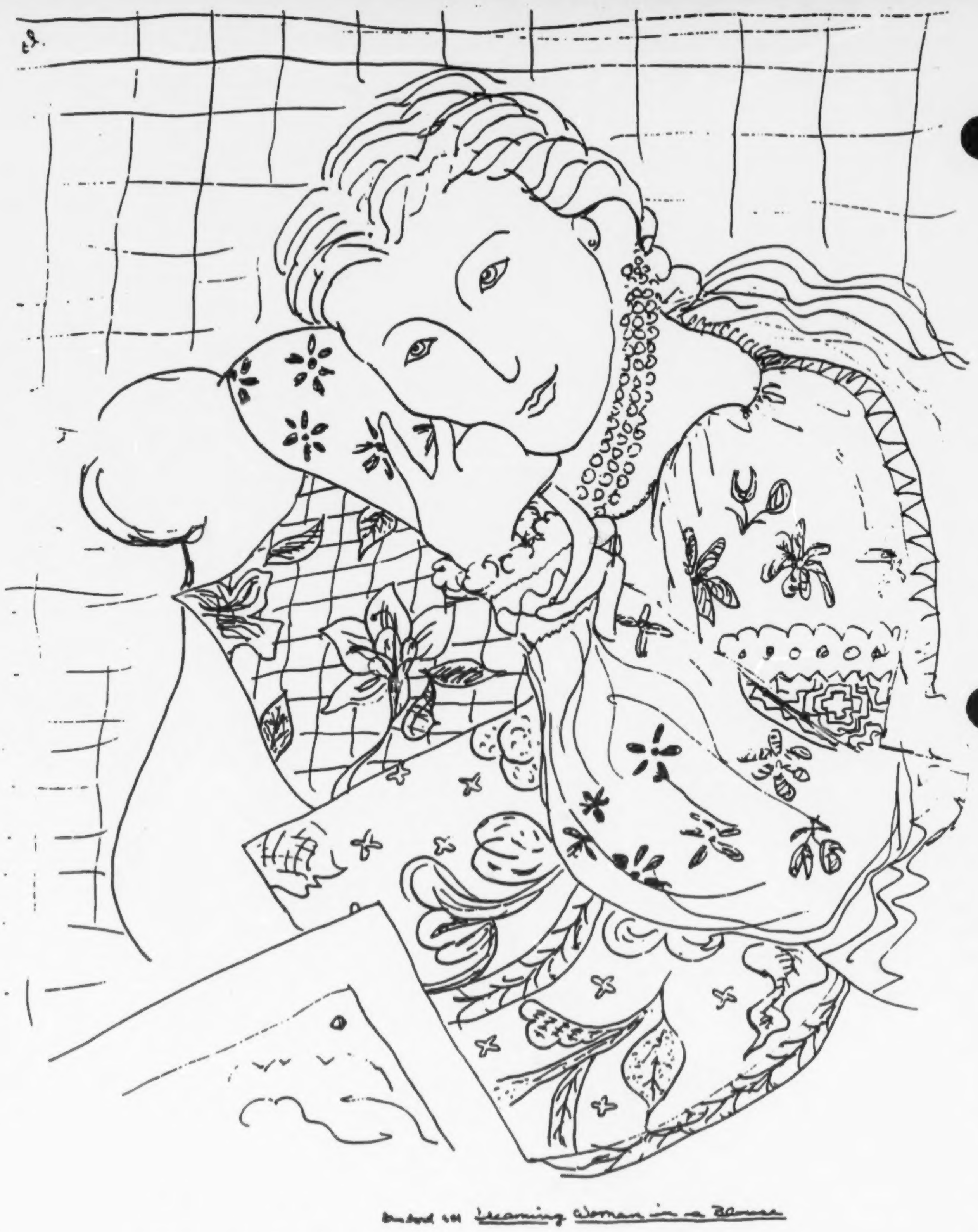
"Character and Characterization in Religious Autobiography" by John D. Barbour in Journal of the American Academy of Religion LV, 2 (Summer 1987) 307-327.
Scholar's Press, Box 1608
Decatur GA $50/year. 4/year.

When we have our students read autobiography as an expression of the self, we must ask to what extent is the person we encounter in the autobiography the real self. John D. Barbour, an Assistant Professor of Religion at St. Olaf College, reminds us that "Recent criticism challenges the notion that the character created in a text corresponds directly to the writer's historical self, because the writer can use language as a tool directly to express himself."

Do we dismiss autogiography as just another fiction? Do we assume the act of autobiographical representation is impossible because self lies below the surface of consciousness? No, argues Barbour, instead, we must attend to both characterization and character in the reading or writing of autobiography. The autobiographer characterizes his or her past self through descriptions of feelings, settings, events, beliefs, dreams, etc. Although the characterization may not be accurate as historical fact, the metaphors of self the author uses can reveal character. Furthermore, character, what Barbour calls "the moral condition of the writer," is what has set the limits on the writer's imagination of characterization.

The dynamic interplay between character and characterization is at the heart of all great autobiographies, like The Autobiography of Malcolm X, which Barbour analyzes from this perspective. As Barbour concludes, "The autobiographer must be concerned with character assessment, or we sense a kind of frivolousness and an evasion of a central aspect of self-knowledge. But the autobiographer who cannot see his self-portrayal as partly a matter of characterization ... seems to lack insight into his own activity as a knower and writer of the self.... To be fully convincing, narratives of the self seem to need both a concern for character and a self-reflexive understanding of the activity of characterization."

If we can teach our students to appreciate the interaction of these two qualities in the autobiographies they read, they will have a richer appreciation of autobiography as an expression of self. (S.C.-M.)


Based on Dreaming Woman in a Blouse

"Dreaming Woman in a Blouse" *Gigi Walsh--Cypress College*

HUMANITIES EDUCATION
HumaNews

Official Newsletter of the National Association for Humanities Education

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PAPERS, CONFERENCES, POSITIONS, ETC.

Fellowship Deadlines:

October 15
Humanities. Applications for 1989-90 post doctoral fellowships for resident study in humanities. Contact: Kent Mullikin, Ass't Director, National Humanities Center, 7 Alexander Drive, P.O. Box 12256, Research Triangle Park, NC 27709-2256.

October 15
Humanities. Application for short term resident fellowships for research in humanities. Contact: Committee on Awards, Newberry Library, 60 West Walton Street, Chicago Il 60610.

Grant Deadlines:

October 15

Chinese Studies. Applications for advanced study in China during 1989-90 academic year. Contact: Committee on Scholarly Communication with People's Republic of China, National Academy of Sciences, 2101 Constitution Avenue, Washington, DC 20418: (202) 334-2718.

Prize Deadline:

October
Manuscripts in the humanities for consideration for the Norman L. and Roselea J. Goldberg prize. Contact: Director, Vanderbilt University Press, 1211 18th Avenue South, Nashville, TN 37212.

Positions:

Medicine/Humanities. Position available beginning July 1989. Applications due December 1. For more information contact: Search Committee, c/o Loretta Kopelman, Department of Medical Humanities, School of Medicine, East Carolina University, Greenville, NC 27858-4354.

Museum Administration. University of Alaska, Fairbanks. Minimum qualifications: Ph.D. Research accomplishments in the field of natural history, five years in museum administration as a curator and/or director. For more information contact: David F. Murray, Chair, Search Committee, University of Alaska Museums, Fairbanks 99775-1200; (907) 474-7108. Deadline for application, October 31.

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Museum Administrator. For complete job description and application forms contact: Director of Personnel, Texas A & I University, Kingsville, TX 78363; (512) 595-3705, or Connor Museum (515) 595-2819.

Women's Studies: Tenure track position. Candidates from any discipline considered. Beginning January 89 or August 89. Send vitae, references, and sample syllabi by October 15, 1988 for full consideration. Contact: Dr. Susan Arpad, Women's Studies, California State University, Fresno, CA 93740-0078.

Journal News:

HERITAGE EDUCATION QUARTERLY celebrates one year in print. The journal is a national publication for teachers, planners, preservationists, educators, museums, and civic groups who lead community heritage projects. It describes programs for children and adults, and spotlights leaders in the heritage education field. HEQ provides case studies and lesson plans that have been field tested. Annual subscription, $12. Contact: HEQ, 498 South Main Street, Madison, GA, 30650; (404) 342-0770.

Conferences:

October 20-23
The Association for Integrative Studies Conference will be held at University of Texas, Arlington. Theme: The Interdisciplinary Humanities: Social, Scientific, and Artistic Concepts. Inquiries: Laurie Jacobs, UT, Arlington; (817) 794-5015.

October 13-15
The Association for General and Liberal Studies will be held at Wilkes College in Wilkes-Barre, Pennsylvania. The organization is interdisciplinary in nature and the conference theme is "Liberal Learning in a Post-Industrial Culture." For conference information contact: Robert J. Heaman, Academic Affairs, Wilkes College, Wilkes-Barre, PA 18766: (717) 824 4651, Ext. 4204.

November 5-6
Character and Competence: A Promise for Survival/ An Interdisciplinary Conference from the Perspectives of Education, Psychology, Anthropology, Philosophy, and Sociology. For program information call (213) 825-4191. For application write: P.0. Box 24901, Department K, UCLA Extension, Los Angeles, CA 90025-0901.

March 1989
The Popular Culture Association/American Culture Association Meeting will be held in St. Louis, Missouri on March 22-27. Write to Ms. Pat Browne, Popular Culture, Bowling Green State University, Bowling Green, OH 43403 for general information.

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Conferences and Paper Proposals:

October 15
Women's Studies. Proposals for possible presentation at the annual meeting of the Southeastern Women's Studies Association to be held in February 89 in Atlanta. Contact Elizabeth Fox-Genovese, Emory Institute for Women's Studies, 210 Physics Bldg., Atlanta 30322; (404) 727-0096.

March 89
The Gulf Coast History and Humanities Conference will meet in Mobile, Alabama March 9-11. Theme: "The Maritime History of the Gulf Coast." For more informationcontact: Dr. George Daniels or Dr. Michael Thomason, History Department, Mobile, AL 36688; (205) 460-6210.

The Grapes of Wrath, 1939-1989: An Interdisciplinary Forum will be held on March 16-18 at San Jose State University. Papers are invited on the novel and the 1930's, the novel in its historical, artistic, and political contexts. Papers on California migrant labor in the 1980's also welcome. **Submit papers by December 30, 1988** to: Dr. Susan Shillinglaw, Steinbeck Research Center, San Jose State University, San Jose, CA 95192-0028. Keynote Speaker: Leslie Fiedler.

February 89
The Southern Humanities Conference will be held in Macon, Georgia on February 16-18. The conference will focus America's continuing experiment in constitutional government, democratic pluralism, cultural innovation, and opportunities for new visions of human liberation. Proposal should include curriculum vitae as well as descriptive title and one-page summary of the paper or session. Submit proposals by November 1, 1988 to: Dr. Gary Richardson, Department of English, Mercer University, 1400 Coleman Avenue, Macon, GA 31207. For conference information call (912) 741-2357, or write SHC, Department of Interdisciplinary Studies, Mercer University, 1400 Coleman Avenue, Macon, GA 31207.

Announcement from the NAHE Board of Directors

After Kansas City: Where?

NAHE hopes to be able to announce the site for our 1991 national meeting at the meeting in Kansas City. We need suggestions, especially backed up by a commitment to act as local chair. Potentially we could convene anywhere in the world, but the Board insists on sites that are easily accessible, reasonably economical and have good potential for adjunct cultural activities.

Meetings must be self-supporting through registration fees and grants. Administration can usually be arranged by university continuing education/conference bureau. (Our 1987 convention was in St. Paul, 1989 will be in Kansas City.)

Write or call President Fred Schroeder if you have a site to nominate. (218-726-8237)

EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with **content** that draws upon the human cultural heritage, **methods** that derive from the humanistic disciplines, and a **purpose** that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanity, humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable, practical and useful.

Format? Typed or word-processed double-spaced on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. Camera-ready line illustrations are very welcome. We can use written material of two lengths: one to three page commentaries, etc.; and articles of eight to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions. If you have **word-processed** your article, please specify the program you used (we use **WordPerfect**). If your article is accepted we'd like a copy on disk.

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WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

- THEORY "Piaget and Theories of Integrated Study"
- ADMINISTRATION "Crediting Departments for Team Teaching"
- HISTORY "Nineteenth-Century Multi-Media at Chautauqua"
- RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"
- PEDAGOGY "Helping Students to Formulate Interdisciplinary Questions"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

- "What you should know about teaching novels in a philosophy course"
- "Pre-teaching history students for an art museum field trip"
- "How to help non-musicians to follow a score"
- "A designer speaks of humanities bulletin boards"
- "Getting adults to role-play in public humanities programs"
- "Understanding Oedipus: An Actor's View"

What we don't want:

- Creative writing by teachers or students (it doesn't relate to our purpose)
- Syllabus outlines (curricula should be explained, not listed)
- "The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)
- "Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)
- "Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

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Dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions.

ISSN 0882-5475

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HUMANITIES EDUCATION is published by the National Association for Humanities Education with editorial offices at the Department of Philosophy & Humanities University of Minnesota, Duluth, Duluth, MN 55812

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VOLUME SIX: NUMBER ONE: WINTER, 1989

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Published by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Subscriptions and renewals are $16 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Philosophy and Humanities, UMD, Duluth, MN 55812.

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CONTRIBUTOR INFORMATION

Contributors should consult the Editorial Policies sheet carefully. As will be seen, HE is wide-ranging, quite permissive and has no "party line" in respect to definitions of **humanities, interdisciplinary** and **education**, but the wide boundaries are nonetheless firm. Please do not submit articles over ten pages long unless you are planning to revise.

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Leonard Gordon

TEACHING GENESIS AND EXODUS AS OLD TESTAMENT AND HEBREW SCRIPTURE

I. Bringing back the Bible

A movement to return classic texts to our classroom has gained new support from both liberal and conservative pedagogues. Whether theorists speak of the need for a shared cultural inheritance or the need to learn and evaluate the texts of power, a consensus is emerging that students must be able to enter into dialogue with those works of Western literature that have shaped the received canon. The opening books of the Bible have a certain primacy in that canon, treating the creation of our world and laying the foundations for Judaism, Christianity, and Islam. However, our students approach these books with a maximum of pre-understanding and a minimum of actual experience. They have heard of each of the characters they will meet, and they have formed clear impressions of these characters, yet few students will have actually read more than scattered verses taken out of context. These works thus present special problems for the teacher of Western Humanities courses, problems which require a number of decisions about teaching methods particular to the teaching of the Bible among the great books.

The Old Testament taken as a whole has a triply unique position in Humanities curricula: 1. It is the only work we treat out of historical context. 2. It is the only work we do not teach under its own name. 3. It is the only work from which we fail to select those portions that were central to the redactor's intention, preferring instead to read selections that were of central importance to one strand of the later Western tradition, namely, the Pauline Christian.

First, we read the Old Testament out of historical sequence. The reading that I will consider here consists largely of eighth-century b.c.e. traditions which were redacted in the mid-fifth century. Thus, heroic stories contemporary with Homer, which were edited by priests who lived during the Golden Age of Athens, are usually presented to our students as part of the transition between the classical world and Christian culture.

Second, we do not study the "Old Testament" under its own name, thereby reenforcing the impression that our detour into Hebraic culture is intended only as background for something else -- that something being, of course, the New Testament. While it may be argued that surveys of Western literature are, quite intentionally, forward looking -- teaching us all one needs to know to read, for example, Joyce's Ulysses, many instructors have increasingly attempted to discuss each work on the syllabus first on its own terms and against its own background, and then secondarily as part of the Western tradition. That, it seems to me, is a logical sequence, and one that will best serve us whatever our larger agenda happens to be. By beginning the semester with the study of the Old Testament, rather than, for example, the Hebrew Bible or Hebrew Scriptures--somewhat less weighted designations -- we send a powerful message of theological as well as academic importance.

Finally, the choice of selections further testifies to our essential discomfort with this text. When we condense Don Quixote, we seek to follow the main story line, editing out the text's numerous disgressions and smaller, self-contained episodes. Similarly, our choices from Montaigne reflect a desire to include essays that capture his range, method, and most insightful pieces. Our Old Testament selections: the story of Creation, Sinai, Job, and Isaiah, purposefully avoid what is central to the Hebrew Bible taken on its own terms in favor of what is central to the New Testament's reading of the Old. We stop at precisely the point where the Bible wants us to begin: the law and the history of the relationship between Israel and the law. The stories of creation and the slavery of the Israelites in Egypt are presented in the first five books as a necessary prologue to the law, a prologue that establishes God's dominion and his special relationship with Israel.

Implicitly, by our choice, we are preparing our students to understand Romans 4:15, "For the law brings wrath, but where there is no law there is no transgression," but not Matthew 5:18, "till heaven and earth pass away, not an iota, not a dot, will pass from the law until all is accomplished."*

In approaching the biblical text in this way, we are, of course, standing within the main lines of the Western Christian tradition, for that tradition is Pauline. I hope to show that while we are faithfully representing one strand of the tradition's appropriation of the Old Testament, we are excluding other, equally important readings.

My essay accordingly moves along two trajectories. First, treating the Old Testament as a link in the Western tradition, I present a reading which focuses on the position of women in the text, tracing the Bible's attempt to control what it perceives as woman's threatening sexuality, as that tradition develops from the Matriarchs to the Virgin Mary. I then re-trace my steps and give an alternative reading of the same traditions that attends to the motif of the younger son supplanting the elder. My emphasis here will be to explain why these traditions were found meaningful by that generation of Israelites which preserved and reacted to them.

I conclude with a few words on that part of the Bible which we, following our Pauline forebearers, have put under erasure--Old Testament law. I attempt to briefly show that for those who canonized the Bible, the legal passages presented not a conservative, formal, ritualistic way of life, but rather a profound theological statement about the possibility of creating order in a world of chaos.

II Defamiliarizing the Biblical Heroine

If our task as teachers of Humanities is to introduce students to the unfamiliar, it is also to defamiliarize texts that they know all too well. If this rule applies to any work in the curriculum it certainly applies to the Bible. In reading Genesis and Exodus most of our students are on familiar ground, rereading stories that they have either read or heard before and which have influenced such a high percentage of everything else they have been exposed to in our culture.

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*Our choice of editions is also critical. To demonstrate the independence of the Hebrew Bible would require the purchase of two separate Bibles each containing one Testament. Such a gesture would be not only impractical but also inappropriate to a course that attempts to illustrate how each text was understood by later writers. Still, a modern scholarly edition that points out the meaning of Old Testament packages in their own contexts (such as the New English Bible or the Oxford Annotated Bible) is preferable to the King James version.

The position of women in the text thus becomes a fruitful starting point for fresh examination. The issues raised by a close reading of the presentation of the mothers and lovers of the Old Testament lead to important questions about the role of the Bible in shaping both literary conventions and social norms in the later tradition. I would even argue that this is, in fact, uniquely suited to such a task.

A feminist reading also commends itself because the Bible has recently been the subject of a wide range of apologetic and harshly critical reappraisal, among literary critics both feminist and non-feminist. For this purpose, a single quote from Robert Alter's The Art of Biblical Narrative suffices:

> Biblical narrative...includes a remarkable gallery of women--Rebekah, Tamar, Deborah, Ruth--who are not content with a vegetative existence in the corner of the house but, when thwarted by the male world or when they find it lacking in moral insight or practical initiative, do not hesitate to take their destiny or the nation's into their own hands. (p. 146)

Alter's "remarkable gallery of women" includes a woman who tricks her blind husband, a woman disguised as a prostitute who seduces her father-in-law, a woman judge whose sole act in the Bible is to shame the Israelite general into action, and a noble convert who seduces her late husband's cousin into marriage. In other words, by attempting to treat the female characters in the Bible as ideals who succeed in conventionally male roles, Alter and other apologist literary critics and Bible scholars unwittingly defeat their own purpose of making the Bible inoffensive to feminist sensibilities. Each of these women acts only within one of two narrowly circumscribed roles--that of mother and that of lover. In either case, female power in the Bible is sexual power, and each of the Bible's heroines accomplishes her ends (whether military, political or domestic) in the private space of the bedroom. (See Lefkovitz, "When Lilith Becomes a Heroine.")

It has long been observed that the mothers of the Bible commonly share the trait of barrenness. That is, the favored wife is unable to conceive a child until late in life (in the case of Sarah) or until long after her rival has produced offspring (for example, Rachel or Hannah--Samuel's mother). Other mothers who follow this pattern include Rebekah and Samson's nameless mother. In all of the cases of a loved barren wife, God intervenes to remove the curse of barrenness, and a miraculous birth follows. As Lefkovitz has explained, the special child will be a hero and will hold a unique place in the history of Israel's redemption as God removes barrenness and enters into a pact with the mother of the hero. But mother must consecrate the son into the service of God. Isaac will be put on the altar as a sacrifice, Jacob will leave home to flee Esau, Joseph goes into Egypt, Samson becomes a Nazirite, and Samuel a prophet in God's temple.

What does this repeated motif tell us about the construction of women in the text? The text reasserts the Divine prerogative to create whenever heroes have birth stories, first by insisting that man alone is insufficient to impregnate the mother of the hero and second, by depriving the female of her full creative powers, allowing her to be the receptacle of such remarkable seed only if she renounces claim to its issue, affirming her willingness to give the son to God by allowing him to leave her.

The other female model provided by the Bible is that of the lover who, like her maternal counterpart, uses her sexual power to shape Israel's future. In this list we find such women as Tamar, Delilah, Jael, Esther and from the Apocrypha, Judith. In four of these instances, the woman uses her power in the bedroom to entrap and kill her opponent. Tamar's desires require less drastic fulfillment.

The case of Deborah, which seems to be an exception to this thesis, is instructive. We are told in Judges 4 that Deborah was a Judge. And while we are told nothing of her activity as a judge, we are told how she shamed the Israelite general Barak into attacking the enemy Sisera by stating that since he has hesitated and insisted that she join him in battle, Barak will not kill the enemy but rather "the Lord will sell Sisera into the hand of a woman." Seeking to escape his fate, Sisera enters Jael's tent and in a surprise for both Sisera and the reader, instead of providing him with shelter, she kills him, driving a tent peg into his head. Woman as political leader takes no action; woman as military savior performs her acts of bravery in the bedroom (Lefkovitz, The Character of Beauty, pp. 67-74).

Where does this tradition lead? The stories of that great oxymoron the "barren mother" lead to the extreme case of the virgin mother Mary, where the husband is totally removed from the picture and where the son is taken from his family in the most extreme form imaginable. Unlike Isaac, Jesus is sacrificed, and before his death and resurrection, he publicly renounces his family connection to Mary. But as Mary's story marks the culmination of the biblical matriarchal tradition, her lack of sexuality (she is a virgin, and she has no role in the machinations surrounding her son's future) mark the creation of a new dichotomy. No longer are women mothers or lovers but they are now conceived of more specifically as virgins and whores, Mary and Mary Magdalene, Whore of Babylon and Ecclesia, and later still, Synagogue and Ecclesia. Two types of women are envisioned, the spiritual, ethereal, pale Christian beauty and the sensual, tempting, lustful, exotic, dark Hebrew beauty. The development of these two types can be traced throughout later literature.

III The Code of the Younger Son

The Bible's birth stories tell a second tale as well. We can focus our students' attention not on mothers but on sons, and in so doing we might notice a motif that is as powerful and as oft-repeated as that of the barren wife, that of the ascendance of the younger son over the elder. The ancient Near East world adhered to the principle of primogeniture--the eldest son inherited the father's estate. The Bible, in the stories of Abel, Abraham, Perez, Isaac, Jacob, Joseph, Ephraim, Moses, and David, reverses that principle, establishing a contrast between the eldest son and the son of the promise, the favored son who will come to preserve the true line. A series of dramatic contrasts is announced and reenforced. The young Isaac is quiet and pastoral; Ishmael becomes an expert marksman. Jacob stays at home, while Esau hunts. The young dreamer Joseph must overcome the hatred of his older, more aggressive brothers. The Israelite hero is the younger and weaker child who is able to overcome opposition by fathers and brothers to achieve his rightful place.

A special case of this motif is found in the story of Moses' birth and early life, a story told in a scant 10 verses, Exodus 2:1-10:

> Now a man from the house of Levi went and took to wife a daughter of Levi. The woman conceived and bore a son; and when she saw that he was a goodly child, she hid him three months. And when she could hide him no longer she took for him a basket made of bulrushes and daubed it with bitumen and pitch, and she put the child in it and placed it among the reeds at the river's brink. And his sister stood at a distance, to know what would be done to him. Now a daughter of Pharoah came down to bathe at the river, and her maidens walked beside the river; she saw the basket among the reeds and sent a maid to fetch it. When she opened it she saw the child; and lo, the babe was crying. She took pity on him and said,

> "This is one of the Hebrew's children."... And the child grew, and...Pharaoh's daughter named him Moses for she said, "Because I drew him out of the water."

Verse eleven begins: "And it came to pass in those days when Moses was grown up...."

The birth story serves as a brief prologue to the real Moses story: Moses, the leader of the Israelites, Moses, the lawgiver. Our suspicion that the birth story represents a later addition to the main epic is confirmed by a review of the numerous close parallels to Moses' birth found in the literature of the ancient world. The most striking is the Akkadian story of Sargon:

> Sargon, the mighty king, king of Agade, am I. My mother was a high priestess, my father I knew not...My priestly mother conceived me, in secret she bore me. She set me in a basket of rushes, with bitumen she sealed my lid. She cast me into the river which rose not over me. The river bore me up and carried me to Akki, the drawer of water. Akki, the drawer of water, lifted me out as he dipped his ewer, Akki, the drawer of water, took me as his son and reared me. (The Torah, p. 392)

The parallels direct our attention to the three main features shared by the two accounts. (1) Doubtful, but upper class parentage. We are not told the names of Moses' parents, but the story takes pains to repeat twice that they were of the blessed tribe of Levi. In Sargon's story we are told that his mother was a priest, though his paternity is left unclear.

(2) Danger attends the child's birth. Moses' life is, of course, threatened by Pharoah. Like Sargon, his mother saves him by hiding the child in a basket and floating him downriver. (3) Divine providence returns the child to safety. Divine protection is demonstrated by the endangered child's rescue by a member of the royal court.

Those familiar with Lord Raglan's study, The Hero will no doubt recognize these three motifs as part of the code by which our culture identifies its heroes. Our tradition's heroes are not heroic on the basis of their human accomplishments alone. Rather, they are by nature heroes, and for the authors of these stories, nature is identical with God. Moses, descendant of the house of Levi, is born at a critical moment in Israelite history to end the dark period of slavery. From the start his life is forfeit; all males are being put to death. Like the other Biblical heroes mentioned earlier, the future leader must leave his natural parents to be claimed by God to serve God's ends. Moses, by birth--by nature--the Israelite leader, becomes, most inappropriately, a foundling in the home of the Israelite's arch-enemy, Pharoah. Through still further fortuitous circumstances--that is, through divine intervention, Moses' nature triumphs over his circumstances. He will leave the royal court to assume his true royal title--as leader of his people. Those who rule are those set apart by God, taken from their families to serve as God's chosen agents.

Within the story of Moses' birth we thus see the beginnings of the process of exegesis on the life of Moses the lawgiver and desert leader. By adapting a folk-motif found in ancient Near East literature and placing it in the context of the Bible's other stories of children lost and found, Moses is identified as a hero, and we are once again made aware that nature's choices equal God's choices. Those who rule were intended to rule.

The foundling in literature--from Oedipus through Perdita, Joseph Andrews and Heathcliff--the hero or heroine fated to live, the misplaced person, has changed to reflect the differing assumptions of different ages. Oedipus and Moses must fulfill their destinies because the gods or God control history; in the realist novel, nurture assumes priority over nature and we discover that we are all foundlings in democratic societies, destined to find and make ourselves.

Why did this story speak to the Israelite community that preserved and canonized it? First we must identify that community. While the standard literature or humanities course presents the Old Testament as a product of the first century c.e., the historical books (Genesis-Kings) and much of the prophetic canon took its present shape some 500 years earlier as part of the response to the destruction of the Northern Kingdom in 722 b.c.e. and to the destruction of the First Temple and the Kingdom of Judah in 586 b.c.e. The Bible was first promulgated among the Israelites only following the return from the Babylonian exile in the 5th century, and it is against this background that one can attempt to understand the motif of anti-primogeniture.

The Israelites were returning to the land of Israel after a traumatic series of events that challenged the essence of their religious faith. The first commonwealth was destroyed, many of the people killed, and the remnant driven into exile. Most significantly, the holy city, which was thought to be inviolate, was profaned, and God's dwelling place, the Temple, was destroyed. According to the prevailing view, such events could indicate only one of two things: either God had broken his bond with the Israelites or He had been defeated by superior forces. In the face of these alternatives two new options were added. First, the formerly discarded prophecies of Jeremiah and other pre-exilic anti-government prophets were recalled. These individuals, functioning outside of the guilds of professional prophets which surrounded the courts, had predicted both the destruction of Jerusalem and its restoration, linking the former to the sins of the people and the latter to their repentance. Second, they turned to the same pro-exilic traditions concerning the collective ancestors of the Israelite tribes that seemed to have a uniquely contemporary message: things are not what they seem. There is a gap between appearance (Israel's lowly status among the nations) and reality (Israel's true position as the bearer of divine promise). In this light we can understand, for example, the truncated story found in Genesis 48. By right, Joseph's son Manasseh, who is the firstborn, deserves priority in receiving his grandfather's blessing. And such is clearly the wish of his father. Yet Jacob purposefully places his right hand on the head of Ephraim, which entails self-consciously crossing his hands, since Joseph had placed the two boys in front of him so that Jacob's right hand would have naturally fallen on the head of Manasseh. By the time of this story, the reversal of fortunes had become an accepted literary *topos* which no longer needed to be explained.

Placed against the background of the Babylonian exile, the traditions concerning the triumph of the younger, weaker son yield a special set of meanings which found expression in Psalm 118, "the stone which the builders rejected is become the chief corner-stone." Appearances are not everything: the rejected are in fact the chosen.

IV The Competing Discourse of Priest and Prophet

The Biblical response to the events of 722/586 b.c.e. took another, non-narrative form as well, namely Old Testament law. The western tradition looks at biblical law in the way the New Testament describes it. For Paul, the law is spiritually and morally dangerous, and the path to salvation is therefore not through law but rather through faith. Furthermore, as the continuators of priestly legalism, Matthew portrays the Pharisees as hypocritical formalists who lack compassion and moral concern.

The biblical tradition, however, has never seen itself that way. Psalm 19 presents the accepted view:

> The law of the Lord is perfect, reviving the soul...the precepts of the Lord are right, rejoicing the heart.

From the biblical perspective, law, and more specifically legal discourse, can be the vehicle for expressing morality and conveying theological ideas. Specifically, the same desire to understand a chaotic world and Israel's place in it that motivates the anti-primogeniture motif may be seen to underlie the priestly legal system that forms the Old Testament's centerpiece.

As I alluded to earlier, Genesis 1-Exodus 20 may be seen as a prologue to the priestly legal code, a code which begins with the priestly account of creation in Genesis I and then continues through the last half of Exodus, Leviticus, and Numbers. The God who commands is the God who created the world and who in the words of Exodus 20:2 (the first commandment) brought Israel out of Egypt, the house of bondage. One thread runs through this material--the desire to create order in the universe. God creates the world through a series of differentiation. Light from Darkness, Heaven from Earth, Land from Sea, the great chain of being culminating in the creation of man and woman. Each type of creation is brought forth in order of ascending importance, with (among living things) plant life appearing first, then animal life and finally humanity. All living things, furthermore, were created each according to its kind. Creation is thus an act of ordering, the purpose of which is to make the world perfect and thus prepare it to be made holy. Leviticus 19 consists of a list of rules headed by the command, "You shall be holy, for I the Lord your God am holy." Priestly law teaches the connection between order and the ability to receive the divine presence; order creates the precondition for holiness. The priestly legal code therefore insists upon rigid differentiation between types of produce which may not be sown together, animals which may not be yoked together, foods which may and may not be eaten, an economy of purity which may not be disturbed.

Mary Douglas, in Purity and Danger attempts to understand the dietary rules of Leviticus 11 in this context. She rejects earlier attempts to interpret the rules on the basis of their ethical content, educational value, foreign influences, allegorical significance or irrationality. Instead, she would direct our attention to seeing Israelite purity rules as the dominant symbol of the community's social life. If the Israelite on earth keeps the pure and the unclean distinct, this act of ordering will be maintained by God's reciprocal actions. If we permit chaos on earth, then God will withdraw the blessings of order.

Specifically, this means that the dietary rules create a taxonomy of animal life which differentiates between things that swim (defined by fins and scales), land animals (defined by split hooves and the chewing of cud), and things that fly. The pig is especially forbidden because it straddles the boundary, having one trait of clean land animals and one of the unclean. Lobsters as sea animals that walk also violate a boundary and become the objects of special prohibition.

Why did this system come to exert a hold on the Israelite people and become so large a part of their main literary statement--the first five books of the Bible? We can find the answer by, as I suggested at the outset, looking to the period during which these laws were promulgated. The priestly code, which might seem to be the product of obsessive compulsives living a tightly ordered life, is, in fact, the product of a period of disorder--of boundaries violated and sancta profaned. The divisions between the land of Israel and the gentile world, between Jerusalem and the rest of Israel, between the Temple precincts and the city had all been violated and the priests sought to create an idealized system of original divine order to compensate for their profound experience of disorder. Perhaps, they felt, if we can create a world of order in language and later attempt to replicate it on earth, we will never have to suffer destruction and exile again. We will maintain our part of the bargain, and God will fulfill His in preserving the distinctions set up when the world was so carefully created. Biblical law then is a form of theodicy, and it functions in the historical narratives as the touchstone by which to judge the behavior of the people and God's response.

If, in fact, the priestly system presents laws of such rich meaning and religious/social significance how are we to understand the prophetic invective against the priestly cult? How should we interpret Isaiah's cry against the people:

> Is this the fast that I have chosen? Is this affliction of the soul? Is it to droop your head like a bulrush, to grovel in sackcloth and ashes?...This is my chosen fast: to loosen all the bonds that bind men unfairly, to let the oppressed go free, to break every yoke. (Isaiah 57:5-6)

In order to understand the underlying differences between these two religious systems that underlie so much of biblical law and narrative, I offer the following set of contrasts.

The priestly system is one of divinely established differentiation in which it is humanity's role to maintain an established order. For the prophet, humankind awaits God's return to history to reestablish His rule. We await a golden age at history's culmination.

The priest assumes human sin and backsliding and provides a cultic system to allow people to live with the reality of sin and move on, in the certainty that they will fail again but that a method of atonement is available. In the prophetic system, morality is absolute and the sinner must turn from sin and repent for all time.

In the temple, the individual addresses God, asking for forgiveness in exchange for an offering. In the house of the prophet, God addresses humanity, making his demands and offering absolute obedience as humanity's only salvation.

This distinction between priestly and prophetic religion may seem to be a foreshadowing, a type, if you will, of the later division between Jesus' teaching and that of the Pharisees. In many respects the parallel holds. First, pharisaic religion, with its concern for the creation of purity and order, also emerged in response to disaster--in this case the calamities of 70 c.e., the destruction of Jerusalem and the second Temple by Rome. More significantly, the gospel of Matthew, like earlier prophetic writings, while critical of commonly accepted religious practice, maintains its links to the legal system. Thus, Matthew is unique among the gospels for its extensive Old Testament prooftexting. Furthermore, Krister Stendahl in The School of St. Matthew has argued that the Gospel is divided into five divisions each marked by a unit of narrative + a unit of discourse, corresponding to the five divisions of the torah, the five books of Moses. The Sermon on the Mount thus comes in place of the revelation on Mt. Sinai both structurally and thematically (p. 25). Finally, in Matthew, Jesus takes pains to place his observance within rabbinic/pharisaic norms. Unlike Paul, the Jesus of Matthew has made no break with the law.

V Naming the Bible

I end where I began, with the question: Old Testament or Hebrew Scriptures? Many Humanities curricula aim to establish a tradition, to show our students relationships among texts. At the same time, we respect the integrity of the works we teach, trying to historicize, and to first situate the individual work in its own immediate setting. Hebrew Scriptures poses particular problems.

First, the "Bible as Literature" presupposes that it is more usual to consider the Bible as something else. The secular university has inherited this book--Old and New Testaments bound together in one volume--from people and places that approached it from Christian perspectives. The Old Testament prefigures the New, and that is its primary purpose.

Second, the Bible is not literature in the same way that Joyce's or even Homer's Ulysses is. As a bound work that--like other literary texts, makes coherent the chaos of the world--the Bible differs insofar as it is more like a library that contains prose narrative, poetry, and law than a single work. Questions of dating, redacting and canonization are not answered simply. How we teach Hebrew Scriptures, what we call Hebrew Scriptures, even more importantly, when we teach Hebrew Scriptures, are all political choices.

In one way or another, literary critics have addressed themselves to these problems. Writing on the eve of the second world war in Germany, Erich Auerbach's Mimesis finds the stories in Genesis more effective as literature than Homeric narratives. Writing in the same tradition, Robert Alter in The Art of Biblical Narrative treats Hebrew Scriptures as if they were a single coherent text not unlike Ulysses. I commend Alter's book for its analysis of biblical literary conventions, but I caution that Hebrew Scriptures are not a modern novel, though Alter cleverly finds it anticipating the best of literary devices. Operating from different premises, Northrop Frye, in The Great Code, sees the Old and New Testaments as a single source for the Western Tradition's assumptions.

Depending upon which choice we make, Hebrew Scriptures or Old Testament, we will emphasize different parts of the text and find therein different virtues--literary and thematic. I would only urge that when we situate Hebrew Scriptures in its own context, and the Old Testament in the context of the tradition, that we be sensitive to the fact that Hebrew Scriptures and Old Testament are not the same work.

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Stephen Adams

RETURNING TO THE LAND

In Trout Fishing in America, Richard Brautigan writes of a doctor who "was leaving for America, often only a place in the mind." That America--both a physical place and a mental construct shaped and colored differently by each generation--makes an excellent subject for humanistic interdisciplinary study.

Courses in American landscape were fashionable at the height of the ecology movement in the 1970's but they practically disappeared when student concerns shifted from saving the earth to saving one's economic posterior as morning dawned in Reagan's America. (The lack of current interest is indicated by the fact that Oxford University Press has let go out of print John Conron's anthology The American Landscape, originally published in 1973 and available until last year.) Landscape courses should be considered again, however, for the contributions they can make to humanities education:

- Such courses can become a substantial introduction to the humanities by themselves. They offer vocabularies and methodologies for a number of disciplines, while providing humanistic perspectives on a specific valuable area of content.
- They can gather students with various majors and interests who present different viewpoints on a topic of common concern. (I feared that my landscape course last year might appeal only to latter-day Miniver Cheevies born too late for the Age of Aquarius; the course actually enrolled students from most of the university's colleges and from a wide variety of majors.) Thus, courses in landscape can facilitate what Thoreau identifies as of greatest value in education: the opportunity to associate with the most cultivated of one's contemporaries.
- Such courses also offer instructors new areas to explore and opportunities to continue their own education in the humanities. (After working for years on a rather narrow specialty, I wanted to break away from strictly literary studies, expand my own perspectives, read in other disciplines: history, geology, geography, art, ecology, psychology of perception, etc. I suspect that English teachers, many of whom read all day, are among the least widely read of all educated people. Before tenure, if I was not going to teach something or publish research about it, I could not justify reading it.)

I taught a course on the American landscape twice on the college level, although it should work perfectly well, too, in secondary schools. The course was listed under the rubric of "special topics," but I am now working it up as an American Studies offering to be scheduled regularly. Landscape courses might focus, certainly, on locales other than America--Ireland comes immediately to mind because of William Trevor's delightful A Writer's Ireland: Landscape in Literature.

The goal of the course, as of all my undergraduate offerings, is to make the students better readers and viewers--to get them to read texts and explore visual objects actively, carefully, imaginatively, creatively. More specifically, the course should teach students to perceive landscape intelligently--to render conscious and to analyze the values and preconceptions that affect how we view the land. The course is also an exercise in cultural perspectivism: we try to see the land from the viewpoints of earlier generations of Americans, noting how their religious-philosophical-social-economic-aesthetic concerns affect their perceptions. We also test our own attitudes and perceptions against those of other times and other cultures. In surveying views of the land from the early explorers to the present, we explore such subtopics as the new Eden and wilderness, the frontier, the sublime and picturesque, the industrial transformation, and the urban waste land.

Texts for landscape courses are plentiful and varied, even though Conron's The American Landscape is out of print. This anthology still offers ideas for reading selections and Conron's chapter introductions are valuable, but the book has become seriously outdated. Instructors of landscape courses today will probably want to use recent research by Barbara Novak, Annette Kolodny, Susan Griffin and others to supplement the predominantly white male writers and artists anthologized by Conron. I plan to teach a number of cheap paperback primary works (e.g., Of Plymouth Plantation, Walden, Pilgrim at Tinker Creek) supplemented by xerox copies of excerpts from earlier works no longer protected by copyright. I will also place on library reserve a large collection of primary and secondary works for students to use depending on their particular pursuits. Thus, we will work with both a core of texts read in common for class discussions and a wealth of materials that students can explore on their own according to their individual needs and interests.

Visual landscape resources are also easily obtained. Art departments and learning resource centers at most colleges can provide slides of paintings, drawings, and photographs. Slides can be made fairly easily from illustrations in library books, too; I have accumulated a substantial collection of landscape slides with the investment of not much time or personal expense.

Films offer another visual resource widely and conveniently available, either from the collection of one's own institution or from public libraries or even local video-rental shops. I have used, whole or in excerpts, such films as Shane (1953), Occurrence at Owl Creek Bridge (1962), Days of Heaven (1978), and Koyaanisqatsi (1983). Most video stores will rent for a couple of dollars such appropriate works as Easy Rider (1969), Deliverance (1972), Bad Land (1973), The River (1984), Places in the Heart (1984), and Country (1984). In addition, the National Gallery of Art lends for free such helpful visual materials as The European View of America (slides and cassette) and The American Vision (videocassette). The Minnesota Department of Natural Resources (and perhaps other state DNRs) makes available at no cost a wide variety of useful visual materials.

Local museums and galleries provide another valuable agency for the study of landscape; most will have at least a few American landscapes for students to explore. I am unusually fortunate at the University of Minnesota-Duluth to have the Tweed Museum on campus with a permanent collection that features a number of superb (especially 19th-century) American landscapes. When I taught "The American Landscape" in Spring 1987 the Tweed hosted two especially relevant special exhibits: "Aaron Bohrod: Paintings, Drawings and Graphics, 1932-1985" and a marvelous collection put together by then UMD photographer Gretchen Garner entitled "Reclaiming Paradise: American Women Photograph the Land." Ms.

Garner was gracious enough to conduct a special tour for our class.

Assignments for the course consisted of readings, discussions of texts and visual resources, and writing projects. The latter included a short essay in which each student described, analyzed, and responded to one American landscape in a local museum or gallery. This assignment was designed to familiarize class members with local collections, to have them experience actual works of art instead of just reproductions in books or slides shown in class, and to get them to use the critical vocabulary and conceptual tools they were learning. Students also completed a major project based on their individual interests and goals for the course. In consultation with the instructor, they selected both the subject and format of their presentation. Projects ranged from fairly standard term papers ("Georgia O'Keeffe's American Desert", "Willa Cather's Midwest") to more unusual and imaginative (interviews with local landscape architects to get a sense of their attitude toward the land as affected by economic concerns; a survey of Upper Midwestern Indian myths concerning nature; a slide show about life on a farm in northern Minnesota; original landscape paintings illustrating an original short story). Students reported on their projects regularly throughout the course to demonstrate satisfactory progress and to solicit advice from their classmates.

The course was structured chronologically according to the order of Conron's chapters. Our goal was to determine how past generations of Americans viewed the land and what cultural elements influenced their perceptions. We began in the present with a common and immediately recognizable motif: modern America as a waste land or ecological hell. Readings from Brautigan, Mailer, Rachel Carson and Aldo Leopold supplemented slides of paintings by Charles Burchfield and Alexander Hogue and photographs from newspapers, the Farm Security Administration and contemporary chroniclers of ruin such as Lewis Baltz. We tried to get beyond obvious, stereotyped responses (remember the 1970s public service commercials featuring an Indian who weeps glycerin tears as he contemplates a garbage-strewn scene?) to better understand the reasons for ecological devastation and to analyze our text and visual materials formally and in depth. We also viewed excerpts from Koyaanisqatsi as a way of introducing film and music to the study of landscape (the film has a marvelous score by Philip Glass with texts from Hopi Indian scriptures). We then moved on to the 15th- and 16th-century explorers, not only noting the obvious contrasts between the modern infernal and earlier paradisal motifs but also exploring important continuities: how might the present devastation be related to the early writers as they inventory resources to be exploited and betray their ambivalence toward an alien American landscape? We then moved through the other periods of American culture, working our way back to the 20th century and to more optimistic visions of the land.

Student evaluation of the course was overwhelmingly positive, but many class members did express frustration over the brief time we could devote to any one writer, artist or subtopic. They pointed out--accurately--that we could spend an entire course on any one of the cultural periods that we flew through. While the scope of the course might be narrowed for the sake of greater depth and thoroughness, I intend to keep my version rather broad. I see the course as a wide-ranging introduction to methods, topics, and figures that will, I hope, engage the students enough for further study on their own. Having experienced the American landscape through a rather kaleidoscopic series of glimpses from various perspectives, my students have (I hope) joined the people in Paul Simon's song: "they've all gone to look for America."

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HUMANITIES EDUCATION CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

Ramón Betanzos

EXPERIENCING THE ARTS: LOOKING AT ART, LISTENING TO MUSIC AND READING POETRY

The Summer 1988 issue of *Humanities Education* carried an article entitled "Constructs of Human Experience: a Course in Interdisciplinary Humanities." It described a course, taught for some years now by the Humanities Department at Wayne State University, on how to read histories, novels, and philosophies critically, stressing particularly the similarities and differences within each of the three kinds of prose writing and across their boundaries. Its intention was to present a "working model" of a course that is not merely multidisciplinary but truly interdisciplinary as well.

This current article describes a second course with a similar rationale, also taught by the same Department and institution for years now. (The person most responsible for the conception and development of this course, especially of its musical component, is Professor Martin M. Herman, Chairman of the Humanities Department.) Once again we deal with three examples of "things people do" as expressions of human nature--in this case, producing and enjoying visual art, music, and poetry--and inquire into their commonalities and their differences. The course proceeds through four distinct levels of treatment.

Level one exposes and analyzes the basic material elements, the "stuff" or raw material with which each discipline works.

Music, as the organization of sounds and silences in time, is analyzed into such variables of time (its proper dimension) as tempo, meter, and organization and into such variables of sound (its essential content) as dynamics, pitch (successive, i.e. melody, and simultaneous, i.e. texture) timbre, and medium. A considerable amount of time is devoted particularly to the types of musical texture across the spectrum from monophony through the polyphonic forms of homophony and counterpoint. [It may be worth noting that in its earliest version this course first addressed the question of how meaning is conveyed in music and art, and that approach yielded unsatisfactory results, especially in music. Why? Because, we found students needed to be trained first to listen, to look, and to hear/read carefully and skillfully; only then should one ask them to entertain probing questions into the meaning of what they had heard, seen, or read.]

Visual art, as the organization of material elements in space, is similarly introduced in terms of the basic media, materials, methods, types of subject matter, etc., used and the variables of size, shape, mass, location, lines, colors, textures, and so on, that one encounters in visual arts.

Poetry, as the organization of words in heightened and intensified language, exhibits great variety, even on its material side (its word-content), in the use of sound values, metrical cadences and their patterns, and literal, figurative, ironic, metaphorical, and other uses of words in tropes.

[It must be clearly noted that these ideas, terms, categories, and so on, are not merely defined abstractly in class but are illustrated copiously. Students are tested not on their ability to identify the names of musicians, artists, poets, or their works, but on their ability to hear a piece of music and speak intelligently about its medium, texture, and timbre; or to see a work of visual art and describe it in terms of its subject matter, its use of lines, shapes, colors, textures, and dimensionality; or to read a poem and comment intelligently on its use of sounds, metrical patterns, tropes, and the like, in making its statement.]

Level two identifies the major formal organizations achieved in each activity. In other words, it takes the material elements introduced in level one and systematically examines how they are combined in formal patterns or recognizable types of organization.

Music achieves unity through repetition and variety through contrast, so that, for example, use of a type of continuous repetition of a Bolero or the varied repetition of a theme and variations piece or the imitative repetition of a fugue. Alternate repetition, that is, repetition in a statement-digression-return pattern, will in turn yield such musical forms as the simple sectional (song) form, strophic and modified strophic songs, compound sectional forms, and rondos. Developmental repetition takes one into the sonata form in its varied guises--such as the sonata, the symphony, the concerto, the string quartet, and so forth--and study of "free forms," such as the through-composed song, recognizes the type of song or piece that does not exhibit a predictable pattern of repetition.

Visual art is shown to achieve an equilibrium or balance among artistic forces in some sort of combination of these forces by way of symmetry, or asymmetry, or counterbalance, or dominance and\or repetition of some prominent visual element in them.

Poetry, in turn, assumes a variety of forms such as the sonnet, the limerick, shaped poems, stanzaic poems, etc., based on the different ways in which conceptual units are grouped in a poem to create a particular effect. Thus, for example, the peculiar pattern of anapestic trimeter and dimeter one finds in the limerick relates not only to quantitative distribution of syllables and accents but to meaning as well. And the Italian sonnet's arrangement into an octet and sextet is how to be not merely a variant quantitative distribution of lines when compared to the English sonnet's three quatrains plus couplet, but a conceptual arrangement as well, which directly and seriously affects the way in which thought is expressed in it.

Testing at this level of the course requires that students not only recognize forms of organization in specific music, art and poetry examples, but also comment on the material elements addressed in level one. In other words, the course covers its material in cumulative fashion. Again, each form of music, art, and poetry.

Level three examines the distinctive ways in which meaning is conveyed in our three areas.

Since poetry consists of words, which essentially denote meaning, that is, have dictionary definitions, poetry essentially denotes or designates a specific meaning. It may also, though secondarily, create onomatopoetic effects, employ layers of connotative meanings--such as the warm overtones and undertones of a word like "mother," going beyond its literal meaning of "female parent"--or embody the meaning of a word by the way it prefigures its sound or shape, such as the words "terse" or "curt" or "lull."

Music, on the other hand, has no denotational or specific meaning per se. While it may make a specific reference in the form of a musical quotation or produce literal sound equivalents--say, the bell and cannon sounds of the 1812 Overture--its essential function is to embody meaning. That is, it creates a dynamic configuration of sounds that parallels or is analogous to human psychophysical states. Hence some music, even though it means nothing specific in itself, may be conducive to serving as a military march or fight song, while other music is better suited to lullabies or love songs. Sound patterns produce music in a way analogous to the way psychophysical patterns produce emotions. "Music sounds the way emotions feel."

Visual art, on the other hand, has specific or denotative meaning if it is representational art, that is, if it depicts or represents recognizable objects from life; it will have merely configurational or embodying meaning if it is nonrepresentational art, that is, if it presents the viewer merely with shapes, colors, lines, but with no otherwise recognizable content. And of course visual art will convey no meaning at all by the way of literal sound equivalents.

All visual art will be seen to convey configurational meaning, that is, the kind of sensual meaning inherent in the visual elements themselves. Thus, some meaning is embodied in visual art through the effect created by "warm" or "cool" colors or sharp, jagged shapes instead of organic, curvaceous ones; or the effect of diagonal, slashing lines instead of horizontals and perpendiculars. Recognizing levels of meaning in visual art will also take the viewer beyond mere sensual qualities into recognizing a particular arrangement of such elements as a human being, a landscape, or a still life. This is a level of meaning we describe as natural, pre-iconographic awareness, the kind any average, untrained person can recognize. In addition, some visual art will depend for its meaning on viewer's iconographic sophistication, which will enable him or her, say, to recognize an Old Testament scene like the sacrifice of Isaac or a mythological figure like Hermes. Finally, all art conveys an all-embracing meaning that encompasses all three of the levels mentioned but also goes beyond them to include all the cultural, historical, philosophical, religious, psychological, and other dimensions that have a bearing on the meaning of any art work.

Testing in this area will include not only the way in which meaning is conveyed and the means used to convey it in each of our areas; it will also call for commentary on the material and formal elements (levels one and two) of the work in question. Again, each aspect of the explanatory schema used is generously fleshed out with concrete examples in class and the provision of materials from students to practice on outside of class.

Level four, finally, applies the principles exposed in levels one through three to a large example in each area of inquiry, for example, Beethoven's Symphony No. 5; Michelangelo's Sistine Chapel Ceiling; and a block of T.S. Eliot's poetry, notably "The Love Song of J. Alfred Prufrock." Thus the Beethoven symphony is analyzed in terms of its organization as an example of a sonata cycle based on its incorporation of sonata form; in terms of the way it conveys meaning in each of its parts; and in terms of the way in which each of the major material variables of music--the tempos, dynamics, textures, timbres, etc.--contributes to the message and meaning of the whole. The Sistine Chapel ceiling is studied not only as an example of a large-scale fresco work depicting recognizable human shapes on a bilaterally symmetrical arrangement of fictive architecture; it is also shown to be an iconographic program of enormous scope involving major motifs of creation and salvation history in Old and New Testaments, Neoplatonic ideas and motifs, papal politics in the early sixteenth century and a host of other elements. And T.S. Eliot's Prufrock is examined not only as an ingenious assemblage of poetic tropes, difficult historical, religious, and cultural allusions, but also as a devastatingly ironic commentary on the crisis of modern humans.

Throughout the course we pay constant attention to identifying principles or conditions or methods peculiar to each expressive medium at each level, for example the contrasts that arise between music and visual art because music is deployed in time while art is deployed in space; or the contrast between poetry with its essentially specific, denotative way of conveying meaning and music with its essentially embodying mode of conveying meaning; or the analogy between the way representational art conveys meaning and the way texted music does, while nonrepresentational art conveys meaning in a manner analogous to the way pure (instrumental) music does. Such similarities and differences are systematically incorporated into the analysis of the interrelationships among the three areas at all levels of the course.

The term "interrelationships" is very important here, for it is the key to true interdisciplinarity and to the justification and need for a humanities department. A good introductory course in music will cover most of what we say about music in this course; a good introductory course in poetry will do the same for poetry. But these separate courses just named do not focus on the interrelationships--the full range of similarities and differences--among these disciplines. These separate courses do not systematically focus on the special logic of their disciplines vis-a-vis other disciplines. Hence ours is a distinctive and unique kind of enterprise; it is not just collecting what other people do and offering it all in one place. This is a major reason why it is important to choose our examples in music, art, and poetry carefully, for we want to select the best examples we can to illustrate the special character of each discipline in contrast with the other disciplines we are considering. There is no question here of duplication of effort if we do our job correctly.

It is of course impossible to describe in a few pages everything that is done in a course that meets for some sixty hours in a semester. My observation of its effect over the years is that it has been a fine learning experience for all those students (and faculty) who have seriously entered into its intent and dynamics. It has helped them to acquire the concepts, the vocabulary, and the skills they need to listen to music, look at art, and read poetry more intelligently than they previously could. It has shown them how to relate these humanistic expressions to one another and to human nature. It has given them a critical yet pleasant exposure to a rather substantial selection of wonderful examples of music, art, and poetry. It is our constant hope that students will be sufficiently motivated and inspired by their experience to make this course function as a springboard, a point of departure, for a lifetime of personal development and enrichment in music, art, and poetry.

Ramón Betanzos
Humanities Department
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Detroit, MI 48202

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ACCOMMODATIONS

Conference participants are responsible for making their own housing arrangements. A special conference rate of $69 per single or double room (triple add $15) is available at the conference hotel, The Hilton Plaza Inn, for reservatrions made before April 6, 1989. Please indicate that you are with the "Teaching The Humanities" conference when making reservations.

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- Buffet reception Friday evening at the Kansas City Art Institute.
- Lecture and tour at the Nelson-Atkins Museum of Art
- Lecture and reception Saturday evening at the University of Missouri-Kansas City

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John Jarvis
Alice M. Spitzer

THE ENGLISH CLASSROOM AND CULTURAL EVENTS: BRIDGING BETWEEN TWO WORLDS

Our university has recently embarked on a major effort to reform and restructure its general education program. As part of this effort, the National Endowment for the Humanities is funding a three-year, $200,000 Humanities Core Curriculum Project intended to enhance students' awareness, understanding, and appreciation of the great art, thoughts, and achievements of human beings living under an enormous variety of conditions. In addition to the creation of a two-semester required course in World Civilizations, the project seeks to link Freshman English Composition, already a required course, to the World Civilizations sequence with the goal of using both to integrate cultural resources such as Museum of Art exhibitions, the theater, and musical performances into the core curriculum. One way cultural events can become a relevant and enriching part of any college writing program is through a special "events" assignment in the composition classroom. At the beginning of the semester a list is prepared of suitable upcoming exhibits, performances, and lectures. Instructors have a free hand in choosing which event they will work with and how the assignment will be structured. Most of the assignments so far have utilized either art exhibitions or plays presented by the University Theater. Musical performances seem to be less approachable and/or more difficult to write about without a great deal of preparatory work. The enthusiastic response of art museum docents and theater faculty to requests from instructors to meet with composition classes has no doubt also influenced which events instructors choose to work with.

The need to expose students to new, interesting, and different opportunities and to make them feel comfortable attending cultural events was reinforced by informal surveys done in several classes which showed, for example, that less than half of the students had ever (in their whole lives) attended a live theater performance. When students are introduced to the assignment, their reaction is typically a groan followed by, "This is going to be boring--why do we have to do it?" Afterwards, the finished papers show a definite change of heart and many students rank it as the most interesting assignment of the semester.

So, how do various instructors approach this "cultural literacy" component of their course? The types of assignments tried so far include response pieces, descriptive writing, compare and contrast papers, critical analysis, and reviews. Often prewriting exercises are used to help students work up to a final paper about which they may feel very uncomfortable at first.

For example, one instructor decided that the final project would be a descriptive paper based on a textile exhibit, "Master Weavers of India." This instructor found it essential to prepare students to relate to this form of art through an in-class prewriting activity using art prints borrowed from the Library. The class was divided into groups of three to four persons and each group had to write a description of its particular print. One by one, the class as a whole was read each description and shown the print from each group. The discussion that grew out of this prewriting provided an excellent situation for encouraging students to generate ideas, insights and personal reactions to art in an organized manner for perhaps the first time in their lives. Another instructor found that the more he was willing to share his own feelings and appreciation in layman's terms for pieces of art, the more students felt comfortable venturing into their own first interpretations.

In order to give both structure and substance to student interpretations of almost any art form, they need to be given certain basic questions to apply to the piece(s) being critiqued. One English 101 instructor found best results by presenting students with the following list of questions to be used as they attended a photographic exhibit on India by Robert Holmes:

1. What is the artist trying to accomplish (say) in this exhibit?

2. How successful has he been? (Focus on two or three representative pieces as you describe in detail what worked or what did not.)

3. What is your personal reaction to the exhibit? Did it give you new ideas/insights? Did you find it attractive? Did it relate to your life? Remind you of other things? Teach you something of value?

4. Would you recommend that other people attend this art event? Why or why not?

After prewriting activities and attending an artistic event outside of the English classroom, the real work of writing can begin. An instructor who sent her students to a portrayal of the lives of children in a Nazi prison camp in the play I Never Saw Another Butterfly, found student writing was most effective when they were presented with a clear outline of how to translate the art experience into coherent written form. To bring this process within student reach, she organized the following three-part guide for a critical review/analysis essay:

Introduction:

- name of author and work

- theater and production company

- brief summary of the work

- thesis (the main point you hope to make in your review: the intention of the author and/or director as you see it)

Body:

- description, analysis, and interpretation of the elements in the play that support your thesis. (Characterizations, dialogue, sound effects, staging, costumes, lighting, symbolism, among other elements, are all possibilities.)

- Remember to support your statements with specific examples and descriptions as well as to explain how these elements contribute to the effect of the play as a whole.

Conclusion:

- your evaluation of how well the play lived up to its intentions

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- your critical assessment of the value, significance of the work (positive or negative). How did it affect you as a member of the audience?

After much experience with out-of-class events, one instructor has several tips to offer for best results. All assignments need to be clearly outlined and handed out in written form so that students get a sense of knowing what is expected of them as they explore new territory. Teachers must stress the importance of taking advantage of any documentation such as programs, biographical backgrounds of artists, and exhibit booklets that are usually available at artistic events.

When possible, it is most valuable not only to talk to the artist involved, but also to use direct quotations in the resulting piece of writing. Perhaps the most vital element to an insightful student critique (especially of an art exhibit) is to make sure students go more than just one time. This instructor accompanies the students on a regular docent tour of a given exhibit, then returns during the next class session, sits in a circle surrounded by the art pieces, and discusses them further, encouraging student input and interpretations.

The coordination of English Composition assignments with museum exhibitions and theater and musical performances has accomplished a great deal toward bringing these resources effectively to bear on improvement in the general education curriculum and increasing the level of cultural literacy among the students. But above all, the "events" assignment is a writing assignment, dealing with the thinking and writing tasks involved in the liberal arts. It "bridges between two worlds," providing meaningful content to the Freshman Composition class that students can relate to another part of their lives, both during their college years and beyond.

John Jarvis
American Studies Program
Washington State University

Alice M. Spitzer
Washington State University
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GREAT CLASSROOM HANDOUTS OF THE WESTERN WORLD: I

Editor's note: A few months ago a reader proposed that we solicit classroom materials that have been found useful for any aspect of teaching humanities. The first response was from Ernest F. Rager, who is on the Humanities Faculty at Richland College, a county community college in Dallas, Texas. His "philosophy of life" assignment is an icebreaker for the wide variety of students who come to his college. Many are part-time older students or students who are starting college late. Mr. Rager provides these comments about the context and value of this activity:

"The Philosophy of Life assignment is an early part of the Introduction to the Humanities 3-credit course at Richland Community College in Dallas. The course has a variety of objectives which include introducing students to the classical humanities and art museum and symphony orchestra attendance for which reaction essays are assigned. The Philosophy of Life assignment is designed to evoke personal responses to questions that may have aesthetic, moral or values implications and to establish a degree of rapport between the students and me. Although the paper only counts for ten of the 350 points possible in the course, it has been especially successful in that most of the students seem to give the assignment their most serious consideration. Their responses serve to keep me accurately and currently informed of the wide variety of perspectives on life and education in a typical class of community college students.

Before papers are returned, I read aloud from those papers for which I have permission from the students to do so. Thus students are informed of the usually wide variety of each other's responses. Then I offer to answer any questions on the assignment or any other questions that the students have about my Philosophy of Life. Question #13 is a new question for this semester and in three of five classes the students also asked the question of me. It turned out to be an excellent nonthreatening way for me to talk with the students about what irritates me in a class.

The most common shortcoming of the assignment on the part of the students has been that a large percentage of them cannot type nor are they careful proofreaders of what they turn in.

To my knowledge I have never received a complaint about this assignment from any of the several thousand students over many years who have completed it.

Although the Philosophy of Life assignment as such is original with me, I am grateful to other professors and to students for ideas and inspiration."

Date Due______________________ Typed_______

Circled_______

Introduction to the Humanities Answers Numbered_______

No errors, strike-outs, etc._______

(re-type your sentences containing errors and return the corrected sentences to me)

Name______________________________

Section_______Points_______(10 possible)

Philosophy of Life

May I read to the class from your paper? yes no (circle)

May I show your shield to the class? yes no (circle)

Do not write the questions. Do number your answers down the left side of the page. One point off for mechanical errors up to two points maximum. Papers are returned upon three errors without a grade for resubmission with zero mechanical errors.

Answer any two of the following:

1. What is your favorite art and music and why do you like it? Give titles.
2. What is there in people's experience or in world history that proves that God exists?
3. Describe the organization of the universe from the smallest particle(s) to the largest configuration(s). Describe where the earth is located within the organization that you have described.
4. What is meant by 'Humanities"?

Select any eight of the following questions: (circle the ones you have answered)

5. What questions most often cross your mind?
6. Describe your scientific interests.
7. What would you do with an extra million dollars?
8. What are you most afraid of and is there a belief that you would die for?
9. What is the most pressing problem facing the world or our country and how would you deal with it if you were in charge?
10. To what extent are you aware of the effects of classicism and romanticism in society today? Give examples.
11. What is your most consuming pet peeve and what's the funniest thing you ever saw or heard?
12. Who do you most admire and why?
13. What irritates you in a class?
14. What books really count for you?
15. Tell some differences that game scores have made in society.
16. Who (past or present) do you think is evil?
17. About the author (your resume):
18. On this answer, express anything else not asked about above.

Now draw a shield on the back of the last page of your paper.
Divide the shield into three parts. Label the parts "Philosophy of Life", "Concerns about this Course" and "Goals in this Course." Draw/Find a symbol for each and place them in your shield. Place your motto under your shield.

Use this sheet for the cover page.
Three points off for a late paper.

I have visited the Dallas Museum of Art? no yes When?__________

I have attended a symphony orchestra concert? no yes When?________

_____________Which orchestra(s)?______________

____

Thank you.

Curt Dornberg

ISSUES IN HUMANITIES EDUCATION

Issues thinking has its merits if it lends clarity to the choices confronting us in understanding the whole. The following issues confronting humanities education are cast in either/or terms as a guide to clarifying our choices as humanities educators, but of course we need not be restrictive. "Both/and" is the response many of us may make when confronted with any dichotomy of issues. The issues divided in the following list are no exception and will be profitably viewed for "both/and" possibilities.

Goals of the Humanities

cultured men and women (refined or gentled, freed from ignorance and callousness)	vs.	self-aware men and women committed to personal fulfillment of their human ties

Methods of Teaching Humanities

dates and facts ("cultural literacy")	vs.	original sources ("texts," "artifacts," "performances") and a theme of human connection
canon (what part of the canon if all not possible?)	vs.	process (functions of signs and symbols and narratives in personal, national and world culture)
style and content of the humanities disciplines (multidisciplinary and multi-cultural study of "texts")	vs.	themes and traditions (interdisciplinary and intercultural study of "texts" in contexts)

Definition and Scope of Humanities Curriculum

historical/heritage survey	vs.	aesthetic education
western tradition	vs.	global education
know your own history first	vs.	know humanity first
know what the canon is	vs.	selections in depth from the canon (world classics? national literatures? popular culture?)
cultural perceptivity	vs.	critical/creative thinking

Preparation of Humanities Teachers

in a discipline	vs.	inter- and cross-disciplinary preparation
by Education professors (theory-of-learning oriented)	vs.	by Humanities professors ("text" oriented)
in lecture methods	vs.	in alternative teaching styles
licensure	vs.	"apprenticeship" to master teacher(s)

Adding Humanities to the Curriculum

Humanities as enrichment subject	vs.	Humanities as core subject
squeezing out existing curriculum subjects	vs.	integrating existing subjects
squeezing out existing faculty	vs.	recycling faculty

Special needs of Humanities classroom teacher

programmed learning	vs.	learning centers or open space education
basal "readers"	vs.	individualized "reading" programs
teacher choice	vs.	heavy learner input
a textbook/workbook framework	vs.	teacher-developed units
conforming to prep patterns in a discipline	vs.	special prep time/facilities for special materials gathering
discipline restrictions on professional development	vs.	discipline crossover for professional development

Assessment and Accountability

placing Humanities under the umbrella of one of the disciplines	vs.	need for specific policies guiding Humanities education
finding help in "departments" of several discipline organizations	vs.	need for clearing house/ professional organization to serve Humanities teachers

Curt Dornberg, Ph.D.
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HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

ROMANTIC

Matthew Brennan, Wordsworth, Turner, and Romantic Landscape: A Study of the Traditions of the Picturesque and the Sublime. Columbia, S.C: Camden House, Inc., 1987. 165pp. $28.00.
Reviewed by Dr. Elaine L. Kleiner, Indiana State University

Relationships of literature with the fine arts and music are both complex and various. Each art has its individual evolution, its unique internal structure of elements, and its own history in time. The arts are in constant relationship with each other, but these relationships form a complex dialectic, an intricate pattern of coincidences and divergences, rather than a simple system of parallel lines. Works of art may become themes of poetry and, in turn, literature can become the theme of painting or music. One art may attempt to achieve the effects of a sister art. The fine arts and literature may induce the same mood within the mind. Artists in different media may directly influence one another, sharing theories and conscious intentions. And the arts may be compared on the basis of their common social and cultural background, "signature," or "time spirit." Matthew Brennan's new study of relationships between the poetry of William Wordsworth and the paintings of J.M.W. Turner touches upon several of these strategies of comparison while focusing on shared structural elements employed by each artist in rendering common eighteenth-century modes of landscape, the picturesque and sublime.

Brennan's introduction carefully addresses central difficulties posed by comparative study of the arts together with the special difficulties involved in comparative study of Wordsworth and Turner. The two never met. They may have been unaware of one another's work and no clear evidence of their reactions to one another exists. But they did share some mutual contacts in the London art world and each accepted the eighteenth century's theories on the affinities of poetry and painting. Their creative practices were similar but their philosophical outlooks on life are usually recognized as being quite dissimilar. Both were indebted to the idea of the Picturesque as it was articulated in the work of William Gilpin (the 3-plane structure of picturesque landscape) and James Thomson (the single-sentence technique of moving the eye immediately to the horizon and then returning to linger on details of foreground and middle distance). But neither maintained a pure interest in the Picturesque for long, its conventional, prescriptive nature being too limited for their revolutionary imaginations (47).

In a chapter entitled "The Positive Sublime," Brennan compares Wordsworth's earliest experiment with the Sublime, "Tintern Abbey," with Turner's At Stourhead and Dido Building Carthage. Both artists are said to produce an effect of sublime indistinctness, of the external world dissolving, through their treatment of light. Both are said to transcend the Picturesque through the Sublimity of light,

> ...shifting attention from the objects seen to the subject seeing. In the Positive Sublime, which these works typify, the perceiving mind overflows with an overwhelming plentitude and tries to grasp something it dimly sees in the deluge of radiant light (55).

Brennan explores each artist's rendering of light in sunrise, light in sunset, starlight, moonlight, and nightfall through several works including Wordsworth's The Prelude and Turner's watercolors of Castle Upnor, Kent, Flint Castle, Sun Setting over a Lake, Keelmen Heaving in Coals by Moonlight (1835), and Keelmen: Fishermen at Sea (1796), finding common principles controlling the structure of visual experience underlying each.

In "Negative Sublime," Brennan turns his attention to Book VI of The Prelude and Turner's The Angel Standing in the Sun (1846), works which combine elements of both the Positive and Negative Sublime, those vortex-like images of the abyss, images that obliterate perspective and symbolize "a complete divorce from the phenomenal world" (79). Several books of The Prelude and Turner's masterpieces Hannibal, The Slave Ship, and Snow Storm are analyzed to make the point that together both artists deepen the sense of the eighteenth-century Sublime.

> ...instead of focusing on the outward forms of the ordinary world--lightning, storm clouds, precipices--they turn inward to face "That awful Power" in "the mind's abyss, " a power so awful it can transform even the mundane into the Negative Sublime (98).

In a subsequent chapter, Brennan points out that Turner is not the only painter whose sublime landscapes parallel Wordsworth's landscapes of the mind. The watercolorists Macpherson, Girtin, and the Cozenses created analogous landscapes in which "the attention of the eye's mind is led from the external world of sense to the invisible world of the prospects of the mind" (108). And in a final chapter, Brennan reviews the conventional comparison of Wordsworth with Constable, showing that although the two resemble one another in revolutionizing the subject matter of art, they take different directions after rejecting the Picturesque. Wordsworth and Turner represent the structure of the perceiving mind at the sublime moment but Constable avoids this theme in favor of naturalism. Brennan's explanation of why Wordsworth and Turner were drawn to the Negative Sublime whereas Constable was not seems forced and unduly Freudian. But this seems the only weakness in a careful study which can clarify not only the particular romanticism of Wordsworth and Turner but also Romanticism in general.

TOURING A TEXT

Richard Phipps and Richard Wink, Invitation to the Gallery: An Introduction to Art (Dubuque, Iowa: William C. Brown Publishers, 1987), pp. 380
Reviewed by Terry Zeller, School of Art, Northern Illinois University.

Phipps and Wink have taken a novel approach in structuring their book on art appreciation around the collections of eleven major European and American museums. Divided into three parts--the first devoted to the elements and principles of art; the second tc period styles; and the last to environmental, technological, and ethnographic art--the volume is comprehensive, if somewhat uneven, in its survey of the visual arts.

Each chapter or "tour" begins with a brief description of the museum whose collections are discussed, followed by an overview that establishes the focus of the chapter by stating the objectives and major points to be covered. A summary at the end of the chapter reiterates these points. Excellent "viewing exercises" designed to have readers apply to works of art what has been learned on the tour are provided at the end of each chapter. These viewing activities, frequently involving the comparison and contrast of works of art and often, particularly in the style section, asking readers to make comparisons between specific musical compositions and paintings or sculptures, help to sharpen visual perception. Questions in the viewing exercises emphasize the formal and expressive qualities of art and concentrate on description and analysis rather than on interpretation and critical judgment. All chapters also contain a number of suggested studio exercises that afford students the opportunity to apply what has been learned by using a variety of media and techniques. These studio exercises are intended to introduce students to the processes of art and to acquaint non-art majors with the materials and methods of drawing, painting, collage, sculpture, and other media, and as such are appropriate and valuable in developing an appreciation of the creative problem-solving involved in producing works of visual art. A list of suggested readings is included at the end of each major section of the book. With few exceptions, the forty-one biographical sketches of artists given at the end of the volume are limited to late nineteenth-early-twentieth-century artists; a further reinforcement of the authors' formal-expressive approach to art appreciation. Specialized art terms are printed in bold type in the text and are defined in an extensive and useful glossary illustrated with excellent line drawings. The correct pronunciation of technical terms and artists' names is given in the text. The volume is heavily illustrated with black and white photographs and many high quality color reproductions. Line drawing and diagrams in each chapter also help readers to grasp major points about composition, technique, and media. The authors have written in clear and simple style, easily comprehensible to beginning undergraduates. A consistent pattern is followed throughout the book of stating major ideas at the beginning of a chapter, illustratsing/elaborating them, restating the significant points in the summary, and finally reinforcing them through applications in the viewing and studio exercises. Phipps and Wink have made a concerted effort to include art from a broad cross-section of cultures and time period, and to include work by women, most of whom are well-known artists of the late nineteenth and twentieth centuries.

For all of its originality in organization and instructional activities, Invitation to the Gallery is traditional both in its content and approach to art. Although the chapter on environmental art strikes one as somewhat novel, for the most part art for Phipps and

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Wink is a matter of painting and sculpture. While their intent may be to feature the collections for which particular museums are noted (a reasonable and interesting basis on which to organize material)--antiquities at the British Museum, Asian and medieval art at Cleveland, Impressionism at the Art Institute of Chicago, etc.--virtually all of the museums "toured" contain collections of decorative/applied arts that might have been utilized by the authors in their discussion of either the elements and principles of art or their exploration of style. However, given the essentially formal-expressive orientation of the book with its intention of helping readers "to know something of what artists are communicating to us" (p. 3), and its notion of style as predicated on "shifts of emphasis...between form and feeling" (p.87), students may come away with a rather narrow art-for-art's-sake impression of the nature and function of the visual arts.

While the authors do a skillful job of defining the characteristics of period style in a manner that serves the reader as a model to be used in approaching other works of art, this stylistic explication and the viewing activities are strictly formal in nature, intended to teach students that looking at works of art is, by and large, merely a matter of describing, analyzing, interpreting, and judging art on the basis of formal and sensuous qualities. Little attention is devoted either to subject matter or to iconographical analysis. Admitting that they "include political, social, or religious insights only as they pertain to the works' aesthetic merit" (p. 91), the authors remove artifacts from their cultural/historical context, making it difficult for readers to understand the role of art in society. Phipps and Wink tend to see art as the recurring effort of artists to solve basic problems of form and expression; it is an intrinsic view of art that gives little play to non-aesthetic ideas and influences. Given this outlook, it is not surprising that the chapter on architecture deals exclusively with twentieth-century structures, and primarily those since the 1930s.

The traditional bent of the book is also apparent in the amount of space devoted to French and Italian artists vis-a-vis those from other countries. In discussing Romanticism, for example, the authors not only stress the work of the French while all but ignoring the important contributions of northern Europeans, particularly the Germans (save for a fleeting mention of Bocklin), but also perpetuate stereotypes of the troubled, tempestuous, rebellious romantic artist. Russian art before the twentieth century is ignored, while American artists receive only a passing nod until the twentieth century, and Scandinavians must be satisfied with the mention Munch receives. By not discussing the contemporary art of Afro-Americans, American Indians, or the Third World, the authors again reveal their attachment to tradition. Since the only structured exposure to art most undergraduates have is in an art appreciation survey course, it is important that they receive more than a formalist-expressive interpretation of the standard works of "high art."

In spite of its limitations, there is much to recommend Invitation to the Gallery as a textbook for art appreciation courses. It is well-organized, concise, and readable. The viewing exercises, studio activities, and visual aids to analyzing works of art, all based on a wealth of excellent reproductions, are valuable in helping students to develop informed and discriminating responses to art. But the paucity of contextual information found in the formal-expressive approach taken by Phipps and Wink will do little to help students discern the multiple layers of meaning contained in most works of art. To provide an adequate and balanced appreciation of the visual arts, particularly in survey humanities courses, this book will have to be supplemented by books and articles on the social history of art.

RENAISSANCE PROPAGANDA

"What Brunelleschi Saw: Monument and Site at the Palazzo Vecchio in Florence" by Marvin Trachtenberg in Journal of the Society of Architectural Historians, March 1988. SAH, 1232 Pine St., Philadelphia, PA 19107. $48/yr.

Two imposing structures dominate any view of Florence. The Duomo--the domed church of Santa Maria del Fiore which represents in so many ways the beginning of the architectural Renaissance; and Palazzo Vecchio, the grim fortress-like palace, surmounted by a 300 foot high masonry tower that equally exemplifies medieval values. The contrast in values is powerful: Palazzo Vecchio's dimensions are an irregular quadrangle, the tower is asymmetrical, precariously overhanging the building beneath it, and its setting is in a wide piazza that is crudely L-shaped with nary a right angle save for one corner of the Palazzo. This is barbaric gothicism to our renaissance-trained eyes that look for symmetry, mathematical harmonies and rational rhythms of colonnades.

It's not that simple, says Trachtenberg of NYU's Institute for Fine Arts. Careful measuring and archaeological study reveal that both the Palazzo and the Piazza are carefully wrought masterpieces of urban design. The Palazzo was constructed following a reign of terror and civil war that subjected one-tenth of Florentine real estate to arson. A symbol of authority, strength and integrity, its watchtower guards not only the walled city, but the countryside as well.

The peculiar shape of the Piazza resulted from its location between two urban planning zones, Roman Florence, a north-south grid, and medieval Florence when streets were oriented along the river. During the years 1299-1389 the Florentines made major refinements to bring the Piazza closer to square. Additions were made to some buildings, others were drastically amputated, others were veneered with rough stone to harmonize with the Palazzo. Not at all haphazard, the alterations were governed by a desire to interrelate space, structure and citizen to the best advantage. Thus, the longest axis of the square is identical with the height of the watchtower and streets were widened to provide the best angles for encountering the square and palace.

Why has this gone unnoticed up to now? Mainly because of our having been "distracted by self-serving Renaissance propaganda about the rudeness and unsophistication of the preceding age." There was one exception, says Trachtenberg. Brunelleschi, who invented scientific perspective, made this Piazza one of the subjects for the first two perspective paintings of modern times.

ETHICAL CHOCLATIER

"Ethical Managers Make Their Own Rules" by Adrian Cadbury in Harvard Business Review, September-October 1987.

Secure in our humanities classrooms, and even more secure at home as we watch corporate commercials on television, it is easy to criticize the shabby ethics of the business world. This easy judgement is an example of what Sir Adrian Cadbury calls "the ethical superiority of the uninvolved." Special-interest pressure groups have a distinct advantage over decision-makers, because the pressure groups do not have to take account of all the interests concerned.

Business leaders do, or at least they should take account of all interests, if they are to be ethical managers.

But it is never simple. Even developing a published "code of ethics" is unlikely to do much to clarify real ethical decisions, because as Cadbury (who is chairman of the company that makes Cadbury chocolates and Scheppes sodas) says, "Our ethics are expressed in our actions, which is why they are usually clearer to others than ourselves." Some examples of ethical dilemmas that are not helped by codes have arisen because of Cadbury's multinational business. Different nations and their governments and businesses may operate on widely divergent ethical premises than those of the company: promotion on merit may be company policy, but promotion by seniority may be the foreign country's tradition. There are many countries in which payments to customs personnel and gifts to desired customers are routine, while in other countries these are unethical acts of bribery. What courses of action are open? One is to do business only in nations that share your ethical standards. Another is to assume a high moral posture and refuse to go along with the customs of the country. A third is go along with them, and disguise the bribes from your auditors. Cadbury takes a fourth course of action which represents what is meant by the title of this Harvard Business Review ethics prizewinning article.

Openness is his policy: "openness and ethics go together...actions are unethical if they will not stand scrutiny." So the unusual payments appear on the invoices as just what they are, necessary expenses for completing a business deal. These have included payments to local police and planning commissions. Openness is also a suitable standard in other company decisions, including very unpopular ones. Most insidious of all, though, is the common practice of managers and boards putting off or shelving or washing their hands of problems that are brought to them by public clamor. There may be good commercial reasons for such actions or inaction, but they are rarely ethical.

REPORT CARD

Humanities in America. A report by Chair, Lynne V. Cheney, available from the National Endowment for the Humanities, Washington, D.C. 20502. Abstract and commentary by Sharon Scholl.

The report is the first of such documents (mandated by Congress in 1985) scheduled to appear every two years. It is a synthesis of solicited statistical data and opinions of three advisory groups considering the place of the scholar in society, the impact of electronic media, and public humanities programming. Educationally, the university was the focus since K-12 was the focus of the 1987 report, "American Memory".

Offering evidence that the Humanities are alive and well, Cheney cites the activities of state Humanities Councils' programs, historical association memberships, attendance at Shakespeare festivals, Ramses II popularity, and national spending on admissions to "cultural" events (exceeding by 10% the amount spend on admission to spectator sports). By all the (largely quantitative) tests that influence Congress, the Humanities are, indeed, flourishing.

Like a dark specter standing against this rosy picture is the "disarray, isolation, rupture, and distrust" the Humanities endure on our college campuses. Humanities scholarship reeks of esotericism and holds

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all intellectual and esthetic valuation as transitory matters determined by political factors. Narrowness of specialization compounded by job unavailability has almost assured the loss of significance of the Liberal Arts as a whole and Humanities in particular. All together, these conditions have led to a chasm between the academy and society.

The "canon," always more malleable than generally thought, has come under fire once again, this time as an arbitrary bastion of political privilege; teaching is increasingly viewed in some quarters as a form of political activism. Colleges have relinquished the responsibility for persuading students of the value of knowing at least the outlines of Western culture history. The classic Western Civilization courses have dissolved in some universities into a welter of ethnic studies offerings.

In another area of concern, the influence of electronic media has been profound and disturbing. On the positive side, a television presentation can lead to a dramatic rise in sales of important books. Film studies can be as intellectually significant as literary studies. Educational television is a major institution in itself, whose work parallels and assists that of the academy.

Humanities in America gives the strongest endorsement to the efforts of the NEH state based programs and such public attractions as "William Wordsworth and the Age of English Romanticism." Humanities scholars working in libraries, museums, and heritage centers now constitute a parallel faculty rivalling that of established educational institutions. Adult education in the Humanities fails only in having a general coherent plan of study and process of evaluation.

What, specifically, does the report recommend that is applicable to colleges and universities?

1. That "research" be more broadly construed to include curriculum research, and that it need not result in publication.

2. That we "depoliticize" the study of texts. It goes without saying that every text has something to do with gender, race, class, period, etc., but they also speak to the deepest strata of human concern. This latter belief must be recovered, and grounding in Western as well as non-Western texts is necessary.

3. That important media productions such as "Voices and Visions" can serve as instructional links between the academy and the student, as well as the general public.

4. That we adopt something of the variety and public spiritedness of the museums and state-based endowments and reconnect with the larger contexts of American society. The generalist needs encouraging. Faculty need closer contacts with our culture as a whole.

In the light of all this, what should Humanities study at the college level be accomplishing? The NEH report could well have written the purpose statement for NAHE when it queries: "Do they take away from their undergraduate years a sense of the interconnection of ideas and events -- a framework into which they can fit the learning of a lifetime?"

NOTE: The following review is in part a reply to Dr. Cheney's report.

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REBUTTAL REPORT

"Speaking for the Humanities", a report from the American Council of Learned Societies. Text published in The Chronicle of Higher Education, January 11, 1989. Reviewed by Fred Schroeder.

The debate goes on. Bennett, Bloom, Hirsch and Cheney have all attacked some aspect of the humanities from elementary school to post-graduate research. This report is actually a counter-attack. The authors are all literature professors who also are directors of interdisciplinary humanities institutes at such places as Harvard, Yale, Cornell and Stony Brook. Of the recent publications, they find only The Humanities and the American Promise to be an admirable study.

Of the others, the authors say they "would be comic...if they were not taken so seriously by so many people."

The comic view is that the humanities are much to blame for major moral and social changes in America. Lacking the nerve to uphold the great classics, the humanities have caved in to political and social forces, and have replaced the canon of great books with trivial ideological works. Further, the professors have abandoned understandable general education for the jargon of arcane specialized critical schools and narrow historical topics. This last cluster of accusations are the ones that the authors seem to find most alarming, and as they are all from eastern graduate and postgraduate think tanks, their alarm may be justifiable. The report seems unaware that most undergraduate humanities education takes place in a thousand state universities, small colleges and community colleges. But then, anyone who has read their opponents will recognize many of the attacks are aimed straight at a few universities.

Nevertheless, all professors in the humanities (which is not quite the same as all humanities professors) share equally in the popular perception, so it is worthwhile to encapsulate a few of the rebuttals in this report.

For example, Bloom and other denigrators are terribly simplistic about causation. Changes in the curriculum and in society are not caused by a failure in nerve alone. Economically and politically the world has changed from the days of Talleyrand and Bismarck. These changes have made humanists do what they have done since Socrates: They question, yea, even unto the sacred canon.

Specialization is not bad. It is essential not only to understanding a topic fully, but it provides the building blocks out of which new broader syntheses are made. Moreover, among the best scholars, the "big picture" and broader significance is not forgotten. And the counter to over-specialization is already there in the very institutions that are under attack. The authors, recall, are all directors of cross-disciplinary centers and institutes. They suggest that the combination of unconstrained specialization and cross-disciplinary activity are a wholesome (if contentious) arena for humanities--far more lively and useful than "a vision of the humanities as repository of known truths and received values."

As to the attack on ideological approaches (e.g., Marxist, feminist, etc.) the authors point out that the denigrators have "unacknowledged ideologies" that are as doctrinaire as any open ideology. Indeed, the great works that are so revered were not produced in a vacuum of objectivity nor in an aura of universals. Virgil, Shakespeare, Michelangelo expressed contemporary ideologies. Thus "when viewed historically texts are most fully humanized, and the strangenesses in them become accessible in new ways."

Relativism is an evil to Bennett and Bloom; the authors of this report suggest certainty may be more dangerous.

On the need for a core curriculum, they acknowledge that the crisis is authentic, but that the solution of restoring a fifty-year old required curriculum is simpleminded. No matter what is chosen to be in a curriculum, it is still a choice, and the ways that choices are made are always complex. The problem of "representative" sampling of non-Western and minority works brings up many choices, because we can't do everything. But the same is true of the old cannon. In short, an American core curriculum must be dynamic, filled with debates, compromises and constant questioning.

Other concerns are answered with thoughtful skepticism. The declining enrollments in humanities, presumably a product of "cultural relativism" and modern criticism, appears to have been a passing trend of the marketplace. The increase in business and economics majors of the past decade, has reversed, but the authors doubt that the cause either way was due to an upsurge of excellent teaching in one field and a failure of nerve in the other.

The denigrators have made much of the separation of the best scholars from teaching basic courses to undergraduates.While this may have some truth, " at Yale, Harvard, Cornell and Princeton...even the most senior and distinguished faculty in the humanities devote at least half their time to teaching undergraduates." The reverse in true in the sciences. Furthermore to increase undergraduate exposure to "stars" is tantamount to advocating large lecture courses rather than the small classes that are so much more effective for student-faculty interaction.

"Speaking for the Humanities" is a thoughtful, dignified reply to viewers-with-alarm, but it is unlikely to touch the popular mind or the agents of funding support. For readers of Humanities Education, it is most interesting in that the defense and counterattack comes from interdisciplinarians who are also specialists.

Do you have a "great classroom handout" to share with our readers? A reading guide to the Iliad? How to listen to a symphony? A writing assignment that really teaches critical thinking? A sure-fire discussion format?

Send it to us, with a page or two about the context, the record of success, the potential for converting to other uses, etc.

We'll publish as many as we can as space is available.

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HUMANITIES EDUCATION
HumaNews

Official Newsletter of the National Association for Humanities Education

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EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publication, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts interdisciplinary education. Such announcements should be submitted at least three months in advance of events or deadlines to ensure properly timed publicity.

Send all news items, announcements, and brief comments to Darrell Bourque and Vaughan Baker, Editors **HumaNews**, Drawer 44691, University of Southwestern Louisiana, Lafayette, LA 70504-4691.

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Why not share membership information with your colleagues in your college or university, elementary or secondary school, state humanities council, historical society or museum? Many of them are looking for just such an organization as NAHE. Copy the NAHE application form and pass it on to them.

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GRANTS, PAPERS, CONFERENCES, POSITIONS, ETC.

Grants

For conferences in the humanities. Contact: Division of Research Programs, Room 318, National Endowment of the Humanities, Washington 20506; (202) 786-0204. Deadline: **February 15.** This program has several deadlines during the year depending on the time of year for which an award is requested.

Papers

May 1 is the deadline for proposals for the **Thirteenth Annual Humanities and Technology "Interface" Conference** in Marietta GA. The conference will be October 19-20. Contact Dr. Charlie Weeks at (404) 424-7202.

We may doubt it, but February 15 is the deadline for proposals on **Skepticism**, to be held May 5-6 at the University of Rochester. Contact Richard Feldman, Department of Philosophy, U. of Rochester, Rochester, NY 14677.

Proposals for presentations at **The Conference of Black Women in Higher Education** to be held in June in Philadelphia must be sent by **February 10** to: Caroline E. Addison, Nursing, School of Education and Human Services, University of Detroit, 4001 West McNichols Road, Detroit, MI 48221; (313) 927-1390.

Popular Culture Association in the South invites papers, panels, performances, etc., from any disciplinary perspective. Send proposal title and 50-150 word abstract by **May 1, 1989** to: Dr. Elizabeth Bell, PCAS/ACAS Program chair, Department of English, University of South Carolina-Aiken, Aiken, SC 29801. The conference will be held in Jacksonville, FL, October 5-7, 1989.

The International Journal of Humanities and Peace (annual), edited by NAHE past-president Dr. Vasant V. Merchant, invites subscriptions and papers for possible publication. $15.00. Focus of the 1989 Annual: Contributions of Women. Journal address is 1436 N. Evergreen Drive, Flagstaff, AZ 86001.

The Yearbook of Interdisciplinary Studies in the Fine Arts calls for papers of 3,000-6,000 words; MSA; on interrelationships between arts (two or more art forms), and ideas. Deadline: **April 1, 1989.** Send to: Dr. Jessica Haigrey, 104 Lindley Hall, Ohio University, Athens, OH 45701-2979.

Conferences

Enclosed with this issue is the program for the **NAHE National Convention.** An additional registration form is printed on page 22 of this issue of Humanities Education. Please note that you can charge the registration fee to your bank card and that there is a toll-free number for hotel reservations 1-800-525-6321. Our thanks to Jim Mehl for great planning!

Earnest Boyer will keynote **"Rethinking the Curriculum: A Conference on Integrated Interdisciplinary Education"** in San Diego June 19-23 1989..Call Dr. Mary Clark at the college of Extended Studies, San Diego State for information. (619) 594-6255..

Ferris State in Big Rapids Michigan will have its second annual conference on **Humanities, Science and Technology** April 7-8 1989. Russell Kirk will be the keynoter. (612) 592-2211 for more information.

NAHE members Susanne Leggett and Steve Hilsabeck were among the organizers of the second annual Teaching Conference for Interdisciplinary Studies on "Reflections of American Culture: Images of Ourselves" to be held at the Art Institute of Chicago February 10, 1989. (312) 446-7000 Ext. 200 for information.

Southern Humanities Conference. February 16-18, Hilton Hotel in Macon, GA. For information call (912) 741-2357 or write SHC, Department of Interdisciplinary Studies, Mercer University, 1400 Coleman Avenue, Macon, GA 31207.

South-Central Conference on Christianity and Literature. February 16-18, Ramada Hotel St. Charles, New Orleans. For information write to: Pheobe S. Spinrad, Department of English, Ohio State University, 164 W. 17th Avenue, Columbus, Oh 43210.

South Central Renaissance Conference. March 30-April 1. Interdisciplinary conference hosted by Lamar University, Beaumont, Texas. For information write to: Phoebe S. Spinrad, Department of English, Ohio State University, 164 W. 17th Avenue, Columbus, OH 43210.

Perspectives on Contemporary Legend: The Public Face of Legend. March 30-April 1. Sponsored by the International Society for Contemporary Research, The Department of anthropology, Texas A & M University, and the Centre for English Cultural Tradition and Language. For information contact: Dr. Tom Green or Dr. Sylvia Grider, Department of Anthropology, Texas A & "M University, College Station, TX 77843; (409) 845-5242.

Southeastern Regional Conference on Christianity and Literature. April 13-15, Savannah State College, Savannah, GA 31404; (912) 356-2312.

Positions (still being advertised as of January 1989)

Chairperson, Department of Humanities. Small, liberal arts, historically Catholic women's college. Send application, vitae and references to: Robert Hahn, Academic Dean, Trinity College of Vermont, Burlington, VT 05401.

Tenure-track position in Interdisciplinary Humanities, Western Civilization. Filing dates generally Jan/Feb '89; positions available August '89. Candidates must have Ph.D. or terminal degree. Contact: Dr. Joseph Satin, Dean of Arts and Humanities, California State University-Fresno, Fresno, CA.

Tenure-track position to teach undergraduate humanities classes. Ph.D. required. Send application, resume, and three current letters of recommendation to: Robert J. Scheeler, Chair, Division of Humanities, Minot State University, Minot, ND 58701.

Post-doctoral Harper and Mellon Instructorships of 1989-1990 academic year. Open to scholars who will have received Ph.D. degrees no later than June 30, 1989. Application deadline: February 15, 1989. Send curriculum vitae, three letters of recommendation, writing sample (preferably part of dissertation), two page statement of goals and strategies for teaching a particular text for a humanities or social sciences core course, and SAS postcard to: Ralph W. Nicholas, Dean of the College, The University of Chicago, Box 1 A, 1116 East 59th Street, Chicago, IL 60637.

Two tenure-track and one fulltime temporary (possible tenure-track) positions, 1989-90. Liberal Studies Coordinator/Asst. Prof.-Assoc. Prof. American Studies or Humanities; Asst. Prof. American Studies, strength women's ethnic studies; Asst. Prof. Humanities, strength in European/English literature. Contact: Chair, Humanities Department, San Jose State University, San Jose, CA 95912 (women and ethnic minorities encouraged to apply).

Dean of Humanities. Demonstrated academic administrative leadership, record of distinguished teaching and research. Application deadline: February 15. Responsibilities begin as soon after July 1 as possible. Sent materials to : Search Committee for Dean of Humanities, Office of Academic Vice Chancellor, McHenry Library, University of California at Santa Cruz, Santa Cruz, CA 95064.

Tenure-track position for Assistant Director of Women Studies; M.A in Humanities preferred. Ph.D. and experience required. Send materials to: Elizabeth Messe, Women Studies, University of Alabama, Box 870272, Tuscaloosa, AL 35487-0272.

Women's Studies Program Director to administer interdisciplinary program. Ph.D., teaching experience, research, publication record required; administrative experience preferred. Initial screenings begin February 1; applications accepted until position is filled. Send application, vita, and names, adresses, and telephone numbers of three references to: Professor Kathy Staudt, Assistant Dean of Liberal Arts, The University of Texas at El Paso, 500 West University Avenue, El Paso, TX 79968-0525.

Lecture Series

Sponsored by the Interdisciplinary Group for Historical Literary Study and the Department of English at Texas A & M University. February 20--Wesley Morris (Rice University), "Signatures of Place and Time: Faulkner's Historical Vision"; April 3--Stephen Greenblatt University of California, Berkeley), "Chaucerian Commerce: Urban Ideology and Literary Practice." All lectures in Room 204C, Evans Library, Texas A & M University campus, College Station, TX 77843; (409) 845-8356.

Texas Success Story

NAHE member Lincoln King used the money from his 1987 University of Texas Excellence Award for Outstanding High School Teachers to finance travel and study in humanities and arts. A Fulbright Scholarship made possible two months of European study. The result: a first-time ever interdisciplinary humanities course for Gary High School seniors. King's course is organized in six historical periods, each centered about a single city.

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EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with **content** that draws upon the human cultural heritage, **methods** that derive from the humanistic disciplines, and a **purpose** that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanity, humans or people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable, practical and useful.

Format? Typed or word-processed double-spaced on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. Camera-ready line illustrations are very welcome. We can use written material of two lengths: one to three page commentaries, etc.; and articles of eight to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions. If you have **word-processed** your article, please specify the program you used (we use **WordPerfect**). If your article is accepted we'd like a copy on disk.

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WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

- THEORY "Piaget and Theories of Integrated Study"
- ADMINISTRATION "Crediting Departments for Team Teaching"
- HISTORY "Nineteenth-Century Multi-Media at Chautauqua"
- RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"
- PEDAGOGY "Helping Students to Formulate Interdisciplinary Questions"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

- "What you should know about teaching novels in a philosophy course"
- "Pre-teaching history students for an art museum field trip"
- "How to help non-musicians to follow a score"
- "A designer speaks of humanities bulletin boards"
- "Getting adults to role-play in public humanities programs"
- "Understanding Oedipus: An Actor's View"

What we don't want:

- Creative writing by teachers or students (it doesn't relate to our purpose)
- Syllabus outlines (curricula should be explained, not listed)
- "The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)
- "Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)
- "Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

THE NATIONAL ASSOCIATION FOR HUMANITIES EDUCATION

CALL FOR PAPERS:

LANDSCAPE, ENVIRONMENTS, AND LEARNING IN THE HUMANITIES

The Spring 1990 issue of **HUMANITIES EDUCATION** will be devoted to the broad areas of landscape and environments, including cityscapes. Topics might include the study of specific places as an index of culture, interactions between setting or background and the main focus in works of art and literature, providing students with a vocabulary and methodology for analyzing environments--among many other possibilities. This issue will also feature slides from the collections of the Minneapolis Institute of Arts with informational notes and ideas for teaching.

As always, articles should relate to interdisciplinary humanities learning from elementary to adult humanities programs. In addition to longer articles (see Editorial Policies), we like to have relevant reviews, abstracts of journal articles, and short pieces describing classroom activities, museum exhibits, favorite documents and artifacts, etc. Selection of articles will be influenced by the need for balance among our many constituencies as well as the usual criteria for accepting submissions to **HUMANITIES EDUCATION**.

The deadline for completed submissions is January 1, 1990. Please send proposals, manuscripts or inquiries to:

Stephen Adams, Guest Editor
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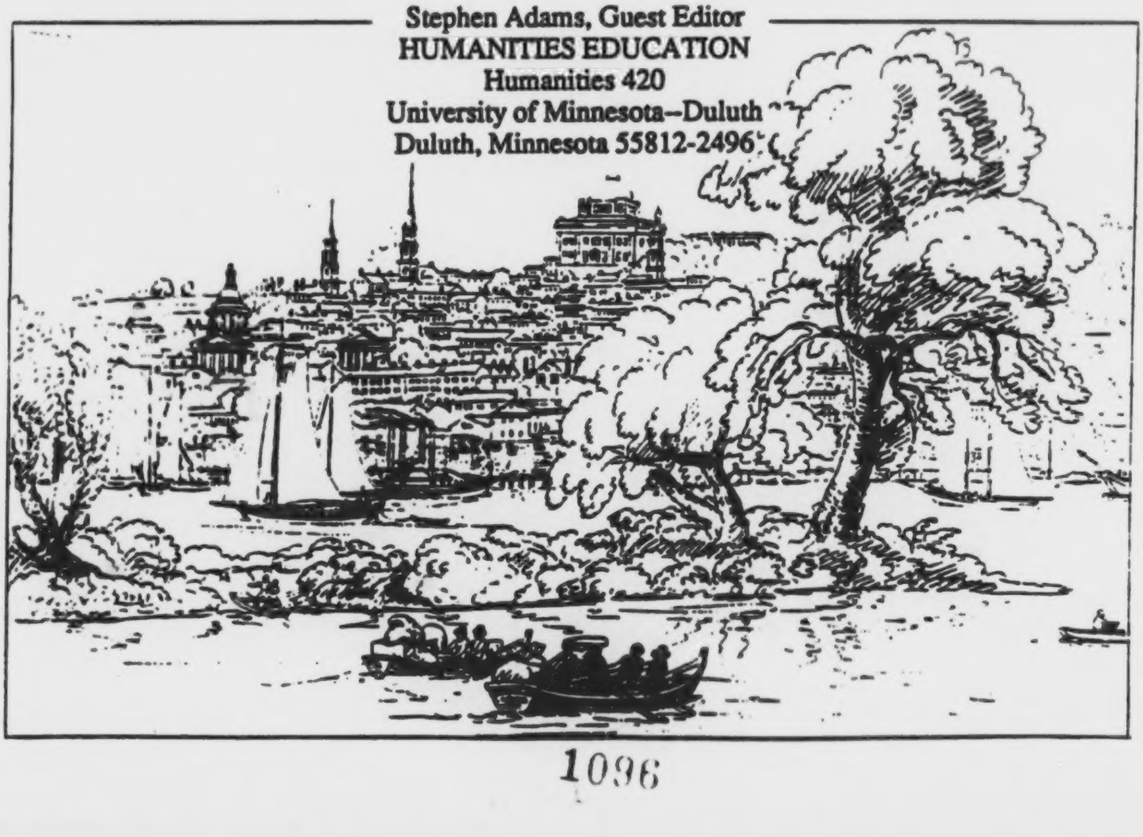

HUMANITIES EDUCATION

Dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions.

ISSN 0882-5475

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VOLUME SIX: NUMBER TWO: SPRING, 1989

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Published by the National Association for Humanities Education at the Department of Philosophy and Humanities, University of Minnesota, Duluth. Subscriptions and renewals are $16 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Philosophy and Humanities, UMD, Duluth, MN 55812.
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Joel K. Haack

CONNECTIONS: MATHEMATICS AND THE HUMANITIES

Exploring the relationships between mathematics and the humanities can be stimulating for both faculty and students. That there are connections should surprise no one in interdisciplinary studies, but finding them might prove to be more difficult; humanists and mathematicians have not been involved in extensive dialogue in recent years. Here I will provide a geography of the hunting ground to serve as a guide to the kinds of connections one might hope to find.

The first connection between the humanities and mathematics is the study of the history of mathematics. Contrary to the impression left by most mathematics texts, almost all mathematics was developed in response to particular problems that arose within an historical context. Topics and questions in this category include: Why did the ancient Greek mathematicians emphasize the need for proofs for mathematical statements? Why didn't Archimedes develop the calculus? In particular, what difficulties did the Greeks have with the notion of infinity? What effect did the mathematics of China and India have on the progress of number theory? Why were Arabic numerals introduced in western Europe in the thirteenth century, and what led to their adoption? What led to the development of probability and its acceptance as a tool for making decisions, especially in the twentieth century under such guises as the game theoretic decisions made during World War II?

A second category is the impact of the arts and humanities on mathematics. While most people are acquainted with developments in mathematics that arose in response to questions from the sciences, few are aware that some of the problems that stimulated mathematics arose in the humanities. For example, the development of perspective in painting in the fifteenth and sixteenth centuries inspired the development of projective geometry; one of the first texts in this area was written by Durer. Additionally, problems in ancient Chinese, Egyptian, Babylonian, and Greek religions led to developments in both geometry and number theory.

Many mathematical theories and apparent successes have inspired humanistic ideas as well. Euclid's model of truth and certainty as presented in the *Elements* has been significant in philosophy throughout the centuries. Simply one example is the presentation in Spinoza's *Ethics*. The deterministic view of the world presented by early eighteenth-century physics and the calculus affected certain social and political views which were to emerge later in the century. Models of non-Euclidean geometries inspired several of Escher's prints. Four-dimensional and other non-Euclidean models of geometry proposed as models of the universe had a great impact on artists in the early twentieth century. Godel's results on the incompleteness and undecidability of mathematical theories in the 1930's are only now beginning to influence philosophy and theology.

A fourth connection is found in the use of humanistic tools and ideas to understand mathematics, and mathematicians as well. In mathematics, the best theorems are those of beauty and elegance that contain a surprise. Mathematics research that proves only what is believed to be true is, in general, of less interest than research that proves something unexpected. Mathematicians such as Paul Erdos speak of proofs that are "in the Book"; those proofs that, because of their elegance, simplicity, and clarity, seem to be the most fitting, the most apt proofs of certain results. Mathematicians argue about which basic concepts are the "right" ones. Almost all mathematicians originally chose their field of study because of the joy and beauty they find in the patterns of mathematics.

Finally, mathematics provides a tool for the study of the arts and humanities. Examples of mathematics in music include the analyses of musical forms, discussions of systems of tunings both within western music and in ethnomusicology, and the permutations of serial or twelve-tone music. Analyses of the form, rhythmic structure, and melodic patterns of music from Dufay to Bartok to contemporary composers in terms of the Fibonacci series and the golden mean provide further examples. Steven Brams and Douglas Muzzio have explored game theoretic analyses of theological terms, stories from the Old Testament, and decisions made during the Watergate scandal. And, of course, mathematical considerations of proportion and symmetry occur throughout the study of art. Da Vinci's works and Islamic art are simply some of the most obvious examples.

As an illustration of the use of mathematics as a tool in theology, consider only a portion of the presentation Brams gives in his book, *Superior Beings: If They Exist, How Would We Know?* (New York: Springer-Verlag, 1983). Brams first establishes that interactions of a superior being (SB) and a rational person (RP) can be modelled by a game theoretic matrix. For example, consider the game of Revelation in which SB and RP are players. In this game, SB has two strategies, either to reveal itself, or not to reveal itself. RP can choose either to believe or not to believe. This yields four possible outcomes, each of which is ranked according to preferences suggested for the two players. We may choose to rank the outcomes for SB from most preferred (4) to least preferred (1) in such a way that SB would most prefer belief to non-belief, then non-revelation to revelation. Faith (belief without revelation) would thus receive the highest rank of 4, belief supported by revelation a rank of 3, non-belief without revelation a rank of 2, and non-belief in spite of revelation a rank of 1. (The practice of ranking from 4 (high) to 1 (low) is in accord with other applications of game theory in which actual values, such as dollar amounts, are assigned to outcomes; the higher valued outcomes are then preferable.) A ranking of the outcomes for RP could be assigned on the basis of the assumptions that RP most prefers that the status of belief be in accord with the evidence, and secondarily, that belief is preferable to non-belief. Then RP's first choice would be belief supported by revelation (4), next non-belief without revelation (3), then belief without revelation (2), and finally non-belief in spite of revelation (1). All this information can be neatly encoded in the matrix below, where SB's strategies are marked on the left of the matrix, and SB's preferences for the outcomes are the first number of the ordered pairs within the matrix.

		RP	
		belief	non-belief
SB	revelation	(3,4)	(1,1)
	non-revelation	(4,2)	(2,3)

One can certainly argue that SB and RP might have other priorities in their rankings of the outcomes, but given these priorities the matrix certainly summarizes the results of the preceding discussion succinctly. In order to determine the outcome of the game, notice that SB's strategy of non-revelation is dominant; that is, whether RP chooses belief or non-belief, SB receives a better outcome by choosing the strategy of non-revelation. (As we see from the matrix, if RP were to choose belief, SB would receive his best outcome (4) by having chosen non-revelation, and if RP were to choose non-belief, SB would receive the outcome with rank 2 (better for SB than that of rank 1) by having chosen non-revelation.) Once the players have determined SB's dominant strategy, RP would realize that the strategy of non-belief would provide the outcome RP ranks 3, preferable to that of rank 2. The outcome of the game, as played by rational players, would be non-revelation by SB and non-belief by RP.

Brams next suggests the definitions of certain theological words within his game theoretical presentation of interactions in terms of players, strategies, and preferred outcomes. In game theory, it is assumed that the players choose their strategies simultaneously. Being permitted to choose a strategy after the opponent has selected one should be an advantage. *Omniscience* for an SB could be defined as the ability to know the choice of strategy of RP before SB chooses its strategy. (This need not deny free will in any particular case; if it's a fine Saturday afternoon in May and I have tickets to an OSU baseball game, my wife knows where I will be without infringing on my freedom to choose to be in the baseball stadium.)

If game theory served only to organize information neatly and provide a context for definitions, it would not be a particularly interesting tool. Brams demonstrates that game theory can do more by showing, paradoxically, that there could be disadvantages in omniscience for an SB if RP knows that SB is omniscient. To illustrate this, consider the game of Chicken. In this game, the players are imagined to be on a collision course. Each player has the option of either swerving to avoid the collision or not swerving. The outcomes for both players are ranked from a high of not swerving while one's opponent swerves (4), through both parties swerving (3) and swerving while one's opponent remains steady (2), to a low of neither party swerving opponent remains steady (2), to a low of neither party swerving (1):

		RP	
		swerve	don't swerve
SB	swerve	(3,3)	(2,4)
	don't swerve	(4,2)	(1,1)

Neither player has a dominant strategy in this example. What strategy should RP choose? The best and worst outcomes are possibilities if RP does not swerve; RP can guarantee survival only by swerving. Since the game is symmetric, without any additional assumptions, SB would face the same dilemma. This might easily lead to the (3,3) outcome. But now suppose that SB is omniscient and that RP is aware of SB's omniscience. Then RP can choose not to swerve, confident that SB will know of this decision. SB must then choose between the outcomes of the last column; since the outcome obtained by swerving is ranked higher for SB (2) than is the outcome obtained by not swerving (1), rational play would call for SB to swerve, resulting in the outcome (2,4). This result is both better for RP (4 instead of 3) and worse for SB (2 instead of 3) than was the suggested outcome (3,3) when no power of omniscience was assumed!

What does this paradox tell us? Perhaps that omniscience coupled with one's opponent's awareness of this ability is a disadvantage. Perhaps that this particular game theoretic model of omniscience is too simple. Perhaps that game theory does not provide a rich enough context in which to model the concept. In which category of connection between mathematics and the humanities will further study lead us? In further uses of mathematics to study theology, or in developments in game theory motivated by a problem in theology?

As the questions in the last paragraph illustrate, there are no hard and fast boundaries between the give categories discussed here for connections between mathematics and the humanities. Connections between the categories certainly exist as different disciplines continue to influence each other. One might argue, too, that the history of mathematics is simply one aspect of using the humanities as a tool to understand mathematics. I've chosen to list it separately because courses in the history of mathematics are much more common in colleges than are courses in the esthetics of mathematics.

It should also be clear that this categorization of connections can be used as a paradigm to discuss the relationships of many other disciplines with the humanities. For example, replace mathematics by biology. What are some examples of connections between biology and the humanities? The categories listed here provide a pattern that can help direct such an exploration. (Mathematicians will argue, of course, for the importance of mathematics, as does Judith Grabiner in "The Centrality of Mathematics in the History of Western Thought," *Mathematics Magazine*, 61 (October, 1988), 220-230.)

Finally, discussions of the relationships between mathematics and the humanities also suggest that it is important not to misinterpret Frederick Turner's model for a new academy (in "Design for a New Academy," *Harper's Magazine*, 273 (September, 1986), 47-53.) In it, mathematics is seen as the base of a pyramid of knowledge that rises through physics, chemistry, biology, anthropology, and the humanities to the apex of theology. This model provides a more useful metaphor for the organization of knowledge than does that of disciplines separated into distinct compartments, arranged horizontally. Turner's model should not be thought to prohibit interaction among disciplines simply because they are not in adjacent layers of the pyramid.

Examples from the humanities help me teach mathematics more effectively. Perhaps an awareness of connections with mathematics can assist in teaching the humanities as well.

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EXAMPLES, NOT ILLUSTRATIONS; THE ARTS AND THE INTERDISCIPLINARY HUMANITIES

My title is not intended as a semantic tease, but to separate a significant difference. Because the two words "example" and "illustration" are close to synonymous, our real purposes in the Arts and Humanities in education can be confused. "Example"--c.f. "exemplary"--carries a connotation of quality and is more nearly autonomous. The distinction is between illustrations *of* something else and examples *to* us.

Both the Arts and the Humanities would have us experience the particular rather than the typical, and how the subject is embodied in the style. What we examine is "something," a work or an event, whether it is to be experienced first as a whole or only revealed in time. The performing arts and literature require us to experience them progressively; we cannot encompass the whole symphony or novel until we have been carried through them bar by bar or sentence by sentence. Our first vision of a painting will be to see it as a physical whole; it is our exploration of its detail that will gradually compose its aesthetic completeness. The object, the "something," has the status of an event because it is not inert. The poem on the page or the painting on the wall may not really move or alter, but our response to it develops; and in the phrases we use--"it imposes itself" or "it grows on us" or "it reveals new subtleties"--we seem to endow it with a power of action of its own. Even when the work is a parable of stillness, it suggests what is not moving, what has been subsumed, just as silence is not mere absence of noise.

The work of art or literature is defined by its form. Yet as it draws us into its experience, we may have the sense of this perimeter filling and expanding. We discover more *in* it, not about it. An early poem by C.P. Cavafy provides a good instance.

AT THE THEATRE

I got bored looking at the stage
and raised my eyes to the box circle.
In one of the boxes I saw you
with your strange beauty, your
decadent youthfulness.
My thoughts turned back at once
to all I'd heard about you that
afternoon;
my mind and body were aroused.
And as I gazed enthralled
at your languid beauty, your languid
youthfulness,
your tastefully discriminating dress,
in my imagination I kept picturing you
the way they'd talked about you that
afternoon.

The casual tone is deceptive. The poem is not mere anecdote, but a wry reflection on our perceptions of reality. For Cavafy, or the narrator, the play onstage vanishes. The new dramatic event is tripartite: Cavafy, the beautiful person in the box and the gossiping acquaintance are the characters. It moves between three tenses: past gossip, present contemplation and a future in which the creature may shed his or her "tastefully discriminating dress" and behave as word has it he does. Or may not. The decorum at the theatre, actually seen, and the scandal, only heard about, together provoke Cavafy's imagination to this small drama of contradictions centered on a figure who was supposed to be peripheral to the action onstage. The poem does not carry us into an actual future, though that the narrator continues to stare and to rehearse what gossip said, matching image to whisper, suggests that the gossip is excitingly plausible.

The poem also sets up a series of perspectives. We begin with ourselves, reading the poem, and then by association with the "I" of the narrator turn to pick out one figure. A figure remarkable in its presence--and we never find out whether the "I" knew him or her before, or the sex of either--but one which cannot exist in its present alone, but has to be seen down the perspective of what was said. And it is only by looking at the figure before him that the "I" can tend to confirm or deny the existence of that other, faun or satyr, elsewhere enacting the improprieties that gossip grabs at, now so respectably watching someone else's performance onstage. Nor do we know whether the figure is aware of being watched. Nonetheless, he or she is in double focus, a composite of the directed gaze and the remembered conversation.

The poem ends with this fiction--not the simple person, not the theatre--as its obsessive reality; and the narrator's mind has become instead the playhouse for it, restaging what was never in his direct experience. The axis of obsession is between "I/mine" and "You/your"--each set used nine times--complicated by the two interventions of what "they" said. That the poem is addressed in the second person singular suggests that the ambiguous "you" might one day see it, and reminds us that it is a poem, a record. It makes us a part of its pondering resonances with its swaying rhythm matching the narrator's speculations, a pendulum that continues beyond the last line into what we might call our incrimination too.

Cavafy's poem is a useful text too in that it brings together the two groups that concern us, performers and audience (even though the actors onstage get short shrift this time). Arts departments in education still have frequently to justify themselves--"tap dancing their way to tenure," as the gibe would have it. The less specialized Humanities are increasingly at the mercy of a new Utilitarianism. This not only emphasizes the poor job prospects, but, more dangerously, defines the university's role in terms of the immediate technocratic wishes of society. The Arts and Humanities do not always ally themselves comfortably. There is a traditional suspicion of performance as an evasion of learning; while the contrary view sees the mere study of the arts as a poor substitute for the practice of them.

The performing artist has to be dominated by the present; otherwise, he or she stops playing. All that has been learned must be expressed within the duration of the piece. The performer is the best and worst of critics. The best, in that he or she is making the diagram actual, communicating the piece itself, not a commentary on it. The worst, in that the act of performance cannot allow for alternatives; commitment to the moment is all. The artist may be wrong, but cannot be doubtful. The critic, however, arrives at conviction only by taking into account all other possibilities. The truth of the present performance is validated by the experience of past performances. The really great performance gives the illusion of abolishing all competitive recollections, and even later will maintain its due place in the hierarchy of the memorable. Then what should be remembered is not the performer, but his disappearance into the play or music or dance.

Critics and lecturers have no such ideal of self-extinction (nor do many performers). Theirs is a tertiary role if we grant first place to the creator and second to the re-creator. So to the extent that a teacher can bring students vicariously to the sense of actual performance, of the living realization of what has been created, and to sharing, however distantly and imperfectly, in the work of the maker, the gap between act and appreciation can be lessened. The masterpiece is not "typical of its period" or "a difficulty to be approached cautiously in stages"--or sidled past. It should be a lion in the path that cannot be avoided. The more it mauls our understanding, the more worthy we are to confront it.

If our ideal in bringing the arts before nonperformers is to give them as much sense as we can of the work as an involving act, we are still left with the matter of the necessary narrowness of the performer's training. How far should we go in encouraging talent that may be below the level needed to sustain a rewarding career? And can we tell? Young dancers and instrumentalists will have had ten years of instruction behind them by undergraduate age. By then, the most talented should be in professional dance companies or winning piano competitions. The singer's voice, on the other hand, may only just be starting to mature. The theatre major has had no training whatever in speech and movement and no experience of the kind of concentration needed. The visual artist and the creative writer may develop slowly or rapidly or erratically and in greater and more fruitful isolation than the performer. How do the exhaustive demands of studio and conservatory training ever adjust to the university's claims for liberal education, save by compromise? Or is this an implicit recognition that most of the fine arts talent will not succeed professionally; and that a balance of particular practice and general learning will produce avocational artists and good audience members? And (even more *sotto voce)* that exceptional talent will escape or triumph over the well-adjusted regiment of college?

To distinguish the Arts from the Humanities by the element of performance is a dangerous test. It can minimize the value of the text in the one, and limit the sense of realization in the other. The poem read, aloud or silently, is enacting and making eventful a series of vivid complexities just as much as a Beethoven quartet in performance--within its present, with a similar trail of history--even though words refer in a different way from musical notation or brush strokes on canvas. The autonomy of the work is a generous one; it gives each experience we have of it its own rights, however much our later experiences may modify that truth of the moment.

The survey course has incompatible intentions. One is to trace the historical evolution of culture; the other is to examine its individual constituent works. The first intention has to be rapid, linear and selective. It has time only to deal with excerpts rather than examples to give any sense of how we have come to where we are today. The other must to some degree neglect the conspectual plan in favor of particular works. We may caricature the first by saying that the students never really meet a work of art; and the second, by saying they do meet a few, but never discover how and why they got to be there.

Forced to choose, one would have to pick the second as the more important aim; though one would do so reluctantly, given the historical unawareness of so many students. Works of art are not just typical of time and place; the most "typical" may well have disappeared, if not into dust, then into dissertations. So often the introductory textbook in the arts, bland in style, through

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in trivia--the produce of a committee of professors writing, consultants amending and editors finicking, rather than the work of an author--and unbalanced in the anxiety to find "what the student can relate to," gives its readers the illusion of knowing more than they can. For the student cannot have the meaning without the experience: without a work of art that is powerfully enforcing responses that may be strange, solitary, baffling, exciting, vulnerable and sheer hard work for the mind.

In the debased coinage of twenty years ago, what was objectionable in the cry of "Relevance!" was less the naivete than the egocentricity of putting one's own intellectual autonomy, if it may be so dignified, at the centre of the universe and commanding all history to relate to it. Current impatience with the so-called canon of great works is similar. We may not care to extol what does not affect us, but to be dogmatic about our blind spots is not much of a challenge to historical consensus. Any canon must be questioned on its own terms: works of art or literature whose identity of form and content stand out as exemplars of a culture. The unease seems to come from the corollary: that the implicit in this is that works from a particular culture or period should be comparable with those of other cultures. It is not enough that they are just the best that some culture has produced, and of which, *faute de mieus*, it must be proud. Nor is the canon fixed in the way that its detractors sometimes allege. When F. R. Leavis catalogued "The Great Tradition" of the novel, he was outrageously far from the canon of his fellows in the Cambridge English School. Later, he and his wife were to revise and enlarge his list in favor of Dickens. Opposition to the so-called canon of ten comes from those with a short time perspective, unaware of the shifts there have been in critical estimation--less of the value of outstanding works than why they still hold their place as we and our times alter. Relevance, if a useful meaning can be recovered for it, means the almost infinite resources of a masterpiece available to us if we look with patience rather than petulance.

Suspicion of the work as example haunts us in other ways too. Thus even a recent thoughtful paper declares

> *Works of art, science and technology of high quality are recognized more by their contribution to adaptive change in our culture than by any intrinsic quality. They are essentially responses to stimuli and as such cannot be isolated from their context.*

Whatever this may say of science and technology, it links itself to a curiously old-fashioned notion of progress in the arts as though intrinsic quality and influence were necessarily the same. What "contribution to adaptive change" could be made by so conservative a masterpiece as Bach's *St. Matthew Passion*, for instance, which was "out of date" to most of his contemporaries when it was composed? Every one of us responds to stimuli; what is significant is that the major artist creates something new that becomes independent of, and perhaps very different from, its beginning impulse. The context that continues to matter is that defined by the work's autonomy.

Ordinarily, we live in a world of mental paradox. Sometimes we want the actual--to be there now, to be part of it. The mass media are hugely expensive in devising the pseudo-moment and the false presence. At other times we want our mental world to be "about" reality: to put it at a safe distance, to explain it, catalogue it, make it manageable in ways that true reality is not, to substitute for it.

Presentation is our ritual magic. It is oriented towards the viewer rather than the truth of the content. It draws extensively on the arts and invents a sub-species of language. The news broadcast is entertainment. The commercial invites us to see our own image in the person relieved from pain or able to afford the new automobile. Presentation intercedes and negotiates an appearance of understanding between two images of varying credibility instead of between a real person and an actual puzzle. As a dean reportedly put it to an instructor, "You should be able to teach anyone anything, whether they want to learn it or not." So student questionnaires on teaching incline to praise those who use plenty of "supplementary materials." (Where is one that rates as highly a rigorous application to the text?) Presentation shifts emphasis from the context that the work itself calls into being to backgrounds to which it can be made to relate. Mere circumstance is offered as interpretation.

We are uncertain nowadays about what we should claim for the self-sufficiency of aesthetic quality lest it be consigned to the margin where it will please, but hardly influence. The object that has, first of all, a use, whether it be simply functional, like a modern office building, or symbolically purposeful, like a medieval church, is the obverse of the same dilemma. When we put an Eskimo tool or a Navaho pot into a museum, it becomes an object of regard, surviving its new "uselessness." Yet an anthropologist may learn as much about the facts of another culture from objects which do not transcend their utility. What we argue on behalf of the example instead of the illustration is that we learn something more from the object's distinctiveness: that its maker's sense of form, released by the nature of the material and the purpose for which the object was made, gives it an eloquence beyond just any item from that culture. It speaks to us, not of fact, but of ourselves.

As academe becomes more and more preoccupied with quantitative research, the accumulation of data can disguise whether or not the problem being examined is significant. If enough questionnaires are sent out, immense quantities of documents are catalogued, tables and graphs compiled, and all are processed by computer, the trivial can be *presented* as important. Yet some of our most significant queries have few records and require most of all from the researcher a plausible imagining--not unlike the artist's. Instead of the mind's risk-taking, whether to venture with Freud into the forbidden catacombs below daily propriety or to try to re-experience medieval drama, not even knowing how much of the evidence was ever there, we try to write comprehensive insurance policies against possible error, with a set of premiums for tenure. Perhaps modern methods of communication will make every fact retrievable. The small green insect that lands on my page as I write is to me an irreverent and intriguing contrast. Enough small green insects, especially if they can be interviewed as well as studied, may make a book.

At the very least, one may add to the bazaar gabble of all those articles which explain the extraneous devices of presentation to teach the work which cannot simply be confronted as itself. Here illustration usurps the role or rule of exemplars. Draw your very own scene from *Hamlet* with computer graphics. What advice would a modern marriage counselor have given Ophelia and Gertrude? Do not create learning situations in which students are likely to make mistakes; find *something* that they can get right. The authors always seem unaware of the tone of condescension towards the student. Meanwhile, the unknowable text stares out like those great stone figures on a remote Pacific island--aloof, mysterious and demanding. But demanding what? The reduction of the complete into a process that never was? A peripheral job-trot with eyes averted? The brilliant comedian, Tony Hancock, with increasing fame shed the various collaborators who had made his success possible. A merciless cartoon depicted his ingratitude, with Hancock saying, "I like God, but it's time for us to go our separate ways."

Practitioners of the arts may well comment that to learn *about* the arts is bound to lead to abstraction. To make or perform oneself, however inadequately, is better than to sit passively as the ghosts of masterpieces past, neatly labelled, flit by. Humanists may retort that performance can debase art as much as explanation can abstract it. An experience of the arts on campus confined to playing out of tune in the band or being prima donna in a college play or meeting last week's New York painter is, at best, a cause for sympathy, but more likely a reason for others to stay home.

Sometimes the uninhibited sense of discovery can--with gifted direction--produce remarkable results. Nothing is yet routine. Arts faculty would do well to forget that favorite cliche--"the right to fail." There could be no more discouraging excuse. I have seen sculpture, ceramics, drawings and prints to grace any gallery; productions of *Hedda Gabler* and *Macbeth* with student casts that renewed the plays. I have even seen and heard a remarkable *Aida*; though the triumph had to be spoiled by voice faculty grumbling about the lessons the singers had missed in their studios by becoming so involved in Verdi's opera.

The value of the Arts to the Humanities, whether our perspective is that of creator and performer or audience, is that they are not transcriptions. The work of art is not a version of something else; it can only be spoken of in the language its maker chose to speak to us. Its presence in our way is singular, and its value may be defined by its least accessible aspects. Yet it is for these reasons that the object or event as experienced may be what connects the ideas of others to the student's own life in deeper and subtler ways than by illustration. We can never say that we have "grasped" a masterpiece, but we may come within reach of it--not by simple equations, but by acts of imagination.

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TEACHING CREATIVITY: A COMPUTER USE APPROACH

INTRODUCTION: VISUAL PROCESS THINKING

A well-conceived humanities curriculum attempts to introduce a model of the human being as a creator. This model stipulates that each one of us creates the subjective-objective world in which we live and act, that the creative process is not the exclusive domain of the fine artist--mystical and beyond words--but is a basic human process. My experiences in a university classroom have shown me that we can develop our students' understanding of the human being as creator by giving them projects that integrate computer graphics (the MacPaint program) and word processing (MacWrite) on Apple Macintosh computers. This approach is called *visual process thinking* and brings an added dimension to classroom procedures that are usually based on abstract verbal processes.

The only equipment required for teaching visual process thinking is a computer and a printer, although it is obvious that more elaborate facilities will allow for a more developed final product. In this approach, the computer serves as an electronic visual design studio/workshop. It is basically this technology that allows the creative process to occur in an easy and 'natural' manner. Perhaps for the first time in his or her educational experience, the student has a sophisticated and powerful piece of technology available in the classroom for a creative as well as an analytical tool.

The general teaching methods, ideas, and computer uses described in the pages that follow purposely deal with highly habituated classroom behavior. The approach gently encourages the student to modify old behavioral patterns in new and imaginative ways, through a focus on the power of image-making. Students are encouraged to perceive experiences in new ways and to become more at ease with their individual expressive and creative capabilities.

THE COMPUTER AND THE CLASSROOM

For many college students, their last active engagement with visual processes was an assignment to make a construction paper pumpkin in class for Halloween. Perhaps, the student's next encounter with visual processes was to write a paper discussing the differences between baroque and rococo styles, and the social implications of these differences. I have seen a great many students in museums busily taking notes for assigned papers, as opposed to looking at the art on the walls and the pedestals. This is evidence of the triumph of the verbal processes--how we learn to see with words instead of eyes.

Most of us unconsciously have learned to understand art as a noun--an object or performance to be abstracted into words as rapidly as possible--rather than as a verb--i.e., the creative process or the *art* of making. An opportunity for a deeper understanding of our innate creative process (art being one path of understanding) is therefore denied to many of us. Is it any wonder that our culture, which is confronted with profound human problems, seems so poverty stricken in the realm of new ideas, imagination and creative solutions? The computer is one of the tools that can provide both student and teacher with a fresh chance for active engagement with their creative imaginations. There are at least 17 reasons why computers work well for teaching visual process thinking.

1. **The computer helps students who are extremely self-conscious about their doodles and drawings.** Somehow the visual products generated from the computer seem to have a depersonalized, manufactured quality. Paradoxically, this quality allows for free expression without the usual degree of self-consciousness. This kind of freedom also seems to be increased if the teacher stresses the process rather than the product through positive reinforcement of innovative energy, rather than stressing and rewarding the finished design.

2. **The computer lends itself to abstraction rather than to rendering or photographic realism.** The advantage of this property is twofold: first, the student's feelings of inadequacy as expressed in the statement "I can't draw a straight line" are eliminated, and second, the often hostile question "what is it supposed to be?" is no longer relevant. Furthermore, some of the cultural stigma ("art is a nice hobby but what do you do for a living?") regarding the making of art disappears, since computer use in the classroom is acceptable and indeed highly valued by those involved in the educational system.

3. **The computer as a tool is fast relative to most other visual media, and the feedback is immediate.** It may be that the computer's speed along with the need to attend carefully to its operation contributes in some way to the focussed state of consciousness reported by many computer users. Like other altered states of consciousness, which are usually relaxed and attentive states, this focussed state of consciousness teaches students a valuable and necessary part of any creative process.

4. **The computer encourages risk-taking, trying new approaches, and generally being more adventuresome. It is very forgiving.** Mistakes can be undone, work in progress can be saved at various stages, and duplicate documents can be created to test new ideas. New directions can be accidentally discovered and can be pursued or saved to work on later. Bits and pieces of the work in progress can be stored and used in other visual projects. There is a feeling of control, flow, fluidity, and transformation.

5. **The computer can generate imagery unique to itself.** This characteristic almost ensures an exciting experience of learning by discovery. The computer has the ability to easily produce on command repetitious imagery with slight variations--a task that would require extensive time and effort if done by hand.

6. **In working with the computer all students start with equal electronic tools at their disposal.** To a large extent students' technical skills with the computer (other than programming or word processing) are almost equal. Generally students' knowledge about the graphics program's capabilities is quite similar since little classroom time is given to the computer's visual poten-

tial. However, as the class works together through time, graphic information relating to general computer use in the course tends to be shared and becomes common knowledge. This equality seems to aid in providing a pleasant working ambience for personal expression and exploration not unlike studio art or craft courses at the college level. There is a relaxed seriousness with a decided lack of competition in the room.

7. With the computer, large quantities of random or accidental visual pieces can be rapidly generated and transformed. Many times in the creative process the artist toys with apparently unrelated bits and pieces. From this seemingly purposeless activity he or she somehow perceives and responds in a way that gives direction and form to the finished work. The computer can provide a vast array of this stimuli for the creator, whatever the maturity level. The computer provides a real experience of working with, enjoying and using the accidental.

8. Words and images can be unified in new and unusual combinations. The computer provides countless ways of altering and creating fonts. These altered fonts can become part of visual products, and can transform the meaning of a word or piece of writing, or the whole piece of writing can be abstracted into a purely visual product. There is enormous flexibility of visual-verbal combinations made possible by the computer. New experiences in expression and communication occur more frequently. In my view, the work of William Blake is a supreme example of this synthesis.

9. Color, pattern, and texture can easily be incorporated into computer design. Since the Macintosh has a black and white screen, color must be added to a printout if it is desired. However, the expressive power of color can easily be incorporated by using colored pens or pencils. There is also some visual learning that takes place by combining electronically generated imagery with hand tools, i.e., pens, pencils, watercolors, and pastels. This can provide the opportunity for exploring other kinds of visual relationships.

10. Computer-generated images tend to be contemporary in feeling. The value of this quality is an unconscious familiarity that leads to the student's easy acceptance of the imagery produced. In part due to the omnipresent influence of television, advertising, textbooks, and film in the culture, we have become comfortable--perhaps to some extent subliminally--with electronic imagery.

11. The rapid emergence of software and hardware products provides the opportunity for new uses of the computer, as well as the incorporation of new ideas into the classroom. For example, a digitizer can store three-dimensional objects, cartoons, articles from magazines, posters, art works, or graphic materials onto a disk. Graphics programs can then be used to modify these images. Sound and/or animation can also be added. Special effects such as fade in, fade out, darkening, lightening, and greying the screen can be used. Manipulation of printers, ribbons, type of paper, and scale of product provide freedom for imaginative investigation.

12. The computer provides a vehicle for students' exploration of the process of conscious message communication through image-making. The computer allows the teacher as well as the student to more fully use his or her imaginative message-sending skills. Most of us seem more at ease with creating a written message than a visual message. The computer is an invitation to the teacher to expand the educational process of effective message generation by including visual images. At times, for any teacher or student, there is a degree of anxiety in this invitation. Usually the excitement of the classroom and the expanded learning that occurs for both student and teacher more than compensates for any initial anxiety.

13. There is a potentially playful quality in the creative use of the computer in the classroom. Children learn through play and are very aware of the playful characteristic of computers. They are easily caught up in the "magic" of the machine. The ability to enter this childlike state is usually lost in post-secondary education. The reintroduction to this state can provide a reminder of this essential condition for expression and discovery which is not often encouraged in the classroom. Picasso, a meta-model of the creative process in the twentieth century, said "It takes a long time to become a child." It would be interesting and rewarding to consider the extent to which this childlike state of consciousness is crucial to, although ignored in, the critical or analytical thinking process that characterizes the goals of much of the humanities curriculum.

14. The computer can easily produce a respectable finished product with its word processing and graphic capabilities. The distinction between student work and professional work tends to disappear. This readily gives the student a sense of accomplishment. It also blurs the line between the amateur and the professional, allowing the student to perceive himself or herself not simply as a beginner but as engaged in a maturation process.

15. The computer can relieve some of the boredom that unfortunately occurs at times, even in the best of classes. Confinement, competition, comparison, regimentation, and the threat of grades are not particularly conducive to optimum human learning and the growth of the imagination. The addition of visual creative expression and new uses of verbal processes can alleviate some of the limitations of the classroom environment.

16. Computer use in the classroom provides the potential for an increase in informal learning, i.e., learning which is not covered in the course description. This computer approach encourages the natural expressive use, familiarity, mastery and psychological integration of sophisticated technology as a humanizing tool. A mastery and understanding of technology would seem to be an essential contemporary survival skill.

17. Computer use as indicated in these activities provides practice in "right-hemisphered" brain activity. While vastly oversimplified, the idea that the brain's right hemisphere is primarily involved with pattern recognition and visual processes and the left hemisphere is involved with verbal processing is a fairly well-accepted model. Computer use for visual process thinking will introduce more right-hemisphered activity in the classroom.

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SAMPLE EXERCISE:
Haiku Poetry

Preliminary work

This exercise would be done after introducing the class to the value and beauty of working within the precise and limited form of Haiku. This Haiku exercise was assigned to a class that was currently reading *The Bell Jar* by Sylvia Plath, the story of a writer-poet and her rather tragic youth with which the students seem to identify strongly.

Form

Students are asked to write at least one Haiku poem. They are required to follow the five-seven-five syllable structure which is the structure of the poem. For example:

Figure 1.

Using common experience as subject matter:

Going To Work

Swaying subway car
making us distant sleepers
on the ride to work.

Play

structures
systems
play, puzzles and games
solve and resolve
cops and-
robbers

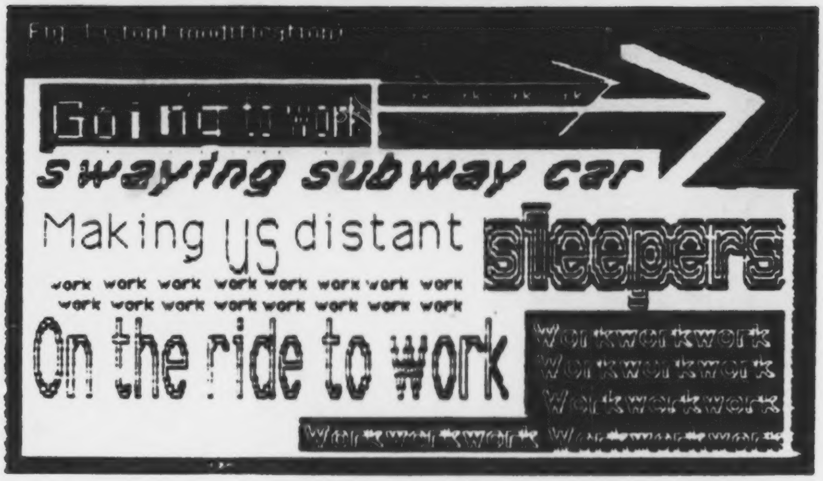
Content

The subject matter for the poem should be a situation encountered in daily college life e.g. getting to school in the morning, exams, 'partying,' doing laundry and so forth. This category of subject matter allows for an enjoyable sharing of common experience and the general enhancement of the classroom ambience which is highly desirable when exploring new computer uses. It also directs the student toward a more sensory rather than abstract use of language, which is a basic goal of mine in working with students.

Visual format

The computer's graphic capabilities bring vastly increased possibilities for understanding the uniquely personal nature of 'expressive communication.' Font size and style can be changed to 'fit' the form and feeling of the poem generated. For example, in the Haiku, the font size could increase as the number of syllables increases, and decrease correspondingly, or the size of words could increase in relation to their impact and importance in the poem.

The style as well as size of the letter characters used can change in the poem. For example, if the subject matter of the poem is 'choppy,' 'energetic,' 'dark' and 'chaotic,' (such as getting up in the morning or going to work is for some of us), then each syllable, word or line of the total work could be written or drawn with the help of the graphics program, in a different 'nervous' style. Each word of the poem can be visually formed to enhance its meaning and impact.


Going to work
swaying subway car
Making us distant
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On the ride to work
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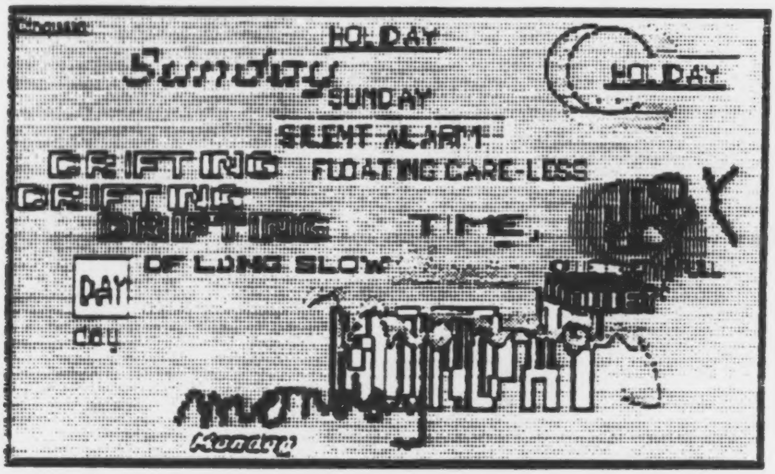
Cinquain:
HOLIDAY
Sunday
SUNDAY
HOLIDAY
SILENT ALARM
DRIFTING
FLOATING CARE-LESS
DRIFTING
DRIFTING
TIME,
OF LONG SLOW
DAY
day
Monday

Rationale and Supporting Ideas

In terms of the creative process, this exercise uses the imagination, problem solving, and 'whole brained' thinking. This type of exercise teaches students how the limitations of form lead to new discoveries and transformation by demanding that the student access stored data not usually available to conscious awareness. The process teaches a new way of seeing the ordinary (words and/or common experience), which is, of course, one definition of creativity. Finally, through this exercise students gain an understanding and acceptance of their own creative strategy (style) as well as that of others within the class and become aware that this strategy can be enhanced and carried over into other areas of experience.

Modifications

1. This exercise could be expanded to include Tanka (five, seven, five, seven, seven syllable form) or Cinquains (two, four, six, eight, two, syllables) or perhaps have the student design their own forms, i.e. two, two, four, four, two syllable.

Figure 2

Tanka, using everyday experience as subject matter

Getting up in the Morning

Winter morning light
sunless gray cold house, coffee,
dreams gone, day begins
winter night warm, sleep returns
spring visions, summer sun shines

Figure 3

Cinquain, describing an average weekend day

Holiday

Sunday
Silent alarm
Drifting, floating, care-less
Day of long slow time, quiet joy-full
Monday

2. To personalize the experience, a student could count the syllables in his/her name and make a 'self portrait' using the same number of syllables in the first line as is in the first name, next line using syllables in last or middle name and making the total work as many lines as there are letters in the whole name.

3. An interesting exercise might be to take the finished work and modify its meaning or expressive quality by altering the font and style. With graphics the poem could then be 'framed' using a design that is integrated with the content of the poem.

4. The poem could be left untouched and the title (an important element of the exercise) the only modified portion. The purpose would be to change the meaning of the poem through the change in the title both verbally and visually.

5. In an abstract approach involved with pattern recognition, symbolic form, nonverbal expression, and visual design the whole process could become a form of visual thinking--image making. An example of this could be to take the Hauki form (5,7,5) distort the written material into an abstract shape so that the words are not recognizable, and then use these shapes, i.e. five of one type, seven of another, and five of a third type, to design a total page of pattern. This could be done with the title as well. To create more interest on the patterned page each little cluster could be modified slightly using the many choices available with the graphics program.

6. If a digitizer is available, images could be collected from books, magazines, and photographs and reproduced onto a disk. These images would then be transformed with the graphics program and a representational design could be produced. If photography is stressed or available in the course, the same assignment could be done using only photographs taken by the student for the particular poem. This could be a useful exercise in a communications course, particularly if Polaroid cameras are available.

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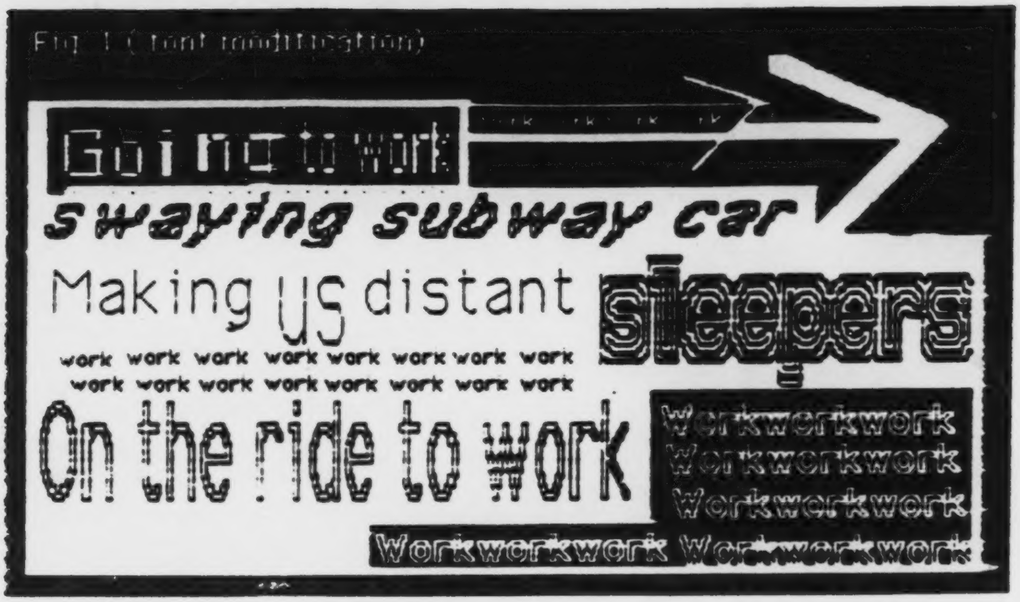
Fig. 1 (font modification)
Going to work
sways subway car
Making us distant
sleepers
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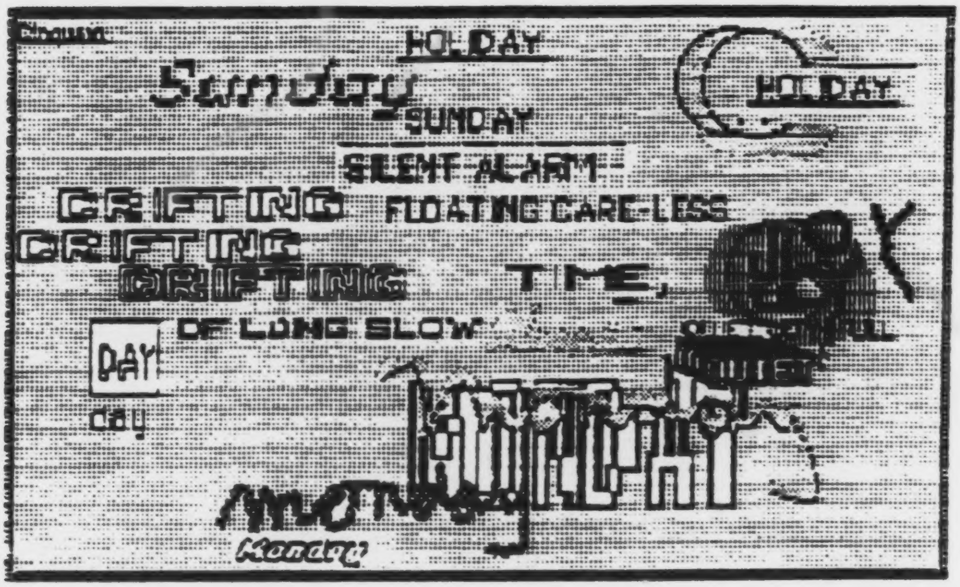
work work work work work work work work
On the ride to work
Workworkwork
Workworkwork
Workworkwork
Workworkwork Workworkwork


HOLIDAY
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TIME,
OF LONG SLOW
DAY
day
Monday

HUMANITIES EDUCATION
CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

Sharon Scholl

HUMANITIES AS AN ENRICHMENT PROGRAM

One of the most successful and longest lived (more than 25 years) Humanities programs in the Southeast is conducted in Jacksonville, Florida, via partnership between the Duval County Public Schools and a local Kiwanis Club. Their original model was the Joe Berg Science Seminars which were begun in Skokie, Illinois, in 1955, the idea spreading across the country by the 1960's. Local leaders created the innovation of a parallel Humanities Seminar meeting under the same format on a separate time schedule, thus allowing the few who qualify to attend both presentations.

The rationale of the seminars is straightforward: to provide bi-monthly evening enrichment programs for high school students with intellectual talent and curiosity. The twelve meetings over the course of the school year are conducted by scholars, writers, performers, curators, and other professionals in the disciplines of philosophy, literature, anthropology, history, and the fine arts. The whole design is based upon a two year cycle, at the completion of which the student receives a certificate. The seminars are not offered for high school credit, but occasionally a student receives college equivalency credit at selected institutions. Since local high schools disbanded their credit Humanities courses (which were used as alternatives to senior English), the role of the seminars is especially critical to the educational program.

Responsibility for the content, speakers, and administration of the Humanities Seminars lies mostly with the local school system. A teacher or member of the supervisory staff is assigned to conduct the selection of students, contact and secure speakers, maintain attendance records, and inform the advisory board of plans in progress. General supervision is exerted by an advisory board composed of faculty from three local universities and members of the Kiwanis Club. This latter group provides funds for a banquet to honor students completing the two year cycle.

Students are drawn from high schools throughout the county and meet in centrally located host facilities. Until last year they were juniors and seniors; however, conflicting social and academic demands on seniors persuaded supervisors to relocate at the sophomore and junior level. Students' admission to the program begins with their being recommended by a teacher or guidance counselor. Their school records must include a B plus average and a score of 90% or more on the Stanford Achievement Test. More specifically, students must pass a rigorous exam constructed for their grade level consisting of Western literature, history, philosophy, and the fine arts. About fifty students survive this process to become members of the Humanities Seminar. They are all college bound and represent a great diversity of future academic majors.

The instructional format for the seminars differs from that of a classroom in several respects. There are no textbooks or assignments to be completed and graded. There used to be a term project, but this element proved either unworkable or educationally marginal. Meetings take place at varied cultural institutions and feature a wider range of activities than a classroom could mount. One purpose of the seminars is to lay the foundation for lifelong participation with museums, concert series, art exhibits, etc. Even here certain selectivity must be exerted by seminar planners. An exhibit called "The Nude in America" would probably be objectionable to the parents and not worth the resulting political difficulties. There is no natural sequence of studies; each meeting is a complete unit in itself. Perhaps the best way to think of the program is as a series of explorations.

Individual seminars are so varied and intriguing that sometimes parents who drive their children to the site stay to enjoy the program. The 1987-1988 school year scheduled the following events:

> **Music**: a sound-lecture on the nature of jazz, and the dress rehearsal of *The Messiah*
>
> **Art**: an illustrated lecture on the visual elements; an art museum tour; an architect's analysis of local historic architecture
>
> **Theater**: attendance at *A Streetcar Named Desire*
>
> **Philosophy**: a lecture on Socrates by a philosopher
>
> **Literature**: a talk on television criticism by a newspaper writer, and a lecture on African writers

Other years have included visits to the Ramses II exhibit, symphony concerts, the Jazz Festival piano competition, the Florida Ballet dress rehearsal, and talks on the Battle of Olustee, universal concepts in history, and the restoration of the Sistine Chapel ceiling. It is, perhaps, a "grab bag", but one containing some of the most creative people and key cultural institutions of the area. The seminars are a mixture of direct experience and thoughtful reflections on what such experiences mean. The main key is the willingness of the school system to commit staff time to the project. Significant contributing elements are the energy and funds of the Kiwanis Club and the university faculty who serve as advisors. Any community with sufficient cultural resources could sustain such a program. The long life of the one in Jacksonville indicates an enduring student interest in such intellectual opportunities.

(Davron King Cardenas and Tad Shuman of the Duval County School Board, 1701 Prudential Drive, Jacksonville, FL 32202, are the persons to contact for more detailed information.)

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Jill Martin

CLASSICAL LITERATURE IN A NON-CLASSICAL TIME: ANCIENT IDEAS AS A SOUNDING BOARD FOR THINKING AND WRITING

The pendulum has swung, as pendulums will. Textual analysis is no longer the only basis for classroom discussion. Events outside the classroom have bearing on our curriculum in the Humanities. Study of ancient literature can promote a discussion of modern problems and a process approach to writing. Additionally, involvement of disinterested students in the learning process is a question of paramount importance today. To interest these students I apply a holistic approach when teaching Greek and Roman literature and culture to high school students. Research indicates that students assimilate more material through whole language techniques integrating writing and reading (Atwell, 1987 and Squire, 1983). Students retain more information when they are involved in the subject. Involvement is more likely to occur when the teacher acknowledges different learning styles by presenting material in a variety of modes (Dunn and Dunn, 1978). I use a method that addresses these concerns, allowing students to see that ideas of the ancient Greeks are relevant in the 80's.

By incorporating discussions comparing contemporary society's problems to those of Greece, Rome or the Renaissance, humanities teachers do two things at once. We show detractors that study of the past has value to modern students, and we show students the same relevance, answering the question, why take the course? How does my approach differ? As in the past the teacher still serves as mediator--promoting discussion, and eliciting student opinion. However, this time I act as arbitrator and add my opinions as well. Reading content remains the same but daily lessons become more flexible as student ideas and comment determine the direction.

This active approach to literature allows me to express attitudes and feelings toward the object of study. For example, at certain places in reading literature or listening to drama, I want to stop the action. I know what will happen, yet I hesitate out of fear that it will occur. This attitude I compare to the "fear" Aristotle speaks of in *The Poetics* as a part of catharsis in his definition of tragedy. Using *Oedipus the King* as an example, my desire for hesitation appears when Jocasta urges Oedipus to stop his search for his past and he speaks slightingly that she is afraid he is not of royal birth (*Eight Great Tragedies*, p. 82). I always want to stop the action there are tell Oedipus to watch what he says. Perhaps this time I won't have to re-live the pain at the plot's end when he returns to speak to his children and Creon.

An integrated approach toward teaching literature invites me to pause, to half the

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play in order to tell about my worry concerning Oedipus and Jocasta. I think as teachers we must help our students develop empathy by our emphasizing the emotions and ideas engendered by a piece of literature. Since Aristotle, literary criticism has validated audience reaction as an appropriate response. Such reaction should be encouraged in students. If I need to offer further evidence of the value of emotional interaction in motivating students to learn, I cite Sylvia Ashton-Warner's book *Teacher*, in which Maori children learn the alien British culture through emotional involvement. Besides having historical approval as a means for learning, this approach also establishes a base on which a discussion can be started. Does the class feel the same emotion as I do? How do their feelings differ, and where in the play do they perceive the emotional high points to be? Do they fear for Oedipus as they see/hear the ironic speeches? What are their reactions to other lines such as these about the killer of Laius whom Oedipus has declared outlaw:

> ". . . If, with my knowledge, in my house
>
> He harbour at my hearth, on mine head
>
> Fall every imprecation here pronounced." (p. 63)

Do students feel Oedipus is tempting fate? Again Oedipus stubbornly proceeds to learn of his birthright as he says,

> "Go, someone, fetch the herdsman? Let the Queen
>
> Enjoy her pride in her fine family!" (p. 82)

Do the students agree that the irony lies in Oedipus's misjudging the Queen's motives in urging him to stop? Can they think of comparable examples of lack of communication leading to destruction? Oedipus ascribes Jocasta's leaving him to her female pride in family. Is he a male chauvinist or just a poor listener? Are we now more sensitive and do we communicate better than in the past?

I ask students what other statements in *Oedipus* cause an emotional reaction. In a sharing classroom atmosphere I am amazed at the open admissions that result. The teaching is more demanding than rote textual analysis, but also much more satisfying. Such discussions don't remain centered on *Oedipus*, but in a "planned digression" classes have talked about a variety of topics: school, death, politicians, and religion, or the afterlife. A common bond for all these disparate topics is their emotional impact. In each one the students volunteer their position--they take a stand and I add my ideas as well. As an involved teacher I must speak out. In psychological jargon my silence (letting the text speak for itself) is the equivalent of "enabling," letting the students develop thinking skills. I tie the curriculum of the past to the present, hopefully presenting the historical perspective so students know what Sophocles meant. I include philosophy and history, art and music in exploring these ideas. Presentation techniques include oral, visual and kinesthetic methods. But I must go further, showing the situation in my terms--moral judgments and modern interpretation included. The Greek view of the interaction of humans and gods is compared to the Judeo-Christian values of our time. Drunkenness, overeating, slavery, homosexuality and drug use are topics of concern the class has discussed.

I try to follow the discussion with a written assignment somehow related to the topic and argumentative or persuasive in nature. I present no list of appropriate topics ahead of time because the nature of the assignment changes. The sharing of ideas in humanities class is similar to a brainstorming session, and class results are unpredictable but always of value. A short list of writing topics I have used includes persuasive papers on the validity of the prophecies in *Oedipus* and a comparison of Jocasta and Antigone as forces in the unfolding character of Oedipus in Sophocles' trilogy. I have received both narrative and persuasive papers explaining the myth in modern terms. In discussion and analysis of other Greek dramas, a favorite character is Clytemnestra, who has inspired papers on duty, equality, and mother love. Topics from class discussion also lend themselves to papers of inquiry and research. Could a modern prosecutor defend either Orestes or Clytemnestra on the grounds of insanity? Does either Orestes' or Medea's mental condition correspond to modern symptoms of mental disease? Notice that these paper topics begin with a knowledge of the text, but use it to present ideas in the students' own purview.

In this way the study of great ideas of the past becomes a springboard to student expression of their concerns. I utilize the inquiry process to train student thinking skills while cutting across boundaries separating reading and writing.

SUGGESTIONS FOR CLASSROOM MANAGEMENT

1. Choose material with an emotional impact. Be sure students read the material before discussions.

2. Establish a classroom tone of respect for ideas.

3. Give frequent feedback and clarification in discussion.

4. Discuss in groups of changing size and personnel.

5. Keep a written record of discussion on board or distribute written results of group discussion.

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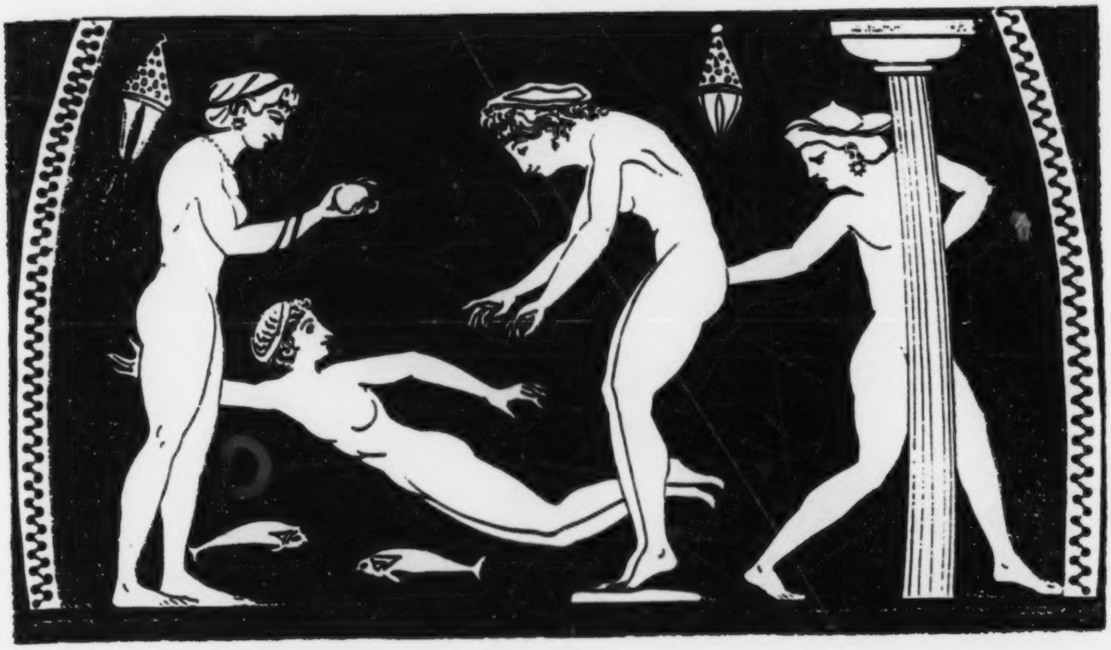

HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

CHEERFUL CRICKET

An Annotated Bibliography of Timothy Leary by Michael Horowitz, Karen Walls, Billy Smith (Archon Books) 305 pp., $37.50. Review essay by Mel Seesholtz, Penn State Ogontz Campus.

One publisher's "review edition" which recently crossed my desk was a bibliography. Most of the time, bibliographies go into pile #2. They usually don't make thrilling reviews or popular reading.

This one is different. It is insightfully annotated, marvelously illustrated, and thoughtfully published on my 38th birthday. But the real lure of this volume is the name under *An Annotated Bibliography of.* That name has been an attention-grabber for three decades now, from Harvard University to Folsom Prison to Silicon Valley: a name and personality with which many of my fellow thirtysomething and fortysomething baby-boomers immediately identify. *An Annotated Bibliography of Timothy Leary* helps explain why.

SET and SETTING

The first bibliographic entry--following the pentagon of a Foreword by Allen Ginsberg, a Preface by Timothy Leary, an Introduction by Frank Barron, the Acknowledgments and Editors' Note--is "A Drama in One Act," by Harold Cooperman and Timothy F. Leary, entitled *Prelude to Nothing* (1942). It is followed by some 1500 published "somethings"--words and deeds which, to varying degrees, have been part of the life experiences of virtually every reader.

A New York late Beat, early psychedelic poet and a University of California psychology professor frame a Preface by their subject who wonders "Can it be true that we are, each of us, quantum-units defined by our interactions, continually being shaped by the fields of interplay which we inhabit?" This "psychlotronic" triptych is juxtaposed with Acknowledgments to B & L Rootenberg Rare Books and the Fritz Hugh Ludlow memorial Library (among others), and an Editor's Note which begins: "Dr. Leary's varied career as social scientist, activist philosopher, man-of-letters and entertainer; the ephemeral nature of many of his academic and underground publications; and his interest in alternate forms of communication (records and tapes, films, software, etc.) have sometimes posed interesting bibliographical problems for the compilers of this work."

An Annotated Bibliography of Timothy Leary is a thoroughly researched and thoughtfully arranged panorama of one man, who is himself a multimedia, microcosmic reflection of us, the relativistic roaring 20th century, and our "why's" and not-so-wise attempts to evolve in the Information Age.

"I have been swept along by an evolutionary wave, enjoying the surf, feeling great about the surging motion which was surely moving us in the right direction, but still uncertain about where we were going," writes Dr. Leary about Timothy Leary in the Preface.

"There is one word which describes this genetic process of which I have been a passive, unwitting part: interaction."

For all those who would agree, there is an equal number who would take umbrage with Dr. Leary's "right direction" and "passive, unwitting part." But that is for history to decide. Michael Horowitz's bibliography documents the interactivity that has already occurred, objectively.

What immediately strikes even the casual browser of the bibliography is that media controversy has tended to ignore and obscure the fact that Leary is one of the most influential, prolific and versatile writers of our times. He has written over 30 books, including five autobiographies, five textbooks and scholarly monographs. There is one novel, a science fiction thriller called *What Does WoMan Want?* (which is currently on reading lists in undergraduate literature and humanities courses), three comic books, and several screenplays and one-act plays. His writings are currently available in Arabic, Dutch, French, German, Italian, Spanish and Japanese.

He has written influential reviews of the works of writers he admires--Mark Twain, James Joyce, William Burroughs, Aldous Huxley, Hermann Hesse, Thomas Pynchon, William Gibson, Jayne Loader, many of whom are among his closest friends. The annotated bibliography will have to be updated to include, among many other things, one of his current projects, a textbook tentatively entitled *Culture Shocks: The American Literary Scene 1950-1990.*

Few people realize that he has authored over eighty scientific and scholarly essays, in addition to several hundred pop-press articles personalizing and humanizing scientific and philosophic, individual and cultural themes: "Patterns of Social Interaction and Their Relation to Personality Structure: and "How to Win the God Game," "The Individual in the College Community" and "The Big Boom Theory."

Through four decades and several generations, alternating glorification and demonization, across multiple media languages, those themes have remained provocatively consistent. This surprised even Leary, who is similarly tagged "unpredictably independent" by friend and foe alike. "Reading this book has taught me a lot about myself," he reflects in the Preface. "Reviewing this list of published transmissions spanning a period of some forty years I see a clear pattern of thematic repetition that is almost robotic. I am humbled to see that I have been a cheerful cricket in a summer garden scraping out one unchanging note."

One of the latest intonation of that note is his recent "Just Say 'Know'" campaign, which coincides with the 1988 publication date of the bibliography and his interactive "courseware's" first use in college classrooms. The "Father of Humanistic Psychology" and advocate of mind-expansion is producing the next generation of interpersonal courseware.

What reader and re-searcher alike quickly realize through this chronologic re-view (cross-referenced by medium and subject) of the writings of Timothy Leary is that the interpersonal interactions of this Renaissance man did much to define the generational "mind-fields" within which we all live, work and play.

In the "Preface" to the bibliography, Leary himself underscores that consistency: "THIS BOOK IS A CATALOG OF IDEAS ABOUT INTERACTION WHICH THOSE BORN IN THE 1920S (IN AMERICA) INCULCATED INTO AND SAW REALIZED THROUGH THEIR CHILDREN," in the 50s and 60s. And the children of the children of "The Fifties and The Sixties" are the college students of the late 80s and the 1990s, who often meet Timothy Leary in "required reading" in their classes.

For them, their professors, parents, and all who live in this most volatile and fickled of centuries, Michael Horowitz's *Annotated Bibliography ofTimothy Leary* is an invaluable tool for understanding the modern American persona, from "the cold war" and the hot one in VietNam to the "war on drugs," from William Burroughs and Robert Heinlein to William Gibson and Salman Rushdie, from the Beatles and Woodstock to digital synthesizers and MTV, from LSD and Watergate bugs to MAC and computer viruses, from flower-power and hippies to megabytes and hackers. And for understanding (or at least attempting to understand) one of the major figures and driving forces in all the above.

Michael Horowitz was born in 1938. He met Timothy Leary in the summer of 1970, when Dr. Leary was facing 30 years in prison for a small amount of marijuana. His co-editors in this project, Karen Walls and Billy Smith, were born in 1952 and 1951, respectively. Together, they produced annotations which make the volume a practical tool for today's re-searchers and searchers alike.

SOUND GODS

A Song of Love and Death: The Meaning of Opera by Peter Conrad (New York: Poseidon Press, 1987) 384 pp., $19.95. Review by Raeder Anderson, Western Michigan University.

Opera is the most daring art; it expresses aspects of human experience no other art has the courage to address. So writes Peter Conrad in his eloquent inquiry into the meaning of opera.

Conrad, a cultural critic, organizes his book into three principal sections: rite, repertory and performance. The Australian-born author, who has taught English Literature at Christ Church, Oxford since 1972, states opera is a mystery and the "song" of irrationality, where the human voice (which he describes as a demon inside the late Maria Callas) is glorified. Moreover, Conrad's comprehensive discourse on opera identifies violence in German opera, ebullience in Italian opera and a propensity for lucid speech in French opera.

Conrad's most persuasive chapters are on "Verdi," "Wagner" (whom he describes as a true revolutionary) and "Wagnerism in Strauss," but in his succinct chapters, "The Ecstasy and Agony of Song" and "Archetypes," he cannot resist discussing conductors, stage directors and, of course, singers; he claims "singing" opera is more than the production of a voice; the instrument is the entire organism with the air resonating from the diaphragm up to the head making the singer a pillar of sound, a god.

Conrad equates Wagner's *Parsifal* to Verdi's *Requiem* (which he calls a secular mass); Verdi adjusts Christianity to a tearful world; Wagner reinterprets Christianity as autobiography and makes it the messianic glorification of that art. For Verdi, Conrad writes, there is no god, so music must fill up the absence; for Wagner there is no god, so he must personally assume the role. Opera is seditious in its origin; religiously in the pagan worship of Monteverdi's *Orfeo* of the seventeenth century and politically in the revolutionary thrust of Wagner in the forging of Siegfried. The author states that Phillip Glass and Karlheinz Stockhausen have forged new theologies in the twentieth century. Conrad's recounting of Jon Vickers vis-a-vis Benjamin Britten is superb.

Conrad approaches opera not as a musicologist, performing artist or meddling academic and avoids prolonged discussions of music theory, form or vocal technique. Therefore, his book is accessible to those interested in interdisciplinary matters. While he teeters precipitously on the verge of supreme opera buff, Conrad writes with a literary wit and penetrating intelligence which makes this book most appealing. Peter Conrad's other books include ***Romantic Opera and Literary Form***, ***Imagining America*** and, most recently, ***The Everyman History of English Literature***.

RED SHOES

"*The Red Shoes* Revisited" by Adrienne L. McLean in *Dance Chronicle* 11:1 (1988). Marcel Dekker, Inc., 270 Madison Avenue, NY 10016. $35/yr.

It is forty years and more since the British film *The Red Shoes* transformed ballet into box-office, young girls into aspiring ballerinas and post-war fashion toward ballerina skirts. It has survived well, being ranked by *Variety* as one of the "All-time Film Rental Champs," and it certainly influenced some of the great MGM musicals by sanctioning long ballet dance sequences such as Gene Kelly's "An American in Paris" and "Singin' in the Rain." One dance critic has said "there really is no other ballet film," but the star, Moira Shearer, disliked the film, was dissatisfied with the ballet, had contempt for the script and believed that the fame that came to her as a twenty-two year old ballerina injured her career. Ambivalence is part of the aesthetic revisit in this article.

The envelope story is a straightforward realistic movie, which immediately makes *The Red Shoes* different from musicals, where unrealistic song and dance are interwoven with a story line. There are snippets of beautifully danced ballet fragments (*Swan Lake*, *Giselle*, *LesSylphides*, *Coppelia*), but these tantalizing bits are illustrative parts of the story of a ballet company's work. Work is one of the themes, and the film tries to show how practice, sweat, quarrels and props behind and before the scene lead to the magical experience of dance for the audience. Some people think it's a fair representation in *The Red Shoes*, others that it's a prettified version. Another theme is the romantic notion of the conflict between Art and Life. The true artist must sacrifice life to art, and this the Moira Shearer character does literally; torn between art and love, she kills herself. This theme comes through to general moviegoers, but, McLean argues, the more carefully you examine the film, the real motives are all about life and not much about the conflict.

Many viewers are intrigued by the "process-story" of *The Red Shoes*, watching step-by-step as the idea of a Hans Christian Anderson tale takes shape as a new ballet. We see the composer at work, the choreographer, the dancers, the orchestra--and finally the ballet. But the ballet would be impossible to stage. It is pure, fantastic cinematic art with effects that can only be produced by cutting, multiple cameras, trick photography and close-ups. This bothered critics in 1948, it bothers many today, yet there are justifications. The envelope plot may be realistic, but it uses cinematic vocabulary from the beginning with symbolic cuts, dissolves and very beautiful photography. In addition, throughout the film we are following the mind and emotions as well as the career of the ballerina, and the ballet sequence is not really what the audience sees; it is what the ballerina *experiences*, which is partly self-recognition that as the fairy-tale red shoes compel the girl to dance to destruction, so she has been caught in the compulsive "religion" of the dance world.

For students of dance, of cinema and of popular culture, this article is a compelling history. (F.S.)

CLOCKWORK + CHARM

"The Metaphor in Science and the Science Classroom" by Paul G. Muscari in *Science Education* 72:4(July 1988). John Wiley & Sons, 605 Third Avenue, New York 10158. $77/yr.

Metaphor is the essence of the language of poetry, but during recent times in science metaphors were regarded as a "decorative form of literal description, a relieving side show, a disguised joke, or simply a category mistake." This view is changing with changing understanding of the nature of science. Science is no longer seen as objectively pure; changes in scientific theory change the meanings of scientific terms; some scientific concepts are impossible to convey through unmediated language. As with The Kingdom of Heaven and other intangible concepts of spirit, we need Black Holes and Big Bangs for meaning.

There are differences, says Muscari, a professor at SUNY Glen Falls. The arts use metaphors and symbols with an acceptance of the ultimate unknowability of the realities they describe, while science is "more disposed to discovering the regularities that are out there...forcing the metaphor to work within a problem-solving methodology." Boyles' metaphor of the universe as clockwork is of this type. Also, in the arts we insist upon active, lively fresh metaphors; in science, when a metaphor dies as metaphor to become a technical term without connotations, it is a triumph rather than a failure. Chemical *messengers*, *charm* and *antimatter* are examples of triumphant dead metaphors.

In the science classroom, metaphors can help students to develop "concept maps" out of the fragmentary experience of day to day learning. There are cautions, of course. Even the most famous metaphors of moral communication (such as the prisoner in Plato's cave) become for many the reality." As the metaphoric expression "becomes increasingly explicit the hold on imagery must gradually be released." (F.S.)

GOODBYE COLUMBUS

"The Certainty of Columbus: Some Recent Studies" by John Larner in *History* 73:237(February 1988). The Historical Association, 59A Kennington Park Road, London SE114JH. 20 British Pounds/yr.

The Columbian Quincetenary is coming up fast and we humanities teachers should be well prepared. However, if we begin by asking what we know for certain, the news is not good. It is fairly certain there was a landfall on Haiti (not the Dominican Republic) in 1492.

That's about it.

Was it a discovery? Was it a "first"? Was it an Event? We hardly know. Historians of the "Annales" school deny any great persons or events, so the discovery of America was really a groupie unfolding of four to ten centuries, not an event of 1492. Even ignoring the questions of Viking voyages, English or French fishermen, Portuguese castaways or Chinese adventurers, the interaction of what we call the Americas and the Old World was a long-term if sporadic happening. More important today is the question of whether it was the Good Thing of 1892's celebration or the Bad Thing of 1992, which says that the "Columbian Invasion" brought racial holocaust by way of murder, rape, enslavement, economic exploitation, military and technological subjugation in two continents. A Chinese historian in 1977 titled an article "Columbus, the Colonialist Pirate." Columbus' aim, he said, was to invade and conquer China (he could have added Japan, and it led to looting of "Indian" resources, degradation of the indigenous peoples, not to mention the mass enslavement of African as well as Amerind peoples. And reading what documents we have of Columbus' ventures in these lights produces nothing but confirmation. Some celebration.

Still, there is the marvel of the man, the great navigator who against all odds persuaded Isabella, the new conqueror and Queen of Iberia, of a visionary scheme that revolutionized human concepts of the globe. This is nothing that Leif the Lucky or storm-tossed Irish monks or proto-communist Chinese explorers can lay claim to. Unfortunately, Columbus' uniqueness is also in the balance. "The Certainty of Columbus" is the title of this wide-ranging review essay by Larner, an historian at the University of Glasgow. The "certainty" has to do with the evidence that Columbus seemed to know precisely what he would find. The explanations of certainty are at least romantic, and sometimes bizarre. Least romantic is the durable story that Columbus was a Renaissance humanist, an intellectual collaborator with the Florentine geographer Toscanelli. More romantic is "The Unknown Pilot," a Columbus guide of some venerability but now refurbished. It seems that a Portuguese ship was blown to the New World, sailed back to be rescued by Columbus, and the pilot provided directions on his deathbed for Columbus.

If that is too tame, there is the theory of Dr. Perez de Tudela that Columbus came upon a canoe full of Carib women and children near the Canaries in 1482 (give or take). These Amazons were apparently on a colonizing trip and wandered some 1800 miles off course. Columbus learned their language; thence his certainty as ten years later he "discovered" China.

There's more: Columbus' last work was *The Book of Prophecies* in which he declares himself as the new Messiah, dedicated to Christianizing heathens of Islam before the end of the world (due in 1656).

Sic transit gloria mundi. Goodbye, Columbus. (F. S.)

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KIDS' ART

"The History of Attitudes Toward Children's Art" by Jo Alice Leeds in *Studies in Art Education*. 30:2 (Winter 1989). NAEA, 1916 Association Drive, Reston, VA 22091. $25/yr.

In a recent *New Yorker* cartoon, a schoolteacher looks up from her desk to see standing in the doorway a crayola drawing of a woman with round head, red cheeks, trapezoidal skirt, etc. "Mrs. Jones!" says the teacher, "I recognize you from Tommy's picture." The situation is ridiculous, of course. Children's drawings are poor substitute images of reality. Yet we are given an anecdote of Pablo Picasso pondering an exhibit of children's art, and saying to the British critic Herbert Read: "When I was the age of these children I could paint like Raphael. It took me many years to learn how to paint like those children."

Is there any reconciliation between the two views? Not really, says Leeds, who is at the University of North Carolina at Greensboro. The controversy is hot and nearly unequivocal between proponents of child-centered education who celebrate the child's freedom from stultifying conventions of art, and the proponents of "learning *about* art, its history, aesthetic and social meaning from an adult point of view." American art educators are generally of the first type, but recent pronouncements of projects of the Endowment for the Arts and of the Getty Foundation turn away from "first-hand creative experience" as the way into artistic learning. The history of the controversy is not long. It could hardly be, for the history of childhood itself is short. Rousseau's *Emile* is virtually the beginning of the idea that childhood is a distinct state of being. Leeds finds nothing of consequence on child art until the 1890s. Some of this is sentimentally romantic, some condescending, but there is a sense that childish scrawls are not merely technically untutored, but reflect a different way of perceiving reality. Carrado Ricci in 1887 was least judgmental, seeing a connection between children's visual expressions and verbalization. Children try to reproduce "man and things...with literal completeness and not with a view of optical results. In short they make with signs the same sort of description they would make with words."

Another positive attitude toward children's art was developing only a decade or so later. The secession painters of Vienna and the German Blue Rider painters were fascinated with children's art as a model for true immediacy in expression. Paul Klee and Wassily Kandinsky were two who wrote of the child's ability to express "the inner sound of the object." (F. S.)

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CALL FOR PAPERS:

LANDSCAPE, ENVIRONMENTS, AND LEARNING IN THE HUMANITIES

The Spring 1990 issue of **HUMANITIES EDUCATION** will be devoted to the broad areas of landscape and environments, including cityscapes. Topics might include the study of specific places as an index of culture, interactions between setting or background and the main focus in works of art and literature, providing students with a vocabulary and methodology for analyzing environments--among many other possibilities. This issue will also feature slides from the collections of the Minneapolis Institute of Arts with informational notes and ideas for teaching.

As always, articles should relate to interdisciplinary humanities learning from elementary to adult humanities programs. In addition to longer articles (see Editorial Policies), we like to have relevant reviews, abstracts of journal articles, and short pieces describing classroom activities, museum exhibits, favorite documents and artifacts, etc. Selection of articles will be influenced by the need for balance among our many constituencies as well as the usual criteria for accepting submissions to **HUMANITIES EDUCATION.**

The deadline for completed submissions is January 1, 1990. Please send proposals, manuscripts or inquiries to:

Stephen Adams, Guest Editor
HUMANITIES EDUCATION
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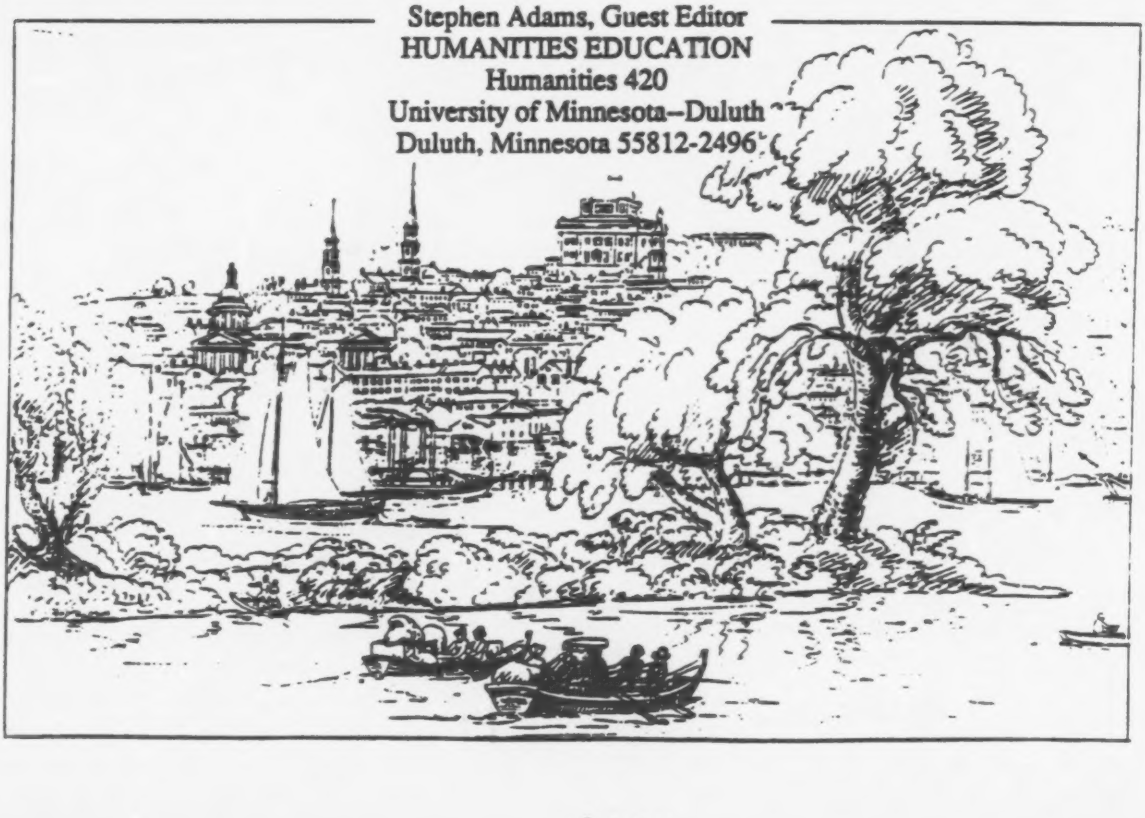

HUMANITIES EDUCATION

HumaNews

Official Newsletter of the National Association for Humanities Education

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EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publication, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts interdisciplinary education. Such announcements should be submitted at least three months in advance of events or deadlines to ensure properly timed publicity.

Send all news items, announcements, and brief comments to Darrell Bourque and Vaughan Baker, Editors **HumaNews**, Drawer 44691, University of Southwestern Louisiana, Lafayette, LA 70504-4691.

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Prepaid individual membership and institutional subscriptions are $16/year. (If you require invoicing or special billing, the rate is $20.) Your payment will be acknowledged, notifying you when to expect your first issue of **HUMANITIES EDUCATION**. We are able to maintain the low $16 membership by printing only as many copies as there are paid memberships, so it is important to join now! Mail this form and your check to:

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NEWS ABOUT MEMBERS

We are sorry to announce that Gary D'Lamater has resigned from the NAHE Board of Directors. Gary, who has been our representative from the world of business and humanities, is a long-time member and was a leader in sustaining and rebuilding NAHE in the Eighties. Indiana members will remember Gary as a great organizer in humanities teaching at the secondary level. We trust that as the press of work in corporate staff development is reduced, Gary will be back as an active NAHE member.

INSTITUTES, WORKSHOPS, CONFERENCES, ETC.:

The Association for Integrative Studies will hold its Eleventh Annual Conference October 12-14, 1989 at Sonoma State University, Rohnert Park, California. The theme of the conference is **"Integrative Studies: Achievements and Consequences"**. The conference will include a wide variety of presentations, ranging from a keynote address and formal papers to student-faculty panels and small seminars. For further information write: Professor Lu Mattson or Professor Fred Rider, The Hutchins School of Liberal Studies, Sonoma State University, Rohnert Park, CA 94928. For information about the Association for Integrative Studies contact William H. Newell at (513) 529-2213.

The School for Continuing and Alternative Learning at **George Mason University** will hold its **Seventh Annual Conference on Non-Traditional/Interdisciplinary programs** May 15-17 at Virginia Beach, Virginia. The conference annually brings together scholars, teachers and administrators from across academic fields and institutions to showcase the most current practices in interdisciplinary programs and non-traditional education. It combines both plenary and workshop sessions. The general sessions will focus on the question **"What if the University took teaching seriously?"** which will be posed by Russell Edgerton, President, American Association for Higher Education, in the keynote address. Other distinguished speakers will examine this provocative topic from different perspectives. For further information contact Sally Reithlingshoefer, Associate Dean, School of Continuing and Alternative Learning, George Mason University, 4400 University Drive, Fairfax, VA 22030 or call (703) 323-2399.

Conference on Integrated Interdisciplinary Education, San Diego, June 19-23, sponsored by a number of higher education institutions in California. For college students, faculty and administrators, the conference will take place at San Diego's Doubletree Hotel. Keynote speaker will be Dr. Ernest Boyer, President of the Carnegie Foundation for the Advancement of Teaching, who will address the theme: **"Integrated, Interdisciplinary Education: Rethinking the Curriculum."** Daily themes include: Assumptions about the Progress of Knowledge; Education is never "Value-Free"; Alternative Global Visions Not Currently Taught; and Developing Integrated Programs. The modest (!) goals of the conference include: To identify the central curricular issues of our age, to empower faculty to create new curricula by sharing and exchange of ideas, and to help faculty develop skills in interdisciplinary conversation. Early registration is $200.00. Direct inquiries to Dr. Mary E. Clark, c/o College of Extended Studies, San Diego State University, San Diego, CA 92182.

The South Central Modern Language Association will hold its annual conference October 26-28, 1989 in New Orleans, Louisiana. The conference theme is **Science Fiction and Fantasy**. Papers will be presented on topics related to science fiction and fantasy. One paper has been promised on Magic Realism, for example. The request for papers stated that such topics as "Fantasy Elements in Flann O'Brien's *At Swim-Two-Birds* " would be perfectly acceptable. On the other hand, a discussion of Walt Kelly's Pogo comic strip (or its current revival) as an animal fable would also be acceptable. In short, the spectrum runs from popular culture to symbolic poetry. For further information contact Joe R. Christopher, Department of English, Tarleton State University, Stephenville, TX 76402.

CALLS FOR PAPERS

The Association for General and Liberal Studies has issued a call for proposals for its **Twenty-Ninth International Conference on General and Liberal Studies** to be held October 19-21, 1989 at Butler University in Indianapolis, Indiana. The theme of the conference is **Liberal Education as Cultural Politics**. The conference invites participants to explore the many political, social, and ethical implications of liberal education. AGLS members and guests will consider together the cross relations and influences among liberal education, intellectual development, political development, and self-development. Proposals should emphasize discussion and participation. Preference will be given to proposals that define issues, examine challenges facing liberal education, advance new ideas, or use innovative formats for presenting ideas and involving participants. Proposals (colloquia, workshops, position papers, etc.) should be submitted in a one- or two-page memorandum and should have a detachable cover sheet that bears your name and address. All proposals should be submitted by May 1, 1989 and should be addressed to Marshall Gregory, Department of English, Butler University, Indianapolis, IN 46208. Papers delivered at the conference will be considered for publication in the conference issue of the AGLS journal, *Perspectives*.

Proposals are requested for possible presentation at the annual national conference on liberal arts and the education of artists to be held in November in New York. Contact Mark Salmon, Humanities and Sciences Department, School of Visual Art, 209 East 23rd Street, New York 10010 or call (212) 679-7350.

Abstracts of papers are requested for presentation at a conference on the humanities and technology to be held in October in Marietta, GA. Contact Charles Weeks, Humanities and Social Sciences, Southern College of Technology, 1112 Clay Street, Marietta, GA 30060.

Papers are requested on the theme "**Time, Rhythms and Chaos in the New Dialogue with Nature**" for possible presentation at a symposium to be held in August in Vermillion, South Dakota. Contact Leroy Meyer, (605) 677-5486.

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Papers are requested for possible presentation at the joint conference of the **Popular Culture Association of the South** and the **American Culture Association**, to be held in October in Jacksonville, FL. Contact Elizabeth S. Bell, English Department, University of South Carolina, 171 University Parkway, Aiken, SC 29801.

Abstracts of papers are requested for possible presentation at the conference of the **Association of Caribbean Studies**, to be held in July in San Jose, Costa Rica. Contact O. R. Dathorne, University of Kentucky, P.O. Box 22202, Lexington, KY 40522 or call (606) 257-6966.

NEW FILMS, MEDIA, ETC.

The Indiana University Audio-Visual Center has just released a 28-minute program on the philosophies and techniques for teaching and the performing arts. **Performers on Teaching**, produced by the Indiana University Radio and Television Services, examines the views of three acclaimed I.U. artist/teachers on a variety of academic and artistic issues. For further information, contact Barbara Eisinger, Indiana University Audio-Visual Center, Bloomington, IN 47405-5901.

EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with **content** that draws upon the human cultural heritage, **methods** that derive from the humanistic disciplines, and a **purpose** that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanity**, **humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable, practical and useful.

Format? Typed or word-processed double-spaced on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. Camera-ready line illustrations are very welcome. We can use written material of two lengths: one to three page commentaries, etc.; and articles of eight to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions. If you have **word-processed** your article, please specify the program you used (we use **WordPerfect**). If your article is accepted we'd like a copy on disk.

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WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

- THEORY "Piaget and Theories of Integrated Study"
- ADMINISTRATION "Crediting Departments for Team Teaching"
- HISTORY "Nineteenth-Century Multi-Media at Chautauqua"
- RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"
- PEDAGOGY "Helping Students to Formulate Interdisciplinary Questions"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

- "What you should know about teaching novels in a philosophy course"
- "Pre-teaching history students for an art museum field trip"
- "How to help non-musicians to follow a score"
- "A designer speaks of humanities bulletin boards"
- "Getting adults to role-play in public humanities programs"
- "Understanding Oedipus: An Actor's View"

What we don't want:

- Creative writing by teachers or students (it doesn't relate to our purpose)
- Syllabus outlines (curricula should be explained, not listed)
- "The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)
- "Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)
- "Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

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Dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions.

ISSN 0882-5475
VOLUME VI, NUMBER 3 SUMMER, 1989

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HUMANITIES EDUCATION is published by the National Association for Humanities Education
with editorial offices at the Department of Philosophy & Humanities
University of Minnesota, Duluth, Duluth, MN 55812

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VOLUME SIX: NUMBER THREE: SUMMER, 1989

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Published by the National Association for Humanities Education at the Department of Humanities and Classics, University of Minnesota, Duluth. Subscriptions and renewals are $16 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Humanities and Classics, UMD, Duluth, MN 55812.

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Special Focus

Interdisciplinarity in Museums and Exhibits

Editorial note: Last year the National Association for Humanities Education was invited by the Association for Integrative Studies to join in sponsorship of the AIS annual meeting in Arlington, Texas. We responded by inviting three distinguished professionals to discuss aspects of interdisciplinary humanities in public exhibits. The following essays grew out of their presentations. Dr. Michael Jaye of Rutgers University's English Department explains how he developed and presented the critically acclaimed travelling exhibit on William Wordsworth and English Romanticism. Teresa LaMaster of Chicago's great Field Museum of Natural History discusses questions of the place of human values in science exhibits. Tad Park, known to the readers of HUMANITIES EDUCATION for his essays accompanying the slides in our special issues on Rites and Rituals and on Expressions of the Self, describes an interdisciplinary humanities course for secondary school teachers that he taught at the Minneapolis Institute of Arts.

Michael C. Jaye

Text and Image: Contexts for a Cultural Exhibition

William Wordsworth and the Age of English Romanticism

"Through the parallel unfolding of images and ideas, the confluence of the visual and verbal, the experience of the exhibition was intended to be not unlike Romanticism itself..."

William Wordsworth and the Age of English Romanticism sought to illuminate a cultural epoch of apocalyptic intensity and creativity whose force continues to shape our lives. John Russell in *The New York Times* early pointed out the exhibition's uniqueness for American museums in its placing in contextual relationship different kinds of objects which are usually viewed separately: literary manuscripts and books in libraries, watercolors and paintings in art museums, and historical documents in history museums and archives.[1]

The three hundred objects in the exhibition, from over seventy lenders in England, France, and the U.S., forged a crucial testing ground for a multidisciplinary approach to cultural studies. Our purpose was a thematic exploration of those impulses which were manifestly part of the spirit of the age, an exploration that had continually to avoid the intrinsic dangers of multidisciplinary study--the Scylla of facile generalization and the Charybdis of overwhelming historical and biographical minutiae.

The achievement of William Wordsworth (1770-1850), the seminal poet of the age, served as a prism through which to view the revolutionary transformations of the age. His poetry embodied the new impulses of freedom and energy to explore new realms of experience and to create powerful new modes of expression unleashed by the epochal revolutions in politics, society, and industry. Most of his contemporaries in literature and art shared these revolutionary impulses, and the sheer magnificence of the masterworks of the Romantic movement in England richly lent itself to the exhibition's contextual exploration.

The titles of the exhibition's six interlinking sections suggest its scope and thematic concerns: "The Age of Revolutions," "The Spirit of the Age," "The Child is Father of the Man," "The Discovery of Nature," "Unity Entire," and "Memory, Imagination and the Sublime." Although each section comprised a major theme or movement, the exhibition entire was conceived as a progression through recurrence, indeed almost an orchestration, of interconnecting themes juxtaposing different kinds of objects in order to work experientially on many levels--visual and aural, intellectual and emotional, historical and aesthetic. Through the parallel unfolding of images and ideas, the confluence of the visual and verbal, the experience of the exhibition was intended to be not unlike Romanticism itself--knowledge as direct encounter, the energy and enchantment of exploration and discovery, intensity and variety, delight in revelation, and what Wordsworth called the "deep power of joy."

The design of the exhibition was crucial to the success of its contextual conception. Each section was divided into subsections, each section and subsection had an introductory text silk-screened on a panel, and each had a central image, a watercolor or small oil painting that exemplified the theme. Introductory and explanatory texts signposting each section and subsection were intended as guides to exploration, providing essential information and ideas that linked the variety of objects--an external ordering descriptive of an organicism which emerged through the interplay of objects. The texts were written for a general audience, in what Wordsworth called "the language of real men." They tried, in sharing information and ideas, to avoid inflicting the academically fashionable critical arcane "jargot" or the pedant's dogma. [2]

The first section, "The Age of Revolutions," served as both prologue and introduction. Political revolution, American and especially French, with its assertion of human freedom and an ideal society, established the context for the revolution in aesthetics and human values presented in the remaining five sections of the exhibition. The Age of English Romanticism was thus seen in context, as one revolution among many in an age of revolutions. Since Wordsworth was the one major English poet to witness first hand the French Revolution and to take forward and transmute its democratic idealism into poetic vision, the illustrated chronological text of revolution in France and the revolutionary debate in England was punctuated, informed, and given specific relevance by the subtext of Wordsworth's own revolutionary experience. Implicitly, though not always explicitly, we sought a linkage through exhibits and commentary that would make the subtle interconnections between the political ideals of human freedom and the mainsprings of Romanticism which, through many twistings and turnings, were to emerge in subsequent sections of the exhibition--in the beginnings of modern consciousness, in a visionary art that sought to create as well as mirror the world, and in a belief in the power of the transforming imagination that was as profound in its effect upon human life as the concomitant revolutions in the political, social and industrial realm.

Bringing the visual and literal into contextual relationship enjoined a delicacy that would preserve the essential nature of each object and yet create an interaction--at times, almost a dramatic dialogue--among them. Throughout the exhibition, manuscripts and books had to work with visual objects--for the most part, watercolors and paintings hung above or adjacent to works in the cases, although in a few instances books and manuscripts were wall-hung as well, sometimes as integral parts of a commentary. But crucial and culminating moments demanded special efforts in presentation. Thus, at the climax of the exhibition whose subject was the creative imagination, the great works of the major poets in their original manuscripts--Coleridge's "Kubla Khan" or Shelley's "Ode to the West Wind," for example--had to have a discernible presence that was equal to the great canvasses of Turner and Constable. Manuscripts were placed at the center of a panorama--each in its specially designed vertical vitrine, higher and more distinctive than the other cases encountered in the exhibition, aspiring almost by their physical presentation to the status of icons. [3]

Some of the more usual ways in which contextualization and design worked in the exhibition may be seen from some examples in the first section on revolution. Key moments in the French Revolution were highlighted through extensive use of prints, watercolors, and paintings of events that seemed to open up the prospect of unlimited possibilities for human society, famously expressed in Wordsworth's line, "Bliss was it in that dawn to be alive." The representativeness of Wordsworth's optimistic response was underscored by Tom Paine's pronouncement at the close of his *Rights of Man* (1791), "It is an age of Revolutions, in which every thing may be looked for." Citation and image also offered opportunities for dramatic juxtaposition: between the American "Declaration of Independence" and the French "Rights of Man"--or between an amateur but lively watercolor of the storming of the Bastille "drawn on the spot," the introductory image for the section, and a later, more traditional and, indeed, more static and polished composition of the arrest of the Governor of the Bastille, which illustrated how the fluidity of the original historical event was soon frozen into an iconographical and fictive absolute. Images and events tied to some central figures of the age--Lafayette, Madame Roland, Robespierre, and finally Napoleon--created an alternate, more traditional figure-oriented historical perspective. But even here, display was tied to thematic argument. Baron Gros' magnificent portrait of Napoleon at the Bridge of Arcole (from Versailles) creates one archetype of the Romantic hero; its brilliant coloring and large size assured that it would be placed to punctuate the end of the progress of revolution, physically and conceptually. Yet, paradoxically, it also served as a strong force out of which the audience would eddy into another subtext that deconstructed the myth. Less sensationally, off to one side but in the inevitable progress of the audience, was a subsection of Touissant L'Ouverture, the black leader of the Haitian slave rebellion--imprisoned by Napoleon, but the hero of Wordsworth's sonnet (reproduced on a wall panel)--whose indomitable will expressed a true revolutionary power, "man's unconquerable mind." The use of an engraving for the image of Touissant underscored the fact that Wordsworth's real revolutionary hero had no propagandist such as Baron Gros to paint him in heroic posturing.

The second section of the exhibition, "The Spirit of the Age," introduced the cast of characters, often emphasizing their interconnections: Burns, Blake, Coleridge, Shelley, Byron, Keats, Constable, Turner as well as Wordsworth and his sister Dorothy. As a second introduction to the exhibition, this section was as much traditionally biographical as it was thematic, presenting portraits above displays of rare exemplar manuscripts and books.

Although historical and biographical narrative were necessary elements, the exhibition sought to create an experience beyond these, an experience parallel to that of Romantic literature and art, that is, the experience of plenitude, expressed by Wordsworth in his famous metaphor of poetic creation as a spontaneous overflow of powerful emotions, or in the more evocative lines from "The Solitary Reaper," "the vale profound is overflowing with the sound." The ideal was not just plenitude as multitude, but plenitude in the sense of residual and immeasurable depth that Wordsworth often speaks of as the hidden and fecund reality of human experience. The objects selected and the points they made, in number, rarity, and fineness of art, had to affect the audience in many different ways, but especially in the way that being overwhelmed and stunned by exuberant beauty and by thought opens us up to experience.

The third section, on childhood, "The Child is Father of the Man," illustrated Wordsworth's and the Romantic's exploration of childhood experience as central to human development. One hundred years before Freud and Piaget, this was a revolu-

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tionary departure in human understanding, and it was the base upon which Wordsworth's view of man, nature, society, and the development of imaginative power stood. The section opened with Wordsworth's short lyric, "The Rainbow," in large type, which succinctly expresses his belief in the sacramental and unconscious force that links childhood experience, nature, and adult life. For the audience, it had the added virtue of the familiar line, "The child is father of the man." But the rainbow as poetic symbol for organic wholeness was made real by Constable's and Turner's brilliant watercolors of rainbows arrayed on the wall. And the links between poet and artist, between illumined metaphor and literary symbol, were displayed in a case below by a copy of Wordsworth's poem in Constable's hand beside the artist's scientific diagramming of rainbows after Newton. These offered a further opportunity to present, without attempting to resolve, the antithesis represented by Romantic attitudes toward Newton and science, the conflict between reason and emotion, empiricism and intuition--a duality caught in both image and text through Blake's magnificent watercolor of Newton with his compasses and in Haydon's letter to Wordsworth recalling Keats' toast to the damnation of the memory of Newton because Newton "destroyed the poetry of the rainbow." It was such variousness, the clarity of contradictions and oppositions as well as the melding of literature into art, the transference of verbal to visual to thought and feeling, the to and fro of mind and eye, in which the exhibition seemed most to fulfill its objectives of having the audience engaged in process. In such interactions the exhibition brought the singular objects into another, a more tacit dimension.

It was primarily within this tacit dimension, this mode of interactive and manifold experience, that the last three sections of the exhibition unfolded. The fourth section, "The Discovery of Nature," emerged as the center of the exhibition into which everything previous had led, and which everything after would sustain and develop. A subsection on the "picturesque" established the aesthetic context for Wordsworth's new vision of man and nature; then the display of Wordsworth's "Tintern Abbey" in manuscript and book, watercolors of the ruined abbey, and extensive excerpted texts of the poem formed the real starting point for this section. Not only did Wordsworth's revolutionary poem in *Lyrical Ballads* 1798 alter the course of English poetry by expressing a new relationship between man and nature, but importantly, for Wordsworth and his contemporaries the catalyst for this new perception was the intervention of interior consciousness so that the discovery of nature was necessarily also the discovery of self.

During the same period that the poet was forging a new mode of expression for a powerfully new vision of man and nature, a comparable liberating and experimental impulse fueled the phenomenal rise of English watercolor landscape art. Wordsworth's famous line from "Tintern Abbey," "we see into the life of things," speaks to a desire within both poet and artist. Both were impelled to create a fresh, intimate, lyrical mode of expression to convey their visionary insight into both world and self. John Sell Cotman's watercolor, *Hell Cauldron,* with its blocks of marled color patterning the multifaceted nature of a Yorkshire landscape, was the exemplary image for this text, given a central position alongside an explanatory panel. It was at this point that text yielded to a dominance of image, with the exhibition space opening up and onto a display of some of the finest examples of English Romantic watercolor landscape art. Against the orthodoxies of historical oil painting established by the Academy, the watercolors of Thomas Girtin and John Sell Cotman as well as J.M.W. Turner reveal a countering original impulse toward an intimate, almost sanctified personal vision of nature, a "natural" art whose subject was alone the perception of nature, while an occasional display case with manuscripts and books emphasized the shared and highly vaunted Romantic credo of spontaneity, originality, and authenticity. Here the confluence of poet and artist came truly alive, in creating an intimate apprehension of the relationship between self and nature, seeking beyond the surface of deeper motions, evidenced in the exhibition of such famous poems as Wordsworth's "Daffodils" and the marvelous dramas of fluidity and change in Constable's sky studies, or the energy of Turner's seascapes and his almost impressionistic "colour beginnings," landscapes which seemed to distill and bring to the surface the hidden motions of the world.

The last two sections of the exhibition extended this contextualization of literary text and painterly image. The fifth section, "Unity Entire," subtitled "On Man, On Nature, and On Human Life," taken from Wordsworth, expressed an ideal of a rural social world bonded by a life which is in daily contact with nature. It is an ideal evident in a number of Wordsworth's own poems such as "Michael" and in the choice of the subject of rural life by artists such as Peter De Wint and John Sell Cotman. But Wordsworth's sense of the deep rootedness of human life in a landscape is especially shared by John Constable, and the display of three of Constable's masterworks, *Dedham Vale*, *The Glebe Farm*, and *Parham Mill*, equally proclaimed that essential reality was vested in the simple and the commonplace. "Men who do not wear fine cloaths" [*sic*], Wordsworth said, "can feel deeply." The section concluded by merging the biographical with the thematic in a panorama of Wordsworth's native English lake district with the works of artists who shared his ideal of a rural paradise.

The interaction of text and image culminated in the final section, "Memory, Imagination, and the Sublime," which dealt with the sense of loss and mutability that led Romantic poets and artists to a powerful expression of the need to overcome loss through the agency of imaginative intervention. Here the balance between text and image shifted to the visual, with larger oil paintings and watercolors in greater concentration than were generally to be found earlier in the exhibition. Here, as elsewhere in the exhibition, there were quiet moments, backwaters of design and argument, where one could encounter little gems such as Constable's small oil painting of *Weymouth Bay* which he himself associated with the death by drowning of Wordsworth's brother. One subsection dealt exclusively with the English Romantics' sense of the sublime as an experience of power arising out of their perception of the Alps. Shelley's great phenomenological poem, "Mont Blanc," and Wordsworth's manuscript lines on crossing the Simplon Pass were matched by such visual counterparts as Francis Towne's *Source of the Arveiron* with its magisterial glacial force. But it was Turner who best evoked the sublimity of the awesome alpine landscape, and six of his watercolors revealed a progression from early representation to late impressionistic vortices which seemed to fuse the power of the creative mind with that of the natural world. The visual display made manifest Wordsworth's and the Romantic belief that true sublimity was a function of the creative imagination, a power within equal to that without.

The conclusion of the exhibition was designed as a *conclusion*, the culmination of the exhibition's narrative and experience in a celebratory display of works that validated the Romantic belief in the triumph of the creative imagination--a revolution in human perception and creative freedom equal in power and influence to that of the political and industrial revolutions that were its counterparts. In this final bay, the surrounding walls were hung with large oil paintings--John Crome's *Moonlight on the Yare*, Constable's large oil

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sketch, *The Lock*, and two of Turner's late masterpieces, *The Valley of Aosta* and *Loch Fyne*. But the section and its argument were introduced in a smaller, but no less powerful, watercolor by Thomas Girtin, *White House at Chelsea*, that fully realized the Romantic belief in the power of intimacy as a mode of knowing, and whose depiction of the last rays of the setting sun illuminating and so transforming an ordinary house on the river's edge was itself a metaphor for the action of the creative imagination that reveals the extraordinary within the ordinary. This latency of the extraordinary within the ordinary that the Romantics saw as the incomparable and sometimes holy power of the imagination to release and reveal was made manifest in the manuscripts that formed the center of this last section. Gathered together in their high cases were the exemplar texts of the Romantic imagination--Wordsworth's *Prelude*, Coleridge's "Kubla Khan," Blake's *Four Zoas*, Shelley's "Ode to the West Wind," Keats' "Ode to Autumn," and Byron's *Childe Harold*--all works which are explicitly or implicitly about the transforming imagination.

Appropriately, as the audience left the exhibition they encountered Benjamin Robert Haydon's portrait of Wordsworth, and above in large text were the closing lines of Wordsworth's great autobiographical poem, *The Prelude*--lines which describe his ultimate purpose in being a poet of the revolution of "the mind of man." That purpose was to "instruct" us

> how the mind of man becomes
> A thousand times more beautiful than the
> earth
> On which he dwells...

Michael C. Jaye
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[1] *The New York Times*, Oct. 25, 1987. Other critically favorable reviews appeared in many other national and international publications, including Robert Hughes' full page review in *Time* magazine which said, "The unity of English romanticism has never been argued so well, or shown so plainly in a single exhibition. This is not a show to miss." The exhibition was organized by Rutgers University and the Wordsworth Trust. It was on show at The New York Public Library, Indiana University Art Museum, and the Chicago Historical Society for twenty-three weeks between Oct. 29, 1987 and June 5, 1988, and was seen by almost 200,000 people. Other elements of the project included a full-color 24 panel poster exhibit, of which some 500 sets were disseminated world wide, and hundreds of public and educational programs, exhibitions, readings, seminars, conferences, and performances, which took place throughout the United States on the theme of Romanticism, often in conjunction with the museum or poster panel exhibit.

[2] Graphics were conceived on three levels: large type for large introductory statements for each section and a poetic headline, medium type for subsections, and small type for labels. In addition, poetic texts on panels were silk-screened in a dark green so that poetry was omnipresent in book, manuscript, panel, and transcription. Instead of a traditional audio tour, our acoustiguide had selections of poetry read by a modern English poet, Tony Harrison, whose strong northern English voice shared some of Wordsworth's known characteristics. Our purpose was to bring poetry alive within the exhibition, and one could see the clear expressions of pleasure on the faces of visitors as they listened to the poetry while following the text on a panel.

[3] Presenting manuscripts in a way that would invite discovery and create delight was a challenge, especially since they might have seemed to pale when placed into relationship with the magnificent colors and forms of great masterpieces of English Romantic art--Constable's "Stonehenge" or Turner's "Valley of Aosta," for example. But, in fact, they held their own. Manuscripts, especially those of famous poems that called forth personal memory, proved to be as exciting as paintings, as witnessed in both the recorded comments of visitors and the critical reviews. I was once told by a curator from a fine arts museum who had lent, somewhat skeptically, a picture to the exhibition, that he never knew that manuscripts could be so exciting or so beautiful! Perhaps no less of a discovery was that works of great art, rather than being diminished, could be enhanced by the evocation of contextual meanings without impinging their aesthetic value.

Tad Park

"Man's search for Identity": A Humanities Survey for Teachers at The Minneapolis Institute of Arts

"...the artist is seen as an explorer and discoverer in the realm of the human personality"

The Minneapolis Institute of Arts is a medium-sized, encyclopedic institution whose collection houses over 80,000 objects. One of the ten finest city museums in the United States, it includes all time periods and nearly every geographic area of the world. Visitors to the museum are constantly impressed by the great variety of world cultures found there. Asia, Africa, North and South America, Europe and Oceania are all represented with an unusually well-chosen survey of artworks which reflect major trends in the complex cultural fabric of world history.

A walk through the galleries of the Institute is an adventure that can take the visitor from the 20,000-year-old sacred cave shrines of Europe through ancient Egypt, Greece and Rome. One can see imperial treasures from China and Japan and celebrate great moments in the saga of the Buddha. Time spent in the museum's European galleries brings one in touch with the major themes of the Western perspective, its history, religion and social values, which are related to so much of American culture. An alternative viewpoint is seen in the masterworks of African artists or the quilted history of Hmong refugees. In sum, the museum is a storehouse of humanities-related material, emphasized in the philosophy of its education department: "Art reflects the culture."

With such a collection at hand and with resource people who are sympathetic to cross-cultural thinking available to offer ready access, one might expect the museum to be filled with interdisciplinary study groups, especially at the high school level, before "hardening of the categories" sets in. Unfortunately, not so. Only a handful of teachers in Minnesota public high schools teach humanities courses. Although the exact number of such teachers and their courses is difficult to pinpoint, Gilbert Valdez, Manager of Instructional Design for the Minnesota Department of Education, cautiously estimates that only 35 or 40 humanities courses are offered in the state. The general criterion Valdez uses in his estimate stipulates that a humanities course approach several subjects in an interdisciplinary fashion and allow the student to synthesize information from various fields into a unified perspective.

This definition in itself can be a stumbling block to many an embryonic humanities program. Combining such subjects as history, classics, philosophy, art, music, literature and comparative religion challenges the teacher as well as the student to master several disciplines. He or she must have a vital interest in teaching all the subjects, a difficult task. Nor does Valdez see team-taught courses as an easier answer, unless the teachers work to integrate their materials. The tendency otherwise can be for teachers merely to teach their regular curriculum under a different heading, leaving students with the same fragmentation they would experience without the connecting structures of a humanities course.

Even for the teacher committed to an emphasis on making the relationships between areas of learning, there are many problems in teaching and studying the humanities, particularly in the survey courses that are the basis of most high school offerings. First, there is the sheer wealth of available information. So much must be covered in so little time; so many people and ideas must be presented. How does one choose from the vast richness of past cultures? Second, there is the organization of this information. How can one bring all these creative minds, currents, and movements into a helpful but unforced order? Third--and perhaps most important of all--is the problem of effective presentation. How can the teacher enliven this material in a way that sustains the interest of the student?

For three years running The Minneapolis Institute of Arts has offered a course entitled *Man's Search for Identity: Humanities and the Arts* that attempts to place these questions in perspective. It has been the museum's experience that the majority of teachers seeking such direction are those with single-subject expertise, usually English or Social Studies, who wish to expand their course offering but feel ill at ease designing an interdisciplinary curriculum for the reasons given above. At the museum, the teachers participate in a three-hour workshop in the galleries that combines art, music and literature in both thematic and chronological groupings. It is not our intention to promote any particular curriculum; rather, we are modeling a framework from which to approach the teaching of humanities.

The course operates on the premise that we study the humanities to find out who we are and why we are what we are. In this study both accurate knowledge of the self and of the right relation between self and culture are the desired goal. It is further emphasized that this search for identity underlies most of the artistic expression. Whether revealing of cultural or personal values, art speaks fundamental truths about the human condition. To quote the American composer Ned Rorem, "Artists are like everyone else, only more so." In this course, then, the artist is seen as an explorer and discoverer in the realm of the human personality. The work of art itself is treated both as a unique creation and a cultural document.

This approach is introduced through a discussion of three artistic presentations of personality: Shakespeare's Hamlet, in his Act III soliloquies; Puccini's Tosca, in the aria "Vissi d'arte"; and Egon Schiele's portrait of the artist and poet Paris von Gutersloh. These three selections were made because each is a fairly direct summation of the essence of the character; each character is in conflict, whether with self, with culture, or with forces at work outside the self; and each asks a question about the meaning of life. Participants are asked to study each work from three perspectives: 1) what does the work reveal of the character's identity--how is he/she portrayed by author, composer, artist; 2) what role do the formal elements play in this characterization--how do line, color, texture, metre, tone contribute to our experience; 3) what does the work reveal about the time and place in which it was created--how does it fit in the context of Renaissance England, the Belle Epoque, World War I Vienna? The discussion which follows vividly illustrates how artists at different times and places have sought through different media to express the universal theme of the search for identity.

Following this initial introduction, five "units" or thematic sub-groupings are studied in the galleries of the museum. Each addresses an aspect of the search for identity by looking at a period of history, a particular culture, or an artistic movement. Each combines works of art, taped music, and selections of literature in time-honored groupings and examines and compares the contributions of each work, each discipline, separately and cumulatively in relation to the theme. Unit I begins with Classical Greece and Protagoras' dictum that, "Man is the measure of all things", as it expresses the Greeks' search for a cultural identity. The works used include various examples of 5th century B.C. sculpture and vase painting; *The Bacchae* of Euripides and Pericles' funeral oration from Thucydides' *History of the Peloponnesian War*; and the few conjectural fragments we possess of what music may have sounded like at that time.

Unit II explores the Renaissance attitude summed up in Alberti's statement that, "Men can do anything with themselves if they will." Here the emphasis is on the search for individual identity and the period's pride in human accomplishment. The works discussed include: Vasari's *Six Tuscan Poets* and Da Costa's *Portrait of a Cardinal as Saint Jerome*; selections from the writings of Pico della Mirandola, Machiavelli, Alberti, Vasari and Della Casa; and the motets and madrigals of des Pres, Dufay, Palestrina and Monteverdi.

Unit III examines how a specific example of the individual in conflict with society and with self has been interpreted at a variety of times and in a variety of media. The classical story of the "Rape of Lucretia" is studied in the writings of Livy, Shakespeare and F. Scott Fitzgerald; in Rembrandt's painting; and in Benjamin Britten's opera. With this shift from the historical framework to a more ideological one, Unit IV investigates the Romantic crisis of identity as presented in Goya's *The Horrors of War*, Mill's *On Liberty* and Byron's *Prometheus* as well as his *Epistle to Augusta*; and Berlioz' Harold in Italy. Unit V concludes with a look at the individual's response to death, mortality and the end of things as embodied in a group of works produced around World War I: Kandinsky's *Study for Improvisation V, Mahler's Das Lied von der Erde*, and Eliot's *The Hollow Men.*

Of course, these units offer only the briefest of introductions, barely thirty minutes apiece, to the themes they address. Nor are the formal underpinnings of the individual disciplines given the sort of background they would necessarily receive in the classroom. But the purpose of the workshop is not to make instant experts of the participants. It is, rather, first to make them more comfortable with the museum and its resources and second to suggest one of many methods for creating a unified humanities curriculum. In this we seem to have succeeded. Each year the course has been offered it has filled to capacity, and whether the participants returned to the classroom inspired to institute a new Humanities I or merely were empowered to teach English, Social Studies or Art History more creatively it has fulfilled its purpose.

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PARTIAL BIBLIOGRAPHY OF HUMANITIES SOURCES FOR HIGH SCHOOL

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A caveat: While all more than merely useful books, none of the above touches on non-Western cultures in any substantive way.

Teresa K. LaMaster

Adam and Romeo: The Many Meanings of Natural Things

"...exhibits...are artifacts of the culture of their makers"

Our understanding of how objects in the natural world are meaningful to us shuttles between the ends of a continuum. At one end is "The Adam Experience", best captured in the myth of Genesis.

> So out of the ground the Lord God formed every beast of the field and every bird of the air, and brought them to the man to see what he would call them; and whatever the man called every living creature, that was its name. [Genesis 2:19]

Here ordering, classifying and naming the miraculous chaos of nature is fundamental to our experience of the world, and our ability to understand our own place in it. The botanist, zoologist, and geologist are makers of meaning through rational taxonomic adventures in the garden Earth. At the continuum's other end is "The Romeo Experience", best captured in lines from Shakespeare's romantic tragedy.

> What's in a name? That which we call a rose by any other word would smell as sweet; [*Romeo and Juliet*, II.ii]

Romeo's concern, of course, is Capulets and Montagues, not roses. Yet, Shakespeare's lines also picture a popular attitude toward nature. In this view, the human constructs of naming and classification matter little to the identity of natural things or our experience of them. Rather, the meaning of the natural world is immediate, sensual, perhaps aesthetic, and certainly beyond language. The mystic, aesthete, and lover of the sublime are makers of meaning through rapturous, sensual encounters with nature that reach beyond language.

I have heard museums variously described as attics of the exotic, cultural loot heaps, temples to artistic achievement, warehouses of the incredibly real. Their distinctiveness as institutions is marked by their having *things* and by their orchestrating encounters between *things* and diverse publics--between *things* and "Adams" and "Romeos" alike. Natural history museums collect and present both the odd and the ordinary in nature. They create contexts for these objects--exhibits--to help lead visitors to meaningful encounters with them.

Traditionally, natural history museums have created exhibits on a conceptual framework more akin to the "rational, taxonomic adventure" than to the "rapturous, sensual encounter." One only need think back to one's youth and a trip to a natural history museum with long hallways filled with case after case of birds, or plants, or butterflies for an example. Such exhibits contain a host of assumptions about visitors, who they are, how they learn, what they find interesting. They also contain, however, assumptions about natural history as a discipline and about the view of the relationship between objects and meaning embedded in that discipline. That is to say, exhibits represent not only the objects in them, but a picture of the discipline of the institution that does the collecting. As such, exhibits themselves are artifacts of the culture of their makers.

A peculiar picture of natural history is presented in these exhibits. The picture is that natural history is a science, the simple sum of botany, zoology, and geology. In this view, objects are thought to contain facts; master the facts and you know the meaning of an object. A museum visit is a "fact-finding" mission, an attempt to take in and understand the tidbits of information contained about objects in exhibit label copy. While the manifold scientific disciplines of the twentieth century have brought with them an explosion of data and facts about natural objects, over-reliance on the mastery of facts as a model of learning for the museum visitor misunderstands the tradition of natural history and the educational possibilities latent in the museum. I would like to focus briefly on the tradition of natural history in an effort to tease out what some of those possibilities might be.

Natural history began to flourish around the sixteenth century through the first concerted, systematic work of naturalists. In this era, nature was conceived of as a grand metaphor for human life, and all objects taught practical, aesthetic, moral or spiritual lessons. Though early naturalists had inherited from Aristotle the practice of classifying animals according to their anatomical structure, habitat and mode of reproduction, they more often grouped animals according to their value to human beings, and labeled them according to human-like personality traits. Systems of classification included ordering plants and animals by how good they were to eat, their medicinal value, whether or not they were beautiful or which human-like virtues and vices they displayed. As the French philosopher and historian Foucault describes,

> The history of a plant or animal was as much a matter of describing its elements or organs as of describing the resemblances that could be found in it, the virtues that it was thought to possess, the legends and stories with which it had been involved, its place in heraldry, the medicaments that were concocted from its substance, the food it provided, what the ancients recorded of it, and what travelers might have said of it. [Foucault, 1970; p. 129]

One might say that the experiences of Adam and Romeo were of a piece. Though strict scientific observation played a role in ordering and classifying nature, stereotypes from the literary tradition and a host of human meanings associated with any natural thing figured strongly.

The ensuing centuries were guided by an impulse toward objective, rationalistic principles of classification, based on strict observation of the natural world and a belief that meaning inhered not in human associations with an object, but in the thing itself. John Ray and Francis Willoughby were first among the English to attempt to free natural history from its reliance on human associations and analogies. Ray wrote in 1678,

> We have wholly omitted what we find in other authors concerning hieroglyphics, emblems, morals, fables, presages, or aught else appertaining to divinity, ethics, grammar or any sort of human learning; and present...only what properly relates to natural history. [Thomas, 1983; p 67]

Though Ray's program was easier to imagine than to practice, organization, classification, and the meaning of natural objects came to be based on the structure and function of organs. This turn toward objective principles of classification, coupled with technological advances like the invention of the microscope, worked to create a strong split between what we have come to call popular and scientific understandings of nature. Today, we have seen this split widen into a gaping chasm. Myriads of specialized sciences play their parts in making sense of the natural world. Genetic studies, biochemical investigations, behavioral observation, and many other kinds of research all contribute to the task of giving meaning to the natural world. The prevailing tendency is to call this specialization of expertise and the onslaught of information that has accompanied it, progress. Allegedly we have cleaned up our understanding of nature by eliminating human stories and associations. Foucault questions the value of this explosion of information by suggesting that science so conceived,

> did not become possible because men looked harder or more closely. One might say, strictly speaking, that [the Enlightenment] used its ingenuity, *if not to see as little as possible, at least to restrict deliberately the area of its experience.* [Foucault, 1970; p 132; emphasis mine]

The naturalists' reliance on observation came to the exclusion of other sensual experiences of nature including taste, smell, touch and hearing. Moreover, a thing's "biography" as expressed through the literary tradition and oral tradition, or its human uses was ignored. He puts it aptly to say, "the blind man in the 18th century can perfectly well be a geometrician, but he cannot be a naturalist." [Foucault, 1979; p 133]

What relevance do these tandem claims--that museum exhibits picture disciplines, and that the picture they give of natural history is a scientistic one--have for scholars and educators like yourselves interested in integrative studies in the humanities? What implications do they have for those who visit museums? Surely one would say it is the museum's responsibility and challenge to sort out its disciplinary focus and develop exhibits to spark both a Romeo and Eden experience.

Surely I would agree. And many museums are beginning to address these issues, largely through interdisciplinary exhibits. One particularly fine example was an exhibit on wolves developed several years ago by the Science Museum of Minnesota in St. Paul. Here the visitor saw wolves as they were portrayed in myth and legend, as they were studied by scientists, and as they impacted the lives of environmentalists, farmers, and trappers. This juxtaposition of literary, scientific, and political contexts allowed visitors to compare both the "data" of each perspective, and the conceptual frameworks of which this "data" is a part.

Yet, I think too (in an admittedly more muddle-headed way) that exhibits which are not so self-conscious about their assumptions can be fine fodder for reflection on how we picture disciplines and what our pictures say about ourselves and our relationship to the world. My suggestion to you on your next visit to a museum is to explore not only the artifacts in the exhibit, but the *exhibit as artifact*. What are the organizing principles of the exhibit? What assumptions do they reflect? What pictures of ourselves are presented as we display these things, in these relationships? Why *this* story, in *this* time? What is valued? What is ignored?

I close quoting Thomas Thompson from the Minnesota Historical Society from his essay, "The Frame and the Framers":

> As important as the intended meanings of our artifacts and exhibit interpretation techniques are, it is essential that we understand the deeper meanings with which we imbue every object. Exhibits are like great pictures, and we expect visitors to study them, not the surrounding frame. But the frame--and we the framers--are a matter of great interest.

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Field Museum of Natural History
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1154

CALL FOR PAPERS:

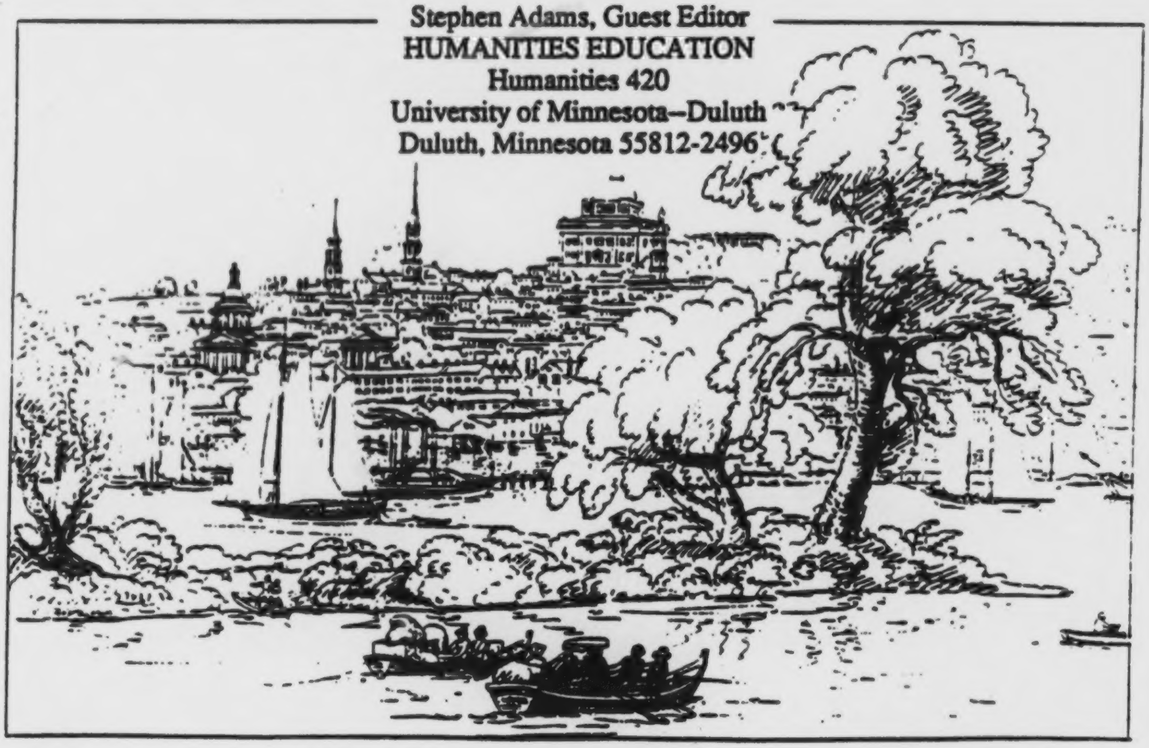
LANDSCAPE, ENVIRONMENTS, AND LEARNING IN THE HUMANITIES

The Spring 1990 issue of **HUMANITIES EDUCATION** will be devoted to the broad areas of landscape and environments, including cityscapes. Topics might include the study of specific places as an index of culture, interactions between setting or background and the main focus in works of art and literature, providing students with a vocabulary and methodology for analyzing environments--among many other possibilities. This issue will also feature slides from the collections of the Minneapolis Institute of Arts with informational notes and ideas for teaching.

As always, articles should relate to interdisciplinary humanities learning from elementary to adult humanities programs. In addition to longer articles (see Editorial Policies), we like to have relevant reviews, abstracts of journal articles, and short pieces describing classroom activities, museum exhibits, favorite documents and artifacts, etc. Selection of articles will be influenced by the need for balance among our many constituencies as well as the usual criteria for accepting submissions to **HUMANITIES EDUCATION.**

The deadline for completed submissions is January 1, 1990. Please send proposals, manuscripts or inquiries to:

Stephen Adams, Guest Editor
HUMANITIES EDUCATION
Humanities 420
University of Minnesota--Duluth
Duluth, Minnesota 55812-2496



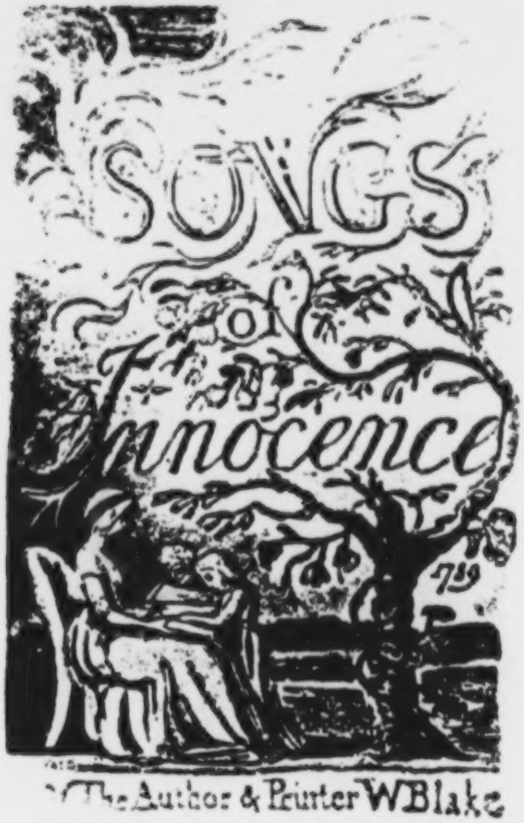
James McCord

"If Thought is Life and Strength & Breath": Learning Through Eye And Ear From William Blake's *Songs of Innocence and of Experience*

"...knowledge--whether you are a prophet or scientist, a teacher or student--involves trying-out exercises, tests that may or may not lead to truths."

Blake's *Songs of Innocence and of Experience*, I have come to feel, should never be "taught," if by teaching we mean instruction by precept or paradigm. Instead they should be "learned"--learned by "experiment"--that is, by the same exploratory approach to the subject of education that intrigued Blake from the time of his earliest works. Through the use of dramatic narrative in *The Book of Thel*, for example, Blake exposes the sinister methods used by Deistic disciplinarians who disguise themselves as a lily one moment and a maternal clod the next. In the two parts of *There Is No Natural Religion*, he uses the teacherly terms and rhetorical tools of the inheritors of Aristotle to prove them wrong, then reuses the same tools to prove his own "Infinite" truth correct. In *All Religions are One*, he misuses logic in order to lay down dogmatic principles, a strategy that the Devil in *The Marriage of Heaven and Hell* modifies for his purposes a few years later.

In all of these efforts, Blake focuses on the subject of learning while at the same time varying considerably the learning experience. It is as if he is deliberately testing the educational effectiveness of certain modes of presentation--the comic, the satiric, the lyric, the empiric, the didactic, the philosophic being the most clearly identifiable. In doing so, he is quite unlike his own caricature of the "cold and hoar" schoolmaster who guards his knowledge jealously and does not tolerate points of view that differ from his own. Detached from the voices in these early works, Blake, instead, respects the intelligence of his audience, and encourages lively critical debate of the issues he raises. In defiance of the Obtuse Angles of the world who believe "it is of no use for a man to make Queries but to solve them" [*An Island in the Moon* 2], Blake often puzzles his reader by posing unsolvable queries. His aim--to echo the words and chief intent of Jonathan Swift--is to "vex" his audience so that it will "wonderfully mend the World" [Swift letter to Pope of 29 September 1725 and letter to Charles Ford of 14 August 1725].

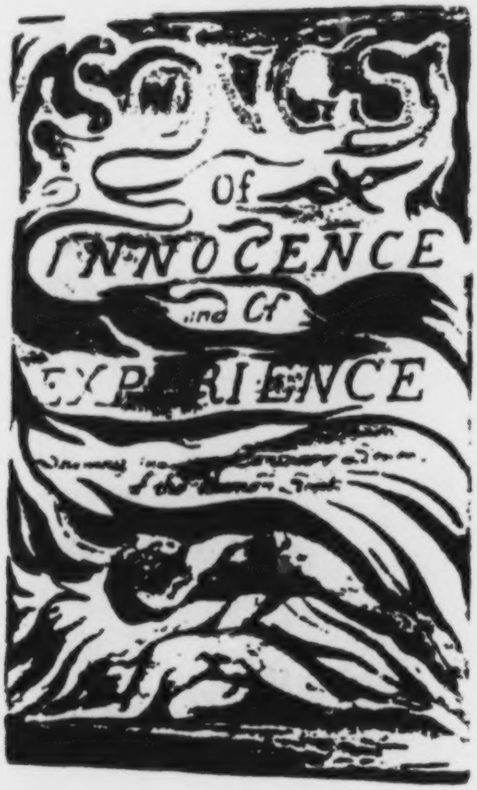

SONGS
of
Innocence
1789
The Author & Printer W Blake

But these early works are only warm-up exercises for *Songs*, an infinitely suggestive volume that generates questions and meanings like a dynamo generating electrical currents. In 1789 Blake assembled *Songs of Innocence*, a generator complete in parts but designed in miniature, which may be the reason why he continued to issue this first volume on its own. The addition of *Songs of Experience* five years later simply enlarged the field of energy to reinforce Blake's conviction that education involves the complete reexamination of our ideas about the value of learning and the methods we use to learn. As if to emphasize that learning is a communal activity--not one directed by pedants who "wish to lead others when they should be led" ["The Voice of the Ancient Bard"]--Blake offers his audience a literary, artistic, and musical study of human relationships to be heard, to be seen, and, above all, to be pondered.

The result is that *Songs* works on its reader-viewer much the same way as drink works on Macbeth's porter: it is a "great provoker" that sets us on and takes us off, persuades and disheartens, feeds desire and mars fulfillment. To keep us honest, Blake plucks our pedagogic chords mercilessly, especially those that help us "compare & judge of what [we have] already perciev'd" [*There Is No Natural Religion* a5]. With one hand he offers us clear definitions and sharp contrasts, with the other he muddies definition and neutralizes opposition. One minute he challenges us to find the structural key to *Songs*, the next he chides our presumption by collapsing all notions of order. He lulls us to sleep with easy rhythms and idyllic images, then shocks our "lapsed" souls with broken meters and jarring diction. He moves us to tears with descriptions of human suffering, then cautions us about behaving like sentimental milksops. He incites us to outrage at institutional injustice, then holds a mirror up to fools filled with passionate intensity. The more engaged we become with *Songs*, the more perceptive our thoughts, the more complex the issues, and the less familiar the world we thought we knew so well.

Given that *Songs* is meant to sting us like Lear's "pestilent gall," how should we make our way through it? "The Argument" of *All Religions are One* offers a starting point: "As the true method of knowledge is experiment the true faculty of knowing must be the faculty which experiences." The clever tie here between "experiment" and "experience" underscores Blake's belief that knowledge--whether you are a prophet or scientist, a teacher or student--involves trying-out exercises, tests that may or may not lead to truths. The process is dynamic and was used by Blake throughout his life, his surviving manuscripts, drawings, prints, and paintings bearing witness to this human impulse. Blake insists that truth changes and that we change because what we know changes. In contrast, to institutionalize knowledge is to incarcerate it--every unexamined truth in a closed, empirical system being a link in the chain that manacles free thought.

In our search for security of understanding in a world of shifting truths, we rely on metaphor for continuity. But in *Songs* Blake forces us to test the limits of all comparison, whether the factors are in-

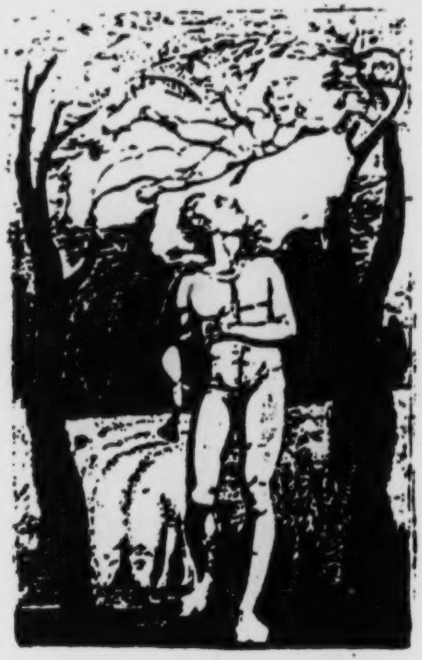


nocence and experience, contrary pairs of poems, images, colors, characters, verse forms, or etched surfaces. This subversive approach is introduced in the first plate of the combined volume: the title page. Here we are cued to think in terms of "Two Contrary States," but any alert observer soon realizes how simplistic that formula is.

While listing contrary images--earth and air, human figures and soaring bird, flesh and fire, horizontal and vertical, "Innocence" and "Experience"-- we become aware of peculiar blendings and begin to be troubled by certain details. Why is "SONGS" given ornate top billing? How can the "Human Soul" be divided in "States"? Are there only two "States" or only two "Contrary States"? Why aren't the scripts for "Innocence" and for "Experience" more obviously opposed?

And the illustration offers little help. Of what iconographic significance is the bird? How is it related to "SONGS" or "Innocence" or fire or sky or the couple below? Why are the two central figures suffering? Does knowing the reason for their distress help us better understand the plate? Why is the woman's face visible in some copies and hidden in others? Are the flames wrathful, purgatorial, both? To what extent is the meaning of the plate self-defining, to what extent allusive? How do we know, in fact, when we are asking the right questions? At this point, the slim text raises questions that may or may not be answered by the design, the design, in turn, raising questions that may lead us closer to understanding the text, or may lead us astray. The design seems at first to offer definite clues as to how we might best grapple with the ambiguities of text, but, after all, it does not fulfill this hope. Moreover, we are not just groping after meaning here; we are being forced to consider how different mediums communicate meaning, and if their messages might be compatible.

Nor does turning the page to Blake's wordless frontispiece ease our frustration. With innocent eye we witness a strange encounter between a naked child floating before a cloud or precariously suspended in the sky, and a young man with a pipe in hands.



The precise circumstances surrounding the event are mysterious, though we may have a vague feeling that an initiation of some sort might be taking place. And other details in the design do not help us much. Does the forest represent idyllic seclusion, or ignorance, error, evil? Are the peaceful, anonymous sheep being well-tended by the crookless shepherd, or has he left his flock to the wolves? Do the foreground trees on left and right symbolize solitude and love, or independence and dependence, or piper and child, or none--or all--of the above? The plate is, after all, baffling because of its focus on an apparently significant but nonetheless cryptic meeting between two human forms, and its use of highly suggestive iconographic detail.

Unlike piper and child in the frontispiece who are moving out of the landscape, the figures on the facing title page are lodged in it. As the central figure of pedagogic attention, a rigid mother-nurse has replaced the ethereal babe of the frontispiece, while two bookish children have replaced the animated piper. Although the design here is quite different from that of the frontispiece, the theme remains learning and the details remain ambiguous rather than definitive. What book are the children learning to read? Does it make any difference, really , or is it more important that, in contrast to frontispiece child and piper, the heads of these youngsters are bowed down in dutiful study, and their bodies covered in heavy gowns after the fashion of their teacher? Does the tree represent the Tree of Knowledge of Good and Evil or, more generally, sickness and death, or, more optimistically, fruition and the promise of life eternal? Is the vine lightly wrapped about the trunk meant to recall the "subtle serpent," or Christ as "true vine," or both at the same time? Who is the clothed and hatted piper standing in the "I" of "Innocence" and what is he playing--"happy songs/ Every child may joy to hear" or a melancholy ditty on how children are miseducated, strains we are forced to hear throughout *Songs*? Even more than in the frontispiece, the reader-viewer is faced here with direct challenges to his preconceptions about learning that foil any attempt he may make to formulate a coherent interpretation.

Unlike the first three plates, the "Introduction" includes both poem and illustration, its text dominates the plate, its decorative and symbolic details are few, its human forms all appear in miniature. The poem catches our eye first, but from it we gain only a general understanding of the frontispiece, our curiosity about the precise meaning of the encounter, the two characters involved, and the setting still awaiting an explanation. In fact, because of the child's dictatorial tone and increasingly complex emotional responses to the piper's playing and singing, the song ends up raising more questions about the nature of child and piper than it answers. But most disturbing are the two pairs of four interlacing ovals formed by the tree trunks that run up the left and right margins and frame eight scenes of human activity. Six of these picture common folk at familiar tasks, as if they were details snipped from genre paintings. Blake's intention seems to be to include a variety of human types and activities for the sake of variety, each of which, and all taken together, being of minor visual significance when compared to the oval frames themselves. These linked chains not only usurp the human form's claim to pictorial prominence and restrict the activities of the figures, they isolate each from each other--precisely what misapplied systems of thought and learning do to children throughout *Songs of Innocence and of Experience*.

Steered away by Blake from such systematization, each time we turn a page of *Songs* we are forced to deepen our enquiry because new questions fed by fresh cross-references arise continually. Matter and meaning, in fact, proliferate as the reader-viewer makes his or her way through all fifty-one or fifty-three or fifty-four or fifty-six plates, weighing the thematic and technical issues in one composite poem against complementary or opposing issues in others. Our direction might be guided by subject one moment and setting the next, or by character, image, speaker, tone, technical strategy, or by a combination of these--maximum play between text and design, between pairs and clusters of songs, between *all* songs being Blake's chief objective. Other variables that foul paradigmatic approaches to *Songs* include how points of coherence and points of divergence are heightened or lowered by visual and verbal positioning; how emphases vary from copies with facing prints to copies with prints on recto only; how textual breaks and subjects of companion illustrations in two-plate songs affect meaning. The great care (or lack of care) Blake takes when coloring particular prints in early and middle copies; the comparative effects of lightly washed, watercolored, elaborately colored, and colorprinted plates; and Blake's use of different colored printing inks in the same copy are technical considerations that also raise irresolveable questions about authorial intention and meaning. Such problematic variety complements the continual shifts in image, voice, tone, rhythm, and meter found throughout *Songs*, and reminds us yet again of the collection's great and baffling range of verbal and visual expression.

When weighing the helpfulness of possible literary and art historical sources, the guiding method must also be Socratic, for one rarely sees exactly the same tree that Blake sees. To test, for example, the influence of *John* 10:1-18 on songs in which Christ as Good Shepherd appears; or of the frontispiece to Joseph Ritson's *English Songs* on the frontispiece of Innocence; or of Lavater's physiognomic interpretation and accompanying illustration of a tiger on "The Tyger"; or of innumerable other suggestive analogues on the composite parts of any song, reemphasizes the imaginative range of Blake's working methods. Sometimes Blake expects us to know precisely how he is using a historical image and its context; other times he simply tries out for effect familiar or cryptic images and contexts; at still other times he deliberately avoids using an obvious image or context and assumes that we are well aware of the omission.

And to what end such harassment? In fact, intellectual vexation of these sorts simulates how the "human form divine" ["The Divine Image"] might travel beyond the boundaries set by our "reasoning power" *[There Is No Natural Religion* a5]. For in overwhelming us with variety and continually testing the possibilities of perception and the limits of logic, *Songs* encourages us to discover in ourselves what Blake termed the "Poetic or Prophetic character" [*There Is No Natural Religion* b11]. By challenging our received ideas about the health and prosperity of civilization and about what it means to be human, and by obligating us to accept responsibility for the manacles we forge in order to explain logically, and give value to, our lives and actions, Blake frees us from the tyranny of systematic thought. Because we are not spoon-fed *the* answers, we come to learn that the process of thinking inquisitively and critically is one of the surest humanizing activities in which we can participate. It is this kind of "Thought" that is "Life and Strength & Breath."

This is not to say that Blake's aim is simply to celebrate variety and process, or to destroy meaning. It is, rather, to engage us in the activity of critical thinking in order to help us discover genuine meaning and develop an attitude that might counter the desperate feelings we have about the state of the world in which we live. In *Songs*, Blake dramatizes how difficult true learning is, and how easily human beings are seduced into embracing simplistic empirical views of the world that "repeat the same dull round" [*There Is No Natural Religion* b11]. Even worse, converts to this mode of thoughtlessness often become dogmatic spokesmen for the views they parrot. Today, with the possibility of nuclear holocaust no longer a truth that was once only "imagin'd" [*The Marriage of Heaven and Hell* 8], we must believe that the "Opposition [which] is true Friendship" [*The Marriage of Heaven and Hell* 20] is that which sees beyond divisive philosophies and perceives the human in the enemy [ref. "Annotations to Lavater" #248]. Only then will we know why Blake could write that everyone is alike in "The True Man" [*All Religions are One* 10]. Approaching *Songs* (and, I would add, all creative masterpieces like it) as a work that exemplifies the virtues of open, inquisitive thought is, Blake demonstrates, the most effective way we can help initiate the "break of day" offered to us by his clear-seeing bard of *Experience*.

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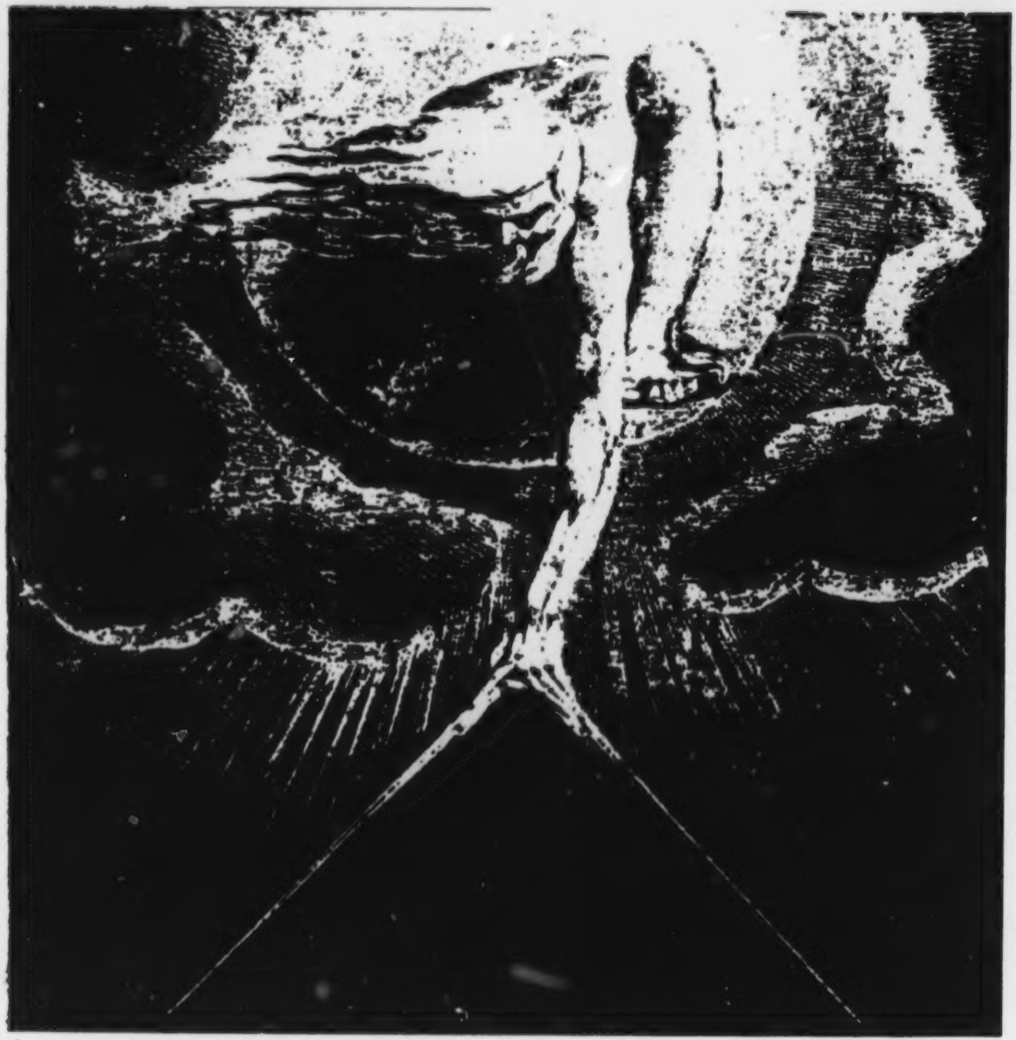

'The Ancient of Days,' from William Blake's Europe: A Prophecy

1163

HUMANITIES EDUCATION CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

Editorial note: The term "global humanities" has cropped up recently, and NAHE has decided to make global humanities a major theme of our 1991 biennial convention. There are many problems of concept and content as we try to broaden the scope of traditional western humanities.

The two following articles present some of these problems for our consideration. Douglas Sjoquist discusses textbook definitions of *civilization* that seem to express western ethnocentrism even as they try to broaden the cultural scope of cultural history. John Davis, Ben Smith and Jesse Palmer take a brief definition of Australian ***aborigines*** from an elementary school geography text and show how through folklore and creative activities this spare definition can enrich the appreciation of a culture. Although the article is directed toward elementary grades, the interdisciplinary approach provides a lesson for humanities teachers at all levels.

Douglas P. Sjoquist

TEACHING WORLD CIVILIZATIONS: THE PROBLEM OF DEFINING "CIVILIZATION"

In this decade a growing number of community colleges and universities in the United States have replaced their traditional Western Civilization courses with World Civilizations courses as part of their overall effort to help students better understand the nature and dynamics of our contemporary "global village". Interestingly, the change has brought to light some issues which reflect our own ethnocentrism and subtle misoneism. One in particular is the use of the term "civilization" in teaching World Civilizations. The general tendency in teaching the Western Civilization courses has been to first define civilization and then proceed by chronologically (and geographically) identifying and discussing those cultures in the so-called Western world which qualified as civilizations according to the established definition (e.g., Greek, Roman, Byzantine, Islamic, etc.). This propensity has been carried into the World Civilizations courses and is mirrored in the textbooks used in teaching them. A brief analysis of where and how these textbooks characterize civilization will indicate not only that the approach used in teaching Western Civilization courses has been retained but that the definition itself is inherently ethnocentric. Consider the following definitions or characterizations:

> ...a stage in human historical development when writing is used to a considerable extent; some progress has been made in the arts and sciences; political, social, and economic institutions have developed sufficiently to conquer at least

> some of the problems of order, security, and efficiency in a complex society.-(Burns, et al. 1986, p. 17-18)

> ...a kind of culture which includes the use of writing, the presence of cities and of wide political organization, and the development of occupational specialization.-(Wallbank, et al. 1987, prologue)

> ...a culture that has an urban political organization and a medium for the preservation and communication of knowledge, skills, and beliefs.-(Chodorow, et al. 1986, p. 25)

> ...a form of human culture in which many people live in urban centers, have mastered the art of smelting metals, and have developed a method of writing.-(Craig, et al. 1986, p. 6)

Like most Western Civilization textbooks the above definitions all appear somewhere in the first few pages of text. Should the World Civilizations courses evolve around a definition of civilization? Many instructors would argue that defining civilization is a convenient way to begin *any* civilization course and that such an approach is especially desirable for teaching World Civilizations since it lends direction to the courses that would otherwise be unmanageable because of the enormous amount of material to cover in a term or semester. On the other hand, it would seem that shifting the focus from the Western tradition to the world entails a different set of instructional goals and a different methodology to fulfill them. Do we want our students to begin their study of World Civilizations with a spoon-fed definition of civilization or do we want them to gradually develop a global perspective which would allow them to formulate their own concept of civilization on the basis of what they've studied and learned?

One of the principal aims of the World Civilizations course is to introduce students to the evolution of civilization not as a unique European or generally Western experience but rather as a global one. It hopes that students will acquire a concept of civilization as it relates to the human experience. The definitions taken from the World Civilizations textbooks noted above do not differ in any significant way from those used in some Western Civilization textbooks. For example,

> ...that total pattern of institutions and ideas by which a large group of people conducts a collective life over a long period; ...(civilization) is characterized primarily by large political organization, complex social groups, economic systems featuring highly specialized divisions of labor, cultures marked by the expression of conscious thought in writing and a variety of art forms, and the existence of urban life.-(Harrison, et al. 1975, p. 3)

> ...a developed form of human culture based on city life, written language and law, the division of labor, and advances in arts and sciences.-(Greer 1982, p. 8)

It's apparent that the authors of some of the popular World Civilizations textbooks now available to colleges and universities find using a definition of civilization employed in some of the Western Civilization texts perfectly acceptable for teaching World Civilizations. This fact is exemplified in *World Civilizations* (Burns, et al. 1986) and *Western Civilization* (Burns, et al. 1984) which use the exact same definition of civilization.

That students in a World Civilizations course should be sold such a definition by textbooks and instructors is highly problematic. Not only is civilization ethnocentrically defined; its use undermines one of the primary goals of the course: to introduce students to different ways of thinking about the world. What these few examples taken from *both* World and Western Civilizations textbooks openly suggest is that in order for a culture to qualify as a civilization it must fulfill certain conditions. The criteria are: city life or urbanization, advanced arts and sciences, a written language, and "occupational specialization." To utilize this criteria as a measuring stick for judging whether or not a particular society in world history is "civilized" is inappropriate to say the least.

By the middle of the 15th-c. the Incas had established an impressive empire in the Andean mountains of South America. Their empire had cities, their political, social, and economic systems were complex and efficient, and their accomplishments in civil engineering were perhaps more outstanding than those associated with the Roman empire. They also excelled in a number of sciences including mathematics and medicine and, yet, never developed a writing system. Does this mean, then, that the Incas were "almost civilized" since their culture satisfied at least some of the criteria set forth in the typical definition of civilization? (I suppose one could argue that even bees and ants are "partially civilized" if the definition is accepted because in their communities labor is divided and specialized).

Should we teach our students that the ancient Indo-Aryans, who relied on an oral tradition for about a thousand years in transmitting knowledge from one generation to the next, developed a superior culture which manifested almost all the features of a civilization? No. What should be taught to our students is that the definition of civilization they may find in the beginning of their World (or Western) Civilizations textbook might prevent them from seeing the "civilized" in others. It's a product of culture-conditioning and it negatively reinforces certain biases students already have. The definition of civilization most often presented is a Western one though it might appear in a World Civilizations textbook and it perpetuates the ubiquitous use of such stereotypical terms as "backward", "primitive", "underdeveloped", and so on when cultures do not fulfill all the established conditions.

Consider another characterization of civilization:

> "I do not know where Kansas is, for I have never heard that country mentioned before. But tell me, is it a civilized country?"
>
> "Oh, yes," replied Dorothy.
>
> "Then that accounts for it. In civilized countries I believe there are no witches left; nor wizards; nor sorceresses; nor magicians. But you see, the Land of Oz has never been civilized, for we are cut off from the rest of the world. Therefore we still have witches and wizards among us."-(Hearn 1973)

According to Glinda, the Good Witch of the North, a civilization does not have witches, wizards, sorceresses, and magicians. Should these requisites be added to the criteria used to determine whether or not a culture qualifies as a civilization? Maybe, although the Land of Oz is not covered in any World Civilizations textbook. But China is. Would the Chinese define civilization in the same way that our World Civilizations textbooks do? The teachings of K'ung Fu-tzu (Confucius), for instance, are oriented around cultivating social propriety and preserving harmony between Earth, humans, and Heaven. His definition would undoubtedly be less materialistic than the one found in our textbooks. Among other things, being civilized in the Confucian sense means exercising filial piety (hsiao) and practicing benevolence (jen) towards others. How one defines civilization is relative to and conditioned by the culture he/she is part of. The definitions we find in our textbooks are Western-oriented (whether they appear in a World Civilizations text or not). They are characterizations of civilization as seen through the eyes of a Westerner and not a Glinda or a K'ung Fu-tzu.

There's another hidden danger in defining civilization in a World Civilizations course: restricting the students' possibilities for cultural enrichment. A great number of societies in world history who have made notable technological, artistic, philosophical, and religious contributions to the global bank of human cultures are often overlooked in the classroom and in textbooks because they do not conform to our provincialist view of civilized life. In addition, we tend to ignore the fact that these "primitive" peoples have frequently been instrumental in shaping the content and direction of our own Western tradition. To illustrate, the Spanish painter and sculptor, Pablo Picasso, has been regarded as one of the greatest artists of modern times. A major source of inspiration for his work, however, was the "primitivism" of Sub-Saharan African art. To define civilization, especially unaware of our own biases and culture-conditioning, is to limit the concept itself and the policy of doing so diminishes the opportunity to enhance one's global perspective and cultural literacy of the world.

A recently published Western Civilization textbook remarks that no definition of civilization is universally applicable. That's a step in the right direction and ironically World Civilizations textbooks should soon follow suit given their tendency to borrow Western definitions and methodologies. The same text then identifies four distinctive features common to the societies of the ancient Near East, presumably to distinguish those Near Eastern societies from the rest of the ancient world.

> No definition of "civilization" applies equally to all societies. For the ancient Near East, specifically, Egypt, Palestine, and Mesopotamia, however, the common characteristics of civilized life included (1) city-centered states of 5,000 or more inhabitants administered by a specific political leadership; (2) social class stratification of some sort...; (3) complex division of labor...; (4) a relatively high level of artistic and intellectual development, large scale architecture, sculptural and pictorial representations of human activities, and written materials.-(Goff, et al. 1987)

Despite the authors' sincerity in rejecting the universality of any one definition of civilization their characterization of civilized life in the "cradle of civilization" still does not escape the Western proclivity to interpret and define things materialistically. It should give us and our students an insight into our own values, the highest of which seem to lie in material well-being and in the advancement of material progress.

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BROADER UNDERSTANDING OF CULTURES THROUGH FOLK LITERATURE

Effective citizenship is a primary goal of social studies at all levels of instruction. In a world that is increasingly interdependent, effective citizenship will require students with skills and understandings about a variety of cultures. Because most textbooks are limited in breadth and depth of information and written for one reading level, teachers need to employ additional readable literature that will expose students to other cultures. One teaching strategy which can be used to help students develop an awareness of different cultures is integrating children's literature into the social studies curriculum. Our specific suggestions refer to elementary grades, but the concepts and techniques are adaptable throughout the educational spectrum.

Folklore is a type of literature which greatly appeals to students (Norton, 1987). It can be used to help students examine how people are affected by their backgrounds and surroundings and to explore explanations posed by native peoples. It provides a glimpse into explanations cultures use for some natural events. Folktales may be used to stimulate interest in one aspect of a culture and thus be a stepping stone to an in-depth examination of how cultures explain other aspects of their world.

Integrating literature into the social studies curriculum is not a new idea (Cline & Taylor, 1978; Levstik, 1983, Odland, 1980). Such an incorporation is sometimes referred to as collateral reading (Logan, 1980). The central point of collateral reading and other effective teaching techniques is for the teacher to provide connections between the personal world of the students and the world which is addressed by the social studies curriculum.

Folklore has been used as a vehicle to transmit knowledge from older to younger generations in many different cultures. The survival of folklore over the centuries is an indication of the high interest and importance it holds for its tellers and listeners.

Folk literature is presented in a direct and simple style which shows action and colorful characters that appeal to all levels of readers. It informs the reader about the ethical and moral values of the culture that produced it. According to Levstik (1983), children will read and discuss literature. Their understanding of human diversity and world cultures is rooted in the literature they experience. In a similar vein, Huck (1987) observed, "Literature has the power to educate both the heart and mind."

To integrate folklore into the course material of a social studies class requires the incorporation of a strategy for using literature in the social studies curriculum. The following scenario is suggested for an extension of an Australian unit in which folklore and a school textbook are the primary sources of materials. The textbook is *Geography of States and Regions* (grade four) published by Silver Burdett and Ginn, p. 242, 1988 edition. Here is what this text said about the Aborigines:

> **Settling Australia** The first people to live in a country are called **aborigines (ab ə rij' ə nēz)**. Australia's aborigines probably came from southwestern Asia. For hundreds of years these people lived by hunting, fishing, and gathering roots and other plant food. Relatives of Australia's aborigines still live in the country. However, they make up only a very small part of Australia's people today.

The teacher can enhance the passage by inquiring about students' present knowledge of Australia and the Aboriginal people:

1. Locate Australia on a globe and a world map.

2. Place Australia in relation to the United States, i.e., latitude, distance, neighbors.

3. Identify the first people to live in Australia.

4. Describe how the native people lived.

After discussing the students' strengths and weaknesses concerning their knowledge about Australia, the next step would be to integrate resources in a meaningful application to extend the students' knowledge about Australia and the Aborigines. Since the native Aborigines were given only a small paragraph in this specific textbook example, the following extension of the basic text is suggested:

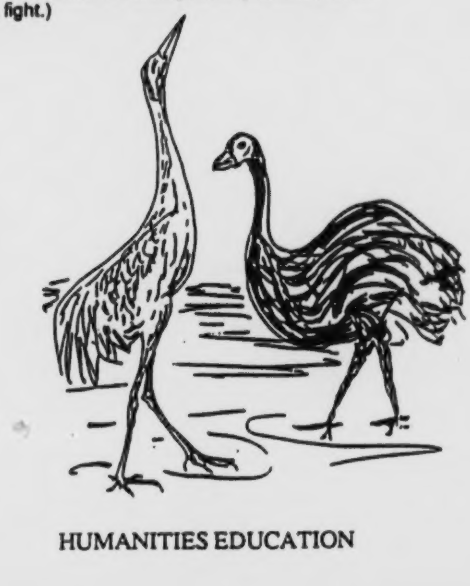
"Goo-Goor-GaGa, the Laughing Jackass" was rewritten by the authors and adapted from "How the Sun was Made" from *Australian Legendary Tales* (Parker, 1966). This folktale provides a number of learning opportunities. One approach would be to present the tale through a readers' theatre. Numerous folktales lend themselves to use in a readers' theatre. Students might divide tales into parts and develop scenarios similar to the following.

Goo-Goor-Gaga, The Laughing Jackass

Legends and folk tales are a part of the Pacific Rim culture. They are handed down through the years and give us some insight into the culture of different people. Here is a legend told in Australia by the native Aborigines.

CHARACTERS: Dinewan (the emu), Brolga (the crane), The Egg, The Good Spirit, Goo-goor-gaga

NARRATOR: Long ago the land was filled with darkness. Only the moon and stars watched over the birds and other animals as they flew and roamed on the plain near the Murrumbidgee River. One day a loud disturbance was heard on the plains. (It was two birds having a fight.)



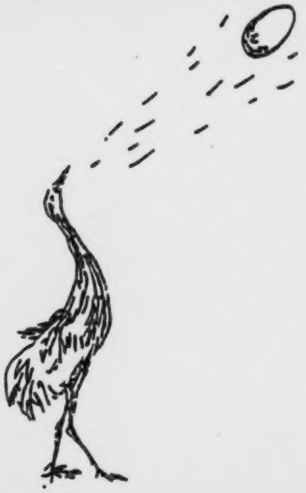
DINEWAN THE EMU: You are getting too close to my nest, Brolga. Can't you see that I have some eggs that have not hatched?

BROLGA THE CRANE: (Getting a little angry) Dinewan, you are always protecting your eggs. All we're trying to do is have some fun in the water. (At this moment, Brolga moved closer to the eggs.)

DINEWAN THE EMU: If you come any closer to my nest, I will peck your eyes out. (This made Brolga angry.)

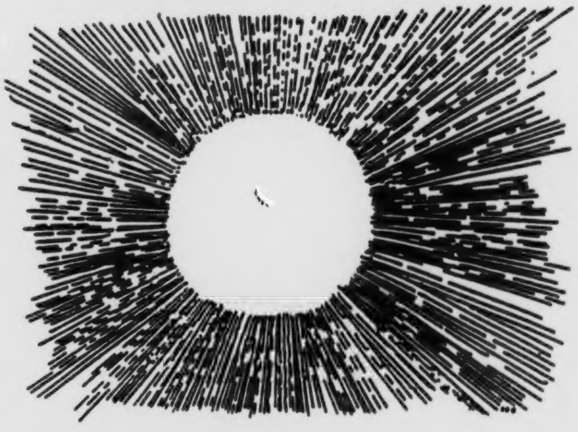
NARRATOR: Brolga waded to Dinewan's nest and grabbed one of the eggs.

THE EGG: Please don't harm me. I want to grow up to be a big emu. (Just as Dinewan reached to get the egg back, Brolga hurled it into the sky.)



NARRATOR: The egg cracked on a pile of wood and somehow the yellow yolk from the egg caused a great fire to occur. The animals below were astonished because they were accustomed to only darkness. The Good Spirit who lived in the sky noticed what was happening.

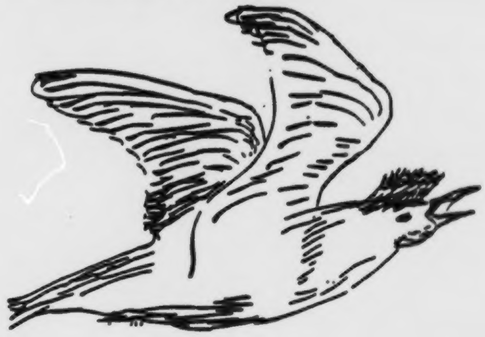
GOOD SPIRIT: What is that bright light? Now I can see the earth below so clearly. It is beautiful.



NARRATOR: The Good Spirit thought it was a good idea to have a bright light everyday. So every morning, he would send out the morning star to warn those on earth that a new fire was about to brighten the sky. However, this warning proved unsuccessful because most of the inhabitants were still sleeping when the morning star appeared.

GOOD SPIRIT: (Looking concerned) We need something that will make a noise to wake up those sleeping. What can we do? (Suddenly there was great laughter) Who's there?

GOO-GOOR-GAGA: I'm Goo-goor-gaga the laughing jackass. I love to fly around making loud noises. How can I help you, Good Spirit?



GOOD SPIRIT: Every morning I want you to laugh your loudest so that all the sleepers will awaken to see the sun. If you won't do this then the sun will shine no more.

NARRATOR: The Goo-goor-gaga saved the day. He agreed to laugh every morning to bring in the break of day. Ever since then if you listen very carefully during the early morning you can hear his laughter.

GOO-GOOR-GAGA: Goo-goor-gaga, Goo-goor-gaga, Goo-goor-gaga.

NARRATOR: Thanks to the Goo-goor-gaga we have a sun that burns all day. Children should not mock his laughter or he might stop laughing and the sun would stop shining. Children beware! If you laugh like the Goo-goor-gaga, you might grow an extra eye-tooth.

RESOURCES: This story was adapted from "How the Sun was Made" in *Australian Legendary Tales* collected by K. Langloh Parker (The Viking Press, 1966). Selected and edited by H. Drake Brockman.

VOCABULARY BUILDER:

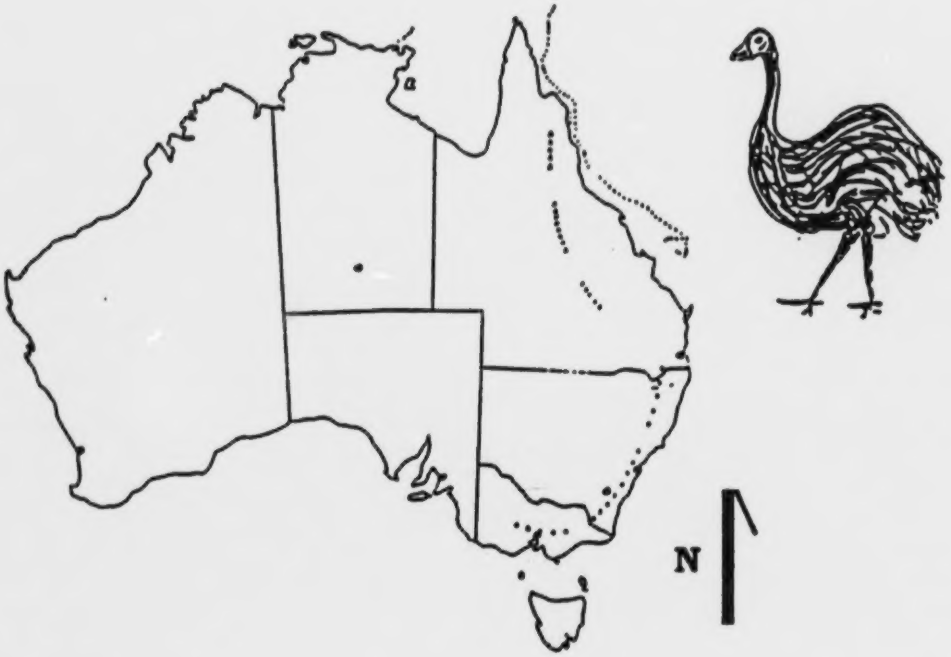
CRANE: A tall wading bird.

EMU: A flightless Australian bird smaller than the related ostrich.

MURRUMBIDGEE: A river in New South Wales located in the Southeast corner of Australia.

GEOGRAPHIC SKILLS:

Below you will find a map of Australia. Show the Emu where the following places are located by writing their names on the map. New South Wales, Victoria, Queensland, South Australia, Western Australia, Northern Territory, Sydney, Melbourne, Brisbane, Perth, Darwin, Adelaide, Canberra.



READERS' THEATRE

Students are selected to read the parts of a story, somewhat like a play. A script for each reader and a large name tag will be needed to identify each reader's role. The teacher introduces the tale and focuses students' attention on the location and characters of the tale:

> Have you ever been told a story about something that happened a long time ago?
>
> This is an old tale which is told in Australia by native Aborigines.
>
> It is about an event which was a concern to those ancient people.
>
> What do you know about Australia?
>
> What animals come to mind whenever Australia is named? (kangaroo, koala bear, duckbill platypus)
>
> Can anyone describe an emu? (a large ostrich-like bird)
>
> How can you identify a crane? (a long neck and long legs)
>
> Where do cranes and emus live? (cranes live near water in many parts of the world; emus are native to Australia and they are found in some American zoos)
>
> What is a good spirit? (does good, not evil)
>
> How would a goo-goor-gaga look? (a bird with colorful feathers, a kingfisher)

The story we are about to enact was told by the Aborigines, the people who first lived in Australia. Like many other primitive people throughout the world, Aborigines explained some natural events with stories such as "Goo-Goor-GaGa, the Laughing Jackass."

This story is told by a narrator and five characters. Following the introduction, give scripts and name tags to each reader. Introduce each reader/character and have the narrator begin to read--with feeling. At the conclusion of the readers' theatre exercise, the teacher can venture in several different directions (as indicated in Figure 3) to extend the material and teach the students more about the Aborigines and Australia.

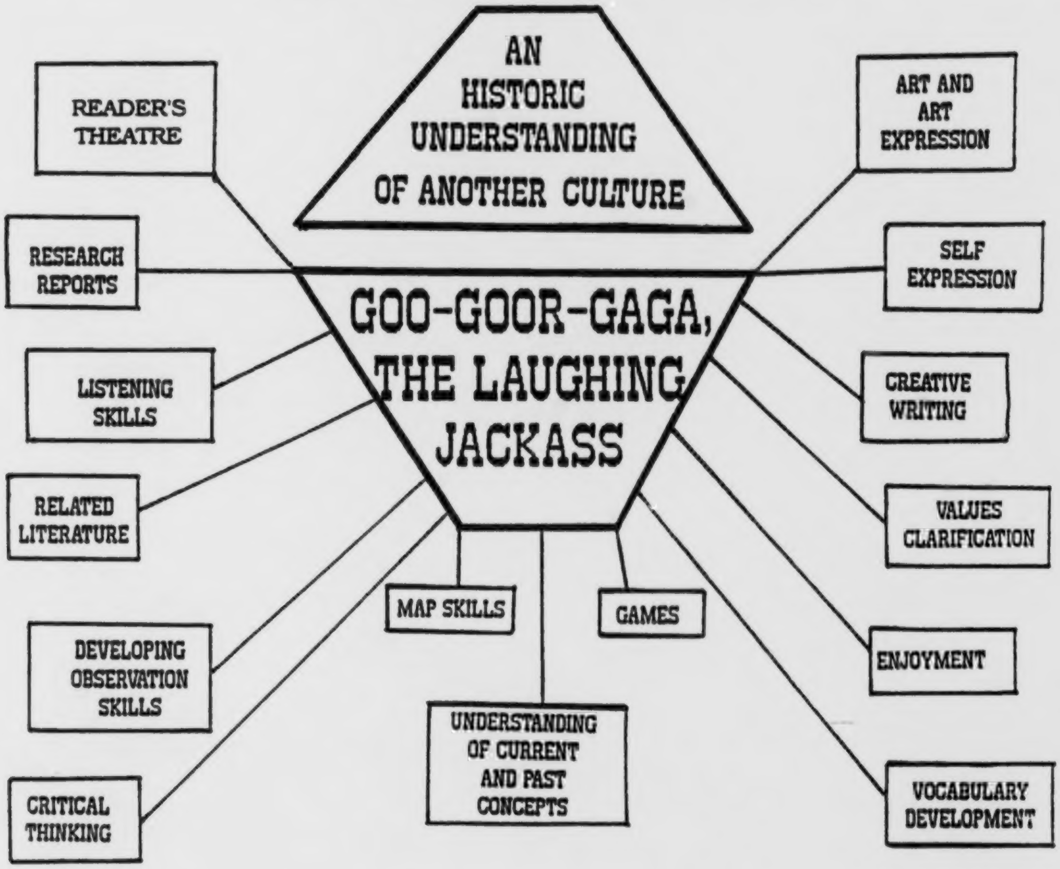
This sort of "webbing strategy" is clearly applicable in any teaching situation where the objective as *an historic understanding of another* culture, whether it be classical Greece or eighteenth-century France. How many threads one wants to follow depends upon the classtime available, the institutional setting, and, of course, the educational objectives of the particular course.

One outcome of this experience with folk literature will be for students to establish that day and night were very important to Aborigines, who lived under the stars, subsisting by hunting and gathering. For the Aborigines, life's necessities were intimately related to the passing of each day.

Evaluation of this readers' theatre experience might be done by observing student response to discussion and questions. Some printed question items would be prepared from the text and students can be provided enlarged copies of the "Geographic Skills" activity. Students complete the activity with the aid of an atlas. An outline map of the world with location problems will extend the activity.

It is important that the teacher, as a primary source of information, have some basic knowledge about literature. A unique reference tool is *Reading Ladders for Human*

A WEBBING STRATEGY FOR AN AUSTRALIAN ABORIGINE'S FOLKTALE TO EXTEND BASIC TEXTBOOK CONTENT


AN HISTORIC UNDERSTANDING OF ANOTHER CULTURE
GOO-GOOR-GAGA, THE LAUGHING JACKASS
READER'S THEATRE
RESEARCH REPORTS
LISTENING SKILLS
RELATED LITERATURE
DEVELOPING OBSERVATION SKILLS
CRITICAL THINKING
MAP SKILLS
UNDERSTANDING OF CURRENT AND PAST CONCEPTS
GAMES
ART AND ART EXPRESSION
SELF EXPRESSION
CREATIVE WRITING
VALUES CLARIFICATION
ENJOYMENT
VOCABULARY DEVELOPMENT

Relations edited by Virginia Reid for the National Council of Teachers of English. This publication gives annotated reviews of books around four basic themes, one of which is the appreciation of different cultures. *Social Education* provides an annotated list of "Notable Children's Trade Books in the Field of Social Studies"; each book is categorized and assigned to primary, intermediate, and advanced audiences. Two other guides to children's book collections are *Children's Books of the Year* and *The Best in Children's Books*. Four major library periodicals review new books that can be useful for keeping up-to-date: *The Booklist*, *The Bulletin of the Center for Children's Books*, *The Horn Book Magazine*, and *The School Library Journal*.

From a story such as "Goo-Goor-GaGa" students may choose to read more Australian Aborigine folktales and examine the rich folklore of other cultures such as Native American, African, and Southeast Asian, etc. As students develop some understanding of the world's diverse cultures, the social studies/literature approach should be integrated with writing and art activities. It lends itself to integration with language, science, and social studies activities. Folklore provides pleasure for readers as it reveals how different cultures address human needs.

Folk literature can expand our students' knowledge and therefore their understanding of little known cultures; consequently, by these means we are helping them to become more effective citizens in this pluralistic society. Although a fourth-grade social studies topic has been the focus of this article, the idea of moving beyond the textbook is critical to helping all students to connect with their world. Literature--folk or cultivated--provides an opportunity for students to access their own heritage and that of other cultures, to consider divergent views of phenomena, and to critically examine events. The relationship of subjects may be demonstrated through Hesse's *Siddhartha* when we address the geography, history and religion of the East; through Mark Twain's *A Tramp Abroad*, when we consider a nineteenth-century man's view of Europe; and similarly through numerous other literary works. Classroom teachers from primary grades to university classes can help their students see the interconnectedness of subjects through literature.

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HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

BOOK TALK

"Let's Talk About It: Lessons in Adult Humanities programming" by Joan C. Durrance and Rhea J. Rubin in *Public Libraries* (Mar/Apr 1989). ALA, 50 E. Huron Street, Chicago 60611. $10/single issue.

"Let's Talk About It" is a project administered through the American Library Association which was funded to the tune of $1.5 million by NEH during the years 1983-1987. The program is still available, but this article reports on what happened during the pilot years and provides lessons learned over those four or five years. Basically it is a book discussion program for adults, but unlike the Great Books Program, (which has been going for forty years) "LTAI" is not on the classic canon, and rather than being year-long discussions, these are ten-week series on a given theme. Also, unlike Great Books which uses lay discussion leaders, LTAI uses humanities scholars who provide a half-hour keynote before the participants divide into discussion groups. The scholar, Durrance and Rubin report, "was the glue that held the series together," but discussion leaders were also important.

Ten themes were provided, ranging from "Work and Its Rewards in a Changing America" to "Myth-Making in Popular Fiction" and "Contemporary Japanese Literature." The statistical report on participants in over 300 communities in thirty states showed that the typical participant "was a well educated white female, thirty-six to forty-five years old, who regularly used the public library and who had limited recent experience in reading discussion groups." (That's 93% white, 82% female, 87% with some college education--68% at graduate level.)

Libraries face several challenges if they are to continue or initiate Let's Talk About It programs without NEH financial backing. One is whether to try to expand the demography beyond the pattern described. The others relate to the various components--such as how to have enough copies of the books available and finding appropriate scholars and discussion leaders. The keys to all of these seem to be careful planning with firmly established community support. The authors, who are a library school dean and an independent library consultant, provide more detailed strategies in the article, and recommend that interested persons buy the $8 Let's Talk About It preview kit from ALA (address above, Attn: Sally Mason) which includes the ten theme pamphlets and ideas on how to establish independent book-discussion programs. (F.S.)

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CANONS ROAR

"Peace Plan for the Canon Wars," by Gerald Graff and William E. Cain. *The Nation*, March 6, 1989 (Review by Sharon Scholl)

Like good television news commentators, Graff and Cain give a blow-by-blow description of the contenders, their slogans, and their weaponry. They also reflect upon the history of a war that sounds vaguely reminiscent of the Irish-English dust-up. In their view the present contentions are not academic dissentions caused by varying reading preferences but "a conflict over society's vision of itself."

As background, the writers point out that the current confrontation is simply one in a series that started when English and American literature displaced Greek and Latin writing at the center of the college curriculum. Another skirmish ensued over inclusion of "modern" literature on an equal footing with more time-tested models. Even the departmental categories of literature are a bureaucratic nineteenth-century hand-me-down replete with nationalistic overtones.

For a description of the battle lines, Graff and Cain summarize the revisionist side as a quest to revive the issue of value and raise again questions as to what constitutes "good" and "bad" literature. The conservationist side complains that already so many concessions to varying political pressures have been made that the curriculum has lost coherence and conviction, leaving students to wonder what they are supposed to know and why it makes any difference.

After the diagnosis comes the analysis. In reality, according to a Modern Language Association survey, the core of the literature curriculum is still dominated by Chaucer, Shakespeare, and their ilk. It is at the fringes in the elective courses that real innovation can be noted. And herein lies one proposed model for action: simply keep adding courses. However this possibility tends toward greater expense and more proliferation at a time when the hue and cry is for tighter structure and greater coherence. Model number two is maintaining two curriculums, one for the traditionalists and one for the revisionists, practical only in well-heeled research-oriented institutions. One can imagine the political in-fighting as the best students are politicized in the struggle for warm bodies to fill the classroom chairs.

The model of action the authors suggest as terms for truce is certainly creative, consisting simply of teaching the conflict. Why not, they reason, let the students into the battle; show them the vigor of academic debate? Issue the guns and ammunition and let them join the war. "The point of such (study) would be neither to discard nor deify the traditional classics but to put them into relation with the texts and ideas now challenging them." The basic questions of literary study would involve the differences between high and low culture, changing estimations of selected classics and the controversies that once surrounded their enshrinement. Centering literary studies around vital issues involved in the present conflict would lend the coherence the traditionalists demand, while allowing "classics" to be approached in the full context of the creation and vicissitudes of public acceptance, and criticized by newer works which may be abrasive of the world view of the older one.

The writers disclaim a position of neutrality in offering their truce, and identify themselves as leaning leftish: their goal is "a democratic culture in which traditions are not simply given or fixed but are open to criticism and renegotiation." They simply urge the contenders to bring their differences out in the open, allowing students a part in the debate, and thereby recreating literature as the vital, ornery, and exciting study it should be.

VERBAL & VISUAL

"Visual Literacy: A Liberal Art" in *Perspectives* Spring 1989. Association for General and Liberal Studies, Penn State York Campus, York PA 17403. $30/year.

Humanities courses tend to be of two kinds, the "great books" heritage of verbal literacy, and the multisensory cultural heritage that augments the verbal tradition. Both are interdisciplinary. The first ordinarily combines philosophical and political treatises with *belles lettres* andthis does require a good deal of learning of the techniques for reading very different kinds of verbal discourse. The second, though, requires other kinds of literacy, such as "reading" visual works. Curtiss, who is the author of Introduction to Visual Literacy, argues that training in visual literacy is woefully ignored, despite the fact that today's students are constantly bombarded by visual messages to the point of being desensitized. They do not recognize that watching uncritically is the same as reading words without any understanding of the techniques and processes involved.

We should not throw out the baby with the bath water, however. Verbalizing is essential because it is our best human tool for analyzing, comparing, synthesizing and communicating. The "interaction of the verbal and visual...should be a commonplace educational experience from birth onward." One method is to have students perform graphic analyses of magazine pictures at the same time that they are examining important historical visual works. The purpose is to familiarize them with the elements of visual literacy: compositional principles, style, and content interpretation. Curtiss also maintains that visual *expression* is equally important. We should no more think of teaching reading of visual data than we would teach reading words without writing: "Through active creation of visual statements one comes to perceive and know a wealth about the world in which we live, as well as appreciate the visual statements of others." This includes drawing, of course, but also the ability to take a decent photograph and to use computers and video equipment. (F.S.)

VERBAL & PHYSICAL

"The Rhetoric and Aesthetics of Haphazard Landscapes" by David Scofield Wilson in *Landscape* 30:2, 1989. P.O. Box 7107, Berkelon CA 94707. $22/year.

It is almost a cliché of humanities textbooks to speak of buildings and plazas as being expressive of a culture. It works well with the Parthenon, Chartres cathedral, Red Square, the Boston Common. But what of ordinary places? Interpretation of vernacular places is a new, evolving field of investigation, and, as Wilson, who teaches at University of California, Davis shows, it is a difficult topic. The case-study of this article is the Yuba-City-Marysville area of north-central California which was ranked by Rand McNally in 1985 as one of the worst places to live in America.

The citizens' responses to the bottom ranking were varied, but all reflected a grassroots pride of place. The only real sym-

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bolic locus of the area is the Sutter Buttes--America's "smallest mountain range"--about which there are many traditions from American Indian beliefs to controversies about public access. This then is the backdrop for Wilson's concepts of the "rhetoric and aesthetics" of undistinguished places. The verbal term "rhetoric" may seem misplaced, but Wilson reminds us that places may "tell a story" or "make a statement." Some are carefully contrived narratives, as in the Stations of the Cross, where a Christian (especially a Roman Catholic) is equipped with vocabulary, grammar and rhetorical conventions to receive the full message. Other designed places may not have so a clear narrative as a religious place, a museum, an historical site or a theme park, but it is certain that a Le-Corbusier cityscape or a Frank Lloyd Wright house and estate "speaks unambiguously to those who know the language and rhetoric of...the landscape of formal design."

Vernacular landscapes have not the classical unity of formal designs, but nevertheless there is an underlying logic to such places as a middle-class American residential street, a farmyard, a carnival midway, or even an auto junkyard. But, Wilson says (deriving concepts from John Brickerhoff Jackson's *Discovering the Vernacular Landscape*) there is a third kind of place that increasingly affects America--haphazard, violating and mixing traditions with churches converted to discotheques or Vietnamese restaurants, downtown streets as arenas for joggers, sewage settling ponds turned into wildlife sanctuaries, and mall parking lots where the pretense of streets and rules of the road are ignored at the whim of any drivers who care to cross lines. "No single rhetoric, or at least no rhetoric that restricts us to a single perspective, is adequate to convey the elan and slapdash creativity of such contemporary landscapes." The only common denominator is the people, who are making it up as they go along. (F.S.)

SHAVE & A HAIRCUT

"The Ancient Egyptian Marketplace" by Frank Yurco in *Field Museum of Natural History Bulletin* February 1989. Roosevelt Road at Lake Shore Drive, Chicago 60605-2496. $6/year.

"But how did *ordinary* people live?" is a question that is often asked as students study great artists, monumental buildings and powerful leaders of the past. For some civilizations, archaeology provides the only answers, and often the remains are spotty and highly selective. A recently opened exhibit at the Field Museum provides a particularly full narrative and anecdotal picture of a market place of about 2450 B.C. The wall paintings on which it is based survived rather strangely. They were on the walls of a tomb of two barbers (who had risen to being barbers to the pharaoh), but the tomb didn't last long. It was in the way of a causeway to the pyramid complex of a later pharaoh, was demolished, and the blocks became part of the causeway, not to be discovered and reconstructed until 1975.

This article has a replica painting of the scenes with interpretations. We see a variety of skin colors, reflecting the multi-ethnic character of Egypt of the Old Kingdom, something not previously observed so clearly. The barbers and their assistants are shown giving haircuts, facial and pubic shaves, manicures, pedicures and massages. We see policemen with police baboons, one of whom is biting a shoplifter ("Catch, catch?" says the cop; "Get him off me; I'll desist from doing wrong!" says the robber); the other police-baboon is pilfering fruit to the humorous protests of the merchant.

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Other scenes show bread-merchants, a female tavernkeeper selling beer to a customer who says, "Fill it up; though I'm filled, the barley beer is of excellent quality." Most customers carry shopping bags, and other merchants sell vegetables (green onions, romaine lettuce, garlic), fish, pottery cups, copper vessels, seals (for validating documents, etc.) and linen cloth, which we can see being measured in the way that rough measurements of yardage is still done. Because the scenes have references to prices and measures, there are excellent connections with economic comparisons. These scenes are the first evidence of the use of gold, silver and copper as exchange mediums in the Old Kingdom (although actual coinage was not introduced into Egypt for another 2000 years, by Greek merchants). (F.S.)

Do you have a "great classroom handout" to share with our readers? A reading guide to the Iliad? How to listen to a symphony? A writing assignment that really teaches critical thinking? A sure-fire discussion format?

Send it to us, with a page or two about the context, the record of success, the potential for converting to other uses, etc.

We'll publish as many as we can as space is available.

HUMANITIES EDUCATION
HumaNews

Official Newsletter of the National Association for Humanities Education

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EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publication, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts interdisciplinary education. Such announcements should be submitted at least three months in advance of events or deadlines to ensure properly timed publicity.

Send all news items, announcements, and brief comments to Darrell Bourque and Vaughn Baker, Editors **HumaNews**, Drawer 44691, University of Southwestern Louisiana, Lafayette, LA 70504-4691.

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Prepaid individual membership and institutional subscriptions are $16/year. (If you require invoicing or special billing, the rate is $20.) Your payment will be acknowledged, notifying you when to expect your first issue of **HUMANITIES EDUCATION**. We are able to maintain the low $16 membership by printing only as many copies as there are paid memberships, so it is important to join now! Mail this form and your check to:

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1989 ASSOCIATION FOR HUMANITIES EDUCATION CONFERENCE

The association held its biennial conference April 20-22, 1989 in Kansas City, Missouri in cooperation with the University of Missouri-Kansas City College of Arts and Sciences Continuing Education Division, the Nelson-Atkins Museum of Art, the Kansas City Art Institute and Missouri Western State College. The program included a rich variety of formats: round table discussions, papers, workshops, panel discussions, formal lectures and a special viewing of the Thomas Hart Benton retrospective at the Nelson-Atkins Museum of Art. Discussions carried on from the more formal sessions into the social receptions and coffee shop, indicating the degree of intellectual stimulation the conference provided.

The sessions were not only well-attended, but open and lively in discussion and exchange of ideas. Program chairman Jim Mehl provided a wide-ranging spectrum of topics. A sampling of the sessions included "Challenges in Teaching World Humanities"; exploration that began with a paper entitled "Redefining the Humanities for the Post-Modern World" and ranged over "World History and the Humanities" and "Asia in the Western Humanities Tradition." Other sessions examined "New Methodologies in Teaching the Humanities"; "Science, Technology and Teaching the Humanities"; "Teaching Business Ethics." An evening lecture on Kansas City Jazz preceded a tour of some of the city's jazz clubs on the final evening of the meeting.

The 1991 Conference will be held in Lafayette, Louisiana in cooperation with the University of Southwestern Louisiana. Scheduled for late April to coincide with south Louisiana's Festivale Internationale, the conference will focus thematically on "The Global Humanities." The Festivale Internationale will provide a background of international music and food to set the scene for sessions examining the Humanities in a global context. Ideas for sessions and papers should be sent to Darrell Bourque or Vaughn Baker, University of Southwestern Louisiana, Lafayette, LA 70504.

MINUTES
OF THE BIENNIAL BUSINESS MEETING OF NAHE
8:00 a.m., April 22, 1989; Plaza Hilton Hotel, Kansas City, Missouri

The meeting was called to order by President Fred E. H. Schroeder. The Executive Committee reported a recommendation that annual dues be raised from $16 to $20. This will go into effect in January 1990, but opportunities for current members to renew and extend their memberships at the old rate will be advertised in the fall of 1989.

The rationale for the rise is primarily a response to inflation in publication and mailing costs. Although NAHE is quite solvent, the bank balance has gradually diminished during 1988-1989. The policy of using funds only for publications and membership campaigns has been adhered to, except for providing printing and mailing seed money for the Kansas City Conference.

The Executive Committee has continued to work on a streamlined system of governance for the Association. The goals are to have a small number of officers allowing for ease of consultation, but to broaden opportunities for participation by all interested members. A revised set of By-Laws should be ready for members to consider by Spring 1990.

The Executive Committee has been examining several possible sites for the 1991 biennial meeting. A strong proposal by our members at Southwestern Louisiana State University prompted the decision to meet in Lafayette, Louisiana in the heart of Cajun Country on April 19-21, 1991. The conference will emphasize Global Humanities.

The Nominating Committee presented the name of James Mehl, Professor of Humanities at Missouri Western State College in nomination for the position of Vice-President/President-Elect. There were no nominations from the floor and a motion to cast a unanimous ballot was carried.

Before passing the gavel to President-Elect Sharon Scholl, Schroeder expressed the deep appreciation for the two years of work by Jim Mehl on planning the Kansas City conference. President Scholl presented a plaque to Fred Schroeder in the name of NAHE thanking him for years of "inspired leadership."

The members discussed new directions for NAHE in general terms, and Sharon Scholl asked those present to assist in distributing and collecting an informal questionnaire for all members attending the conference.

The meeting was adjourned at 8:45 a.m.

NAHE: Ideas for Present and Future

A Note from the new President, Sharon Scholl

The Kansas City conference was a stellar event, thanks to Jim Mehl and his planning committee. It was a good beginning for the next two years of our newly installed leadership pattern with me as president, Jim Mehl as vice-president, and Fred Schroeder as executive secretary and publisher. Most people at the conference responded to a survey which we distributed on the state of the NAHE organization and our projections for the future. Here are some of the results. There was quite positive agreement that the HUMANITIES EDUCATION magazine is just what we want it to be, and that conferences every other year are about right for frequency. Comments suggested central-to-the-nation locations with large enough airports to provide for a variety of carriers. As to the structure and function of our organization, there is the matter of a set of constitution and by-laws that are not in step with what we are at present. Revisions need to be made and the Board of Directors is examining suggestions now. If any of you have experience at such matters and would like to undertake this revision, please contact me for a set of current papers.

As to the future, some matters were checked by respondents as particularly important to them. The place of the humanities in global studies was such an issue, and will be adopted as the theme of the next conference. Teacher certification in interdisciplinary humanities was another often checked item. NAHE has a set of guidelines which are now well out of date but which may be used as a structural model. I am going to assemble a committee of six people (high school and college representatives) to do this work. Please let me know if you are interested in being a member of this research group.

Most of our respondents do not need a "stable" of curriculum consultants on call for advisement, but the few who do need it urgently. We could solve this dilemma quickly and efficiently simply by asking those of you who would be willing to aid another humanities teacher to send me your name, a one page vita, and the specific area of humanities in which you could be most helpful. We can then run this list once a year in HUMANITIES EDUCATION, updating and adding as we go.

The only other item which received significant responses was to make available a national clearinghouse of course outlines, bibliographies, audio-visual lists, etc., that integrate with historical or thematic courses. This is also a problem easily solved if each one of you would send me full particulars of any courses you are teaching, whether standard historical epoch types or something more specialized. We could, again, run an annual list of courses available for the cost of Xerox, or offer a disk with the whole lot included for minimal cost. We particularly need materials on successful high school courses to share. Fred Schroeder reminds me of the "Great Classroom Handouts of the Western World" section in HUMANITIES EDUCATION.

There were other interest-options listed: national assessment exams for interdisciplinary humanities, contemporary literary theory, "crisis of the canon" strategies, and instructional models for non-traditional students. Only a smattering of interest in these options was elicited. Are there other important issues in which we should take part?

I am realistic enough to understand that for many of you a timely and useful magazine and an inspiring conference are all you really need from NAHE. However, there are matters of national import with which only an organization having national representation can be effective. We are that group, and it is up to us to make the best contribution we can. Times have not been this good for interdisciplinary humanities in almost twenty years. Once again national interest in education is high. The regressive forces of so-called "basic" education which stripped many school systems of their enrichment programs has abated. The call for excellence, the pressing need for global interests and interdisciplinary ventures are now the vanguards of education at all levels. At last they are singing "our song" and we have to be there to supply the music. The gist of my remarks is to get each of you involved in the forward movement of NAHE. *You* will be the ones to recommend national teacher certification standards; *your* curricular designs will be the ones looked at by instructors wishing to "do humanities"; *you* will be the ones to offer the necessary advice to others just now joining our great adventure. Let me hear from you so we can get the ball rolling.

Sharon Scholl
Humanities Division
Jacksonville University
Jacksonville, FL 32211

INSTITUTES, WORKSHOPS, CONFERENCES, ETC.

The Association for Integrative Studies will sponsor a pre-conference workshop on "Interdisciplinary General Education Curriculum and Program Development" October 11-12, 1989 at Sonoma State University, Rohnert Park, California.

In response to increasing requests for assistance from colleges and universities initiating or expanding the interdisciplinary portion of their general education requirement, the Association has scheduled this workshop preceding its eleventh annual conference. Workshop sessions will be held on curriculum development in the humanities, social sciences and natural sciences, on administration of interdisciplinary programs, on teaching techniques for interdisciplinary education and on evaluation and assessment of interdisciplinary programs. Session leaders are experienced consultants as well as seasoned interdisciplinary teachers or administrators. They include Anne Brooks, Chair of the Department of Humanities at

Eastern Kentucky University, Beth Casey, Director of the Center for Academic Options at Bowling Green State University and Karl Schilling, Associate Dean of the School of Interdisciplinary Studies at Miami University.

The workshop will be limited to thirty participants. For further information, persons interested in attending the workshop should contact Professor William Newell, School of Interdisciplinary Studies, Miami University, Oxford, OH 45056. Tel. (513)529-2213. Workshop participants are encouraged to attend the Association for Integrative Studies conference which starts immediately after the workshop and continues through Saturday, October 14. The conference theme is "Integrative Education: Achievements and Consequences."

CALLS FOR PAPERS

SEVENTH BIENNIAL NEW COLLEGE CONFERENCE ON MEDIEVAL-RENAISSANCE STUDIES

March 8-10, 1990 Sarasota, Florida

Call for papers: All aspects of Europe and the Mediterranean before 1600, any discipline. Especially interested in Italian Studies, Medieval/Renaissance Humanism, Courtly Culture, Ritual and Drama, Spanish Studies, Urban History and the 12th Century Renaissance. Send a one-page abstract by December 1, 1989 to: Lee D. Snyder, Director, Medieval-Renaissance Studies, New College of USF, 5700 N. Tamiami Trail, Sarasota, Florida 34243-2197.

THE CORE AND THE CANON: A NATIONAL DEBATE

Proposals are requested for possible presentation at a conference on this subject to be held in October in Denton, Texas. Contact: Gustav Seligman, Department of History, University of North Texas, P.O. Box 13735, Denton, Texas 76203.

THE HUMANITIES IN THE COMMUNITY COLLEGE CURRICULUM: THE QUESTION OF APPROACH

Proposals on this theme are requested for presentation at the convention of the Virginia Community College Association to be held in October in Roanoke, Virginia. Contact: S.B. Olorounto, Division of Humanities, New River Community College, P.O. Drawer 1127, Dublin, VA 24084. Tel: (703)674-3600.

THE SOUTHERN CONFERENCE ON BRITISH STUDIES

The Conference will hold its annual meeting October 31-November 3, 1990 in New Orleans, Louisiana in conjunction with the Southern Historical Association. Proposals are requested by October 15, 1989. Contact: John A. Hutcheson, Jr., Division of Social Science, Dalton College, Dalton, GA 30720.

THE COUNCIL FOR EUROPEAN STUDIES

The Council will hold its Seventh International Conference of Europeanists in Washington, D.C. on March 23-25, 1990. Submit proposals by October 16, 1989 to: Council for European Studies, Box 44 Schermerhorn, Columbia University, New York, NY 10027.

EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with **content** that draws upon the human cultural heritage, **methods** that derive from the humanistic disciplines, and a **purpose** that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanity**, **humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable, practical and useful.

Format? Typed or word-processed double-spaced on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. Camera-ready line illustrations are very welcome. We can use written material of two lengths: one to three page commentaries, etc.; and articles of eight to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions. If you have **word-processed** your article, please specify the program you used (we use **WordPerfect**). If your article is accepted we'd like a copy on disk.

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WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

- THEORY "Piaget and Theories of Integrated Study"
- ADMINISTRATION "Crediting Departments for Team Teaching"
- HISTORY "Nineteenth-Century Multi-Media at Chautauqua"
- RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"
- PEDAGOGY "Helping Students to Formulate Interdisciplinary Questions"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

- "What you should know about teaching novels in a philosophy course"
- "Pre-teaching history students for an art museum field trip"
- "How to help non-musicians to follow a score"
- "A designer speaks of humanities bulletin boards"
- "Getting adults to role-play in public humanities programs"
- "Understanding Oedipus: An Actor's View"

What we don't want:

- Creative writing by teachers or students (it doesn't relate to our purpose)
- Syllabus outlines (curricula should be explained, not listed)
- "The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)
- "Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)
- "Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

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THE NATIONAL ASSOCIATION FOR HUMANITIES EDUCATION

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ISSN 0882-5475
VOLUME VI, NUMBER 4 FALL, 1989

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HUMANITIES EDUCATION is published by the National Association for Humanities Education with editorial offices at the Department of Humanities & Classics
University of Minnesota, Duluth, Duluth, MN 55812

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VOLUME SIX: NUMBER FOUR: FALL, 1989

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Published by the National Association for Humanities Education at the Department of Humanities and Classics, University of Minnesota, Duluth. Subscriptions and renewals are $16 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Humanities and Classics, UMD, Duluth, MN 55812.
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CONTRIBUTOR INFORMATION

Contributors should consult the Editorial Policies sheet carefully. As will be seen, HE is wide-ranging, quite permissive and has no "party line" in respect to definitions of **humanities, interdisciplinary** and **education,** but the wide boundaries are nonetheless firm. Please do not submit articles over ten pages long unless you are planning to revise.

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Todd A. Britsch

TRAPPED BY A METAPHOR: "DEPTH AND BREADTH" IN HUMANISTIC STUDIES

> *". . . Goethe would have been the last person to approve the kind of restricted scholarship that is proposed in some academic disciplines. . ."*

None of us who approaches the humanities in an interdisciplinary way can have escaped challenges to our enterprise from those who claim that both our scholarly work and the training we give our students cannot uphold the standards of rigor that are the norms of individual disciplines. The argument usually insists that mastery of tools and bibliography is only possible within the limited subject matter of a specific field and that attempts to range beyond such limitations inevitably result in superficiality and dilettantism. The traditional metaphor used to describe the kind of learning that single disciplines provide is "depth." And because its connotations are more persuasive, the Latin "profound" is often substituted for the Germanic "deep." Few scholars would object to having their knowledge of a subject so described.

Unfortunately, many of us whose work is interdisciplinary are prepared to concede the metaphor "depth," with all of its connotative baggage, to the single discipline. Thus when asked to justify our enterprise, we answer that our responsibility is to supplement the single discipline's "depth" with "breadth." Rarely, I believe, would we concede the synonyms that are sometimes attached to the word "breadth"--"shallowness" or "superficiality"--but that is not necessary. Usage has already introduced them into language practice. (Of course "breadth" is often used in a positive way, but such usage is not automatic.) Academic work whose professed purpose is to provide breadth is almost automatically assigned an inferior position to that whose eventual goal is depth.

In this paper I argue that the application of the metaphor of depth to single disciplines is not only harmful to the interdisciplinary exercise, but that it is inaccurate in describing the nature of humanistic interpretation. I claim that most of the information needed to gain a deep understanding of a text or work of art can be gained only through interdisciplinary approaches. In addition, I will try to show that even within the individual disciplines, much of the most important work is interdisciplinary by nature.

My first serious contemplation of the depth-breadth metaphor came during the initial year of my teaching career. Although I had received an interdisciplinary degree, I still found myself unprepared for the range of material I was expected to teach in my introductory courses. One evening, in a desperate attempt to stay ahead of my students, I was rushing through the last part of Dante's *Paradise*. As I contemplated the role of Beatrice and the Virgin and read the long speeches of Bernard, the material struck me as surprisingly familiar. Finally I realized that the end of *Paradise* is strikingly similar to the concluding passages of *Faust II*, a work to which I had devoted independent study during my graduate program. The more that I thought about the subject, the clearer the parallels appeared and the more excited I became. Finally I called a colleague in the German department, the Goethe specialist who always taught the *Faust* course. "What's the relationship of *Faust II* and Dante's *Paradise*," I asked. His reply both astonished and delighted me. "I've never read Dante," he said, "but I don't know of any relationship." I was astonished because in those days before "canon" became a dirty word I thought that all senior humanists must have read Dante. But my delight that I might ahve discovered an important relationship sent me to the library with visions of *PMLA* dancing in my head.

As those of you acquainted with the extensive *Faust* bibliography would guess, I immediately met with disappointment. There were literally dozens of articles and at least two books on the Dante-Goethe relationship. But a question lingered in my mind--why was the knowledge and insight that I had gained into *Faust* through my reading in multiple fields termed "breadth" and thus not given the status of the knowledge and insight of my colleague who had restricted his reading to a single discipline? Was his understanding of *Faust* more "profound" than my own? I did not think so then, and I do not think so now.

My thinking on this matter over the past twenty years has often come in the context of Goethe and particularly of *Faust*. I have become convinced that Goethe would have been the last person to approve the kind of restricted scholarship that is proposed in some academic disciplines; moreover, I believe, even within *Germanistik*, almost all of the really important studies of Goethe are by their very nature interdisciplinary. The first point can be easily illustrated by looking at Goethe's life and works. He was trained in law, but his biological theories caused Darwin to call him a "forerunner." While directing a theatre, he wrote a theory of color that rejected Newton's ideas about light. His discovery of the parallels between part of the jawbone and the intermaxillary bone of apes completed one phase of comparative anatomy. Although he rejected much of formal philosophy, he shows good insights into Kant and Leibnitz and is perhaps the most profound interpreter of Spinoza. His essay on the Strassburg Cathedral is often cited as the first stimulus toward a reevaluation of medieval art and ultimately as a source of the gothic revival, and his art historical writings--particularly in the *Italian Journey*--are among the most important of the 18th and early 19th centuries. This is all in addition to his work as novelist, playwright, and lyric poet.

Of course, Goethe's catholic interests and his creative life were never separated, and thus the student concerned with Goethe's writings must necessarily approach his works with the understanding that topics from a vast variety of disciplines will be addressed in their pages. Nowhere is this more the case than in *Faust*, the work to which he returned periodically over the course of sixty years. *Faust* is a work of extraordinary complexity, especially Part II, and no interpretation, however persuasive, would claim to be definitive. But much foolishness has been written about the play by scholars who have failed to realize the astonishing range of subject matters from which Goethe drew his symbols.

Take, for example, other literatures. I have already noted the Dante connection, which provides most of the structure for the end of the play. In addition, Goethe translates Shakespeare, alludes to Milton, and bases a character on Byron. He borrows material from Homer, Hesiod, Socrates, and Euripides, plays off of Ovid's *Metamorphoses*, cites Lucan and Seneca, and demonstrates his awareness of the Spanish and French writers of his own and other times. What is more important for our purposes, Goethe clearly expects his audience to recognize these citations, translations, and allusions. When, for example, Mephistopheles sings "Er lässt dich ein/ Als Mädchen ein/ Als Mädchen nicht zürucke ("He'll let you in/ A maiden in/ A maiden not away"), Goethe wishes the audience to recall Ophelia's mad song in Act IV of *Hamlet*. Not only is there a perverse irony in putting Ophelia's words into the mouth of a devil, but the allusion provides a horrifying foreshadowing of the madness of Gretchen that results from her yielding to Faust.

Other literature is, of course, the source that one would most expect a playwright to employ in his work. But Goethe also turns to science (both physical and biological), theology and biblical studies, magic and the origins of science, mythology, philosophy, intellectual and political history, psychology, economics and other subjects. Over and over again, details from these fields become part of the rich and dense text and enhance Goethe's concepts of creativity and destruction. In *Faust II*, for example, Wagner, Faust's former student, is in the process of producing a disembodied life-form. The laboratory is described as "medieval," and the project seems like alchemy of a very primitive sort. But the process that Wagner employs, heating carbon to ever higher temperatures with resulting flashes of light and the eventual production of a diamond, has its origins in Goethe's awareness of the contemporary work of Lavoisier, Scheele, and others who had demonstrated that diamonds were not a type of rock crystal, as had always been thought, but the final result of pressure and heat on carbon. This bit of scientific information, placed within a magical context, merges with many similar inclusions to help symbolize Goethe's organic view of nature and his concepts of change and metamorphosis.

Goethe's merging of magic and science is historically accurate, of course, and also matches the historical and literary sources of the Faust legend. In the play matters of magic become so complex that E. M. Butler's famous tracing of the sources requires three volumes. Goethe's magic scenes, however, differ from those in most literature not only in the fact that he knew the late medieval and renaissance sources so well (especially Paracelsus), but because he understood that this magic was not the hocus-pocus of cheap fantasy writing, but consisted rather of serious attempts at penetrating the secrets of whole cosmologies.

Because of Goethe's interest in contemporary science and the pantheistic aspects of his organic views of the cosmos, some commentators (Lieselotte Dieckmann, for example) argue that *Faust* presents a non- or perhaps anti-religious view of the world. Others, however, find the religious aspects of the work far more complex and enigmatic. But whatever interpretation one ultimately prefers, it is clear that the Bible and Christian theology have important roles in the play. Even in today's age of biblical ignorance, I would guess that most readers recognize the Job sources in the "Prologue in Heaven," but it is unlikely that many of the other biblical materials are noticed. I suspect even references to Saint Peter's keys or tongues of fire slip past many modern readers, and most of the biblical references are far more subtle than these. (My colleagues Randall Jones and Steven Sondrup have recently completed a computer concordance of the entire *Faust* material. They have clearly demonstrated that the play is almost saturated with materials from the Luther Bible. I suspect that most modern translators, having generally poor knowledge of the Bible themselves, miss most of these references. Even when they do recognize them, they put them into modern English rather than into King James English, the only language that might have the same cultural resonance as Luther's German.)

One of the most difficult of all the plot elements in *Faust II* is the treatment of the development of paper money in the scenes with the Emperor. Readers can easily get bogged down in this material or come to think that the issuing of paper money backed by the hidden gold in the Empire is simply a broad parody of some of Europe's economic systems. The parody is certainly there, but I believe that an accurate understanding of the money scenes could be possible only if the reader has been introduced rather thoroughly to the history of the development of capitalism. Dorothea Lohmeyer points out that Goethe has portrayed the medieval Holy Roman Empire, in which the emperor is set apart as the protector of spirituality and chivalry in a divine state (Gottesstaat), directly at that time when western civilization was shifting to a culture in which fulfillment of life came in material prosperity. This momentous shift, the fruits of which we still harvest, is often noted only in passing. Studies in economic history might well provide important keys to this entire section of the play.

(Before I draw more definite conclusions, I need more reading in economics, but it appears to me that Goethe is already warning about the dangers of modern acquisitiveness. As a little experiment, I called up every use of the word "Gold" in the work. In a surprising number of instances it was linked with such words as "Geiz" [avarice] or with theft or fraud. The contexts of these references make

Goethe's comments appear to be modern. He is not referring simply to the medieval deadly sin, but to the culture-threatening aspects of modern exonomic values.)

There are literally hundreds of other examples that might be mentioned--especially those relating to Goethe's astonishing mastery of even the most esoteric texts from classical mythology and those that illustrate how he integrates music theory and opera into the play. Those examples that I have noted are not more important than the others; they are meant to be typical. But given limitations of space and our purpose, these will have to do. What is important here is the range of disciplines that Goethe chose to integrate into his play, which becomes finally a cosmic drama. I hope to have shown that the only way to penetrate this work with depth is to approach it from an interdisciplinary perspective. This is the approach that is taken by the finest Goethe scholars--even those who claim to be working within the confines of one discipline. And such an interdisciplinary approach to depth is required by almost all of the best humanistic works in every medium.

At the beginning of Goethe's play, Faust bemoans the fact that he has studied philosophy, medicine, "and, unfortunately, also theology" and that he is no wiser than he was before. God, who has previously called Faust "my servant," does not protect him from further knowledge. Instead, He lets him go through an overwhelming series of encounters with all areas of learning and experience. As Alan Keele has pointed out, Goethe demands the same from his readers or viewers. To gain a profound understanding of this work, we must become as Faust--being driven to search for knowledge and wisdom wherever it is found.

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A HUMANITY

Peyton Richter

Teacher: "I am your professor of Humanities."
Freshman: "What's a humanity?"

"A humanity is the very opposite of an inanity, a profanity or an insanity;

Whatever makes life dearer,
expression clearer,
feeling stronger,
pleasure longer,
insight brighter,
spirit lighter,
judgment keener,
taste cleaner--
that's a humanity.

A humanity can be an urbanity or even a vanity, but not an inhumanity.

That which makes a mind cirtical or a skill analytical can be a humanity.

A beautiful face, an exquisite lace, a rose sniffed by a sensitive nose can be
a humanity.

A lovely light, an interesting sight, a right, a song but not a slight or a wrong
can be a humanity.

A fine meal, a loving feel, a kitten's ear, a compassionate tear, a duty clear,
maybe even a foaming beer can be a humanity.

The ticking of a clock, the color of a rock, a lock of hair, a friendly grizzly
bear, but not a stare or a dare can be a humanity.

A humanity is where it's at; that's that. It's not what's clever; it's what's forever.

That's humanity."

(Reprinted from *Perspectives*, the Journal of the Association for General and Liberal Studies)

Gloria K. Fiero

REDEFINING THE HUMANITIES FOR THE POST-MODERN ERA

"...unless Humanities is advanced as a legitimate discipline with a specific program of study, it will remain an academic step-child..."

In 1972 Fred Schroeder warned, "When the humanities approach to teaching gets hung up on definitions, counter-definitions, and panel discussions on redefinitions, the death knell will have rung on the life and the force of the humanities..." (Schroeder 37). It is, then, with some degree of trepidation that I venture to "redefine the humanities for the post-modern era." However, I would contend that "humanities" has never been defined as an independent discipline. And for good reason. No consensus of the word's signification has ever been achieved. A singular noun for some, a plural for others, "humanities" has been called a concept, an approach, an attitude of mind, a social good, a form of knowledge--the list is daunting! Indeed, "humanities" is subject to such a variety of definitions that it is no wonder our more traditional colleagues often have little idea of what we are trying to accomplish the classroom, and little regard for courses listed under the humanities rubric. If, for instance, "humanities" embraces a variety of disciplines, is it also itself a discipline that subscribes to a formal program of instruction? Most certainly so. In order to substantiate my case for humanities as an independent discipline, I should like--at the outset--to review in brief the history and use of this complex term.

According to the Oxford English Dictionary, the word "humanities" describes "learning or literature concerned with human culture: a term including the various branches of polite scholarship, as grammar, rhetoric, poetry, and especially the study of the ancient Latin and Greek classics" (*OED* V, 445). In Cicero's time, the word *humanitas* designated the study of ancient Latin and Greek, and more specifically, grammar, rhetoric, and poetry. In the Middle Ages, "humanities" identified secular learning as opposed to "divinity," a distinction that remained prevalent well into the seventeenth century, when Francis Bacon referred to the three branches of knowledge as Divine Philosophy, Natural Philosophy and Humane Philosophy of "Humanitie." During the Renaissance, *studia humanitatis* came to stand for "a clearly defined cycle of scholarly disciplines, namely grammar, rhetoric, history, poetry and moral philosophy, and the study of each of these subjects was understood to include the reading and interpretation of its standard ancient writers in Latin and, to a lesser extent, Greek" (Kristeller 10). It is this curriculum that inspired the eighteenth-century Latin poet Rodolphus Languis to open a "school of humanity" at Munster, which supplied "every species of elegant learning" (*OED* V, 445). Today, in most European schools of higher education, the association between humanities and classical literature remains constant. But an important historical development in the use of the term "humanities" took place in the late nineteenth century, when the Oxford professor Sir Frederick Pollock warned his law students against neglecting humanities; rather, he wished every one of them could enjoy in the original Homer, Virgil, Dante, Rabelais and Goethe. Clearly, Pollock was updating the traditional definition of *humanitas* to incorporate classics of a more modern variety--an auspicious move indeed.

The broadening of "humanities," however, brings to bear still another terminological confusion, that between "humanities" and "liberal arts." In *Webster's Third Unabridged Dictionary*, for instance, "humanities" is defined not in the Ciceronian sense of an exclusively literary education, nor in the Renaissance sense of *studia humanitatis,* but rather, as "the branches of learning regarded as having primarily a cultural character and usually including languages, literature, history, *mathematics* (italics mine) and philosophy." At least one of the traditional "sciences" appears in the Webster's list. The connection between humanities and liberal arts seems to have originated in the second century, when the Roman writer Aulus Gellius defined *humanitas* as education and training "in *bonas artes*" (Gellius II, 457). But from at least the sixth century, the "good" or "liberal arts" described a program of study consisting of the *trivium* (grammar, rhetoric and poetry), and the *quadrivium* (geometry, arithmetic, music and astronomy)--disciplines "befitting a free man," that is, concerned with culture and morality as distinct from servile, mechanical and technical occupations. Though in most twentieth-century colleges and universities, the humanities represent only one division of the liberal arts curriculum (the others usually include the arts, the natural sciences, and the social or behavioral sciences), the word "humanities" is still often used interchangeably with the term "liberal arts," rather than with the narrower, more linguistically oriented *trivium.*

Alas, as Socrates pointed out to his friend Meno, "I began by looking for one virtue, and have found a whole swarm of them." Nevertheless, in Socratic fashion, I would begin by distinguishing "humanities" from other areas of study. Fortunately, the direction is already established. *The American College Dictionary* lists, (along with the traditional definition of humanities as "the study of the Latin and Greek classics"), a second one: "the study of literature, philosophy, art, etc. as distinguished from the social and physical sciences" (588). the 1977 edition of *The Illustrated Heritage Dictionary and Information Book* defines humanities as "those branches of knowledge concerned with man (sic!) and his culture, as philosophy, literature, and the fine arts, as distinguished from the sciences" (641). Both definitions are explicitly "*trivium*-oriented," and both define humanities as a generic term that comprises a number of other disciplines. No dictionary I have examined describes humanities as a discipline in its own right. However, I should like to do just that.

Designated as a proper noun, "Humanities" may be defined as *the study of humankind in its creative and communicative dimensions*, that is, the study of human traditions and values as revealed in various forms of cultural expression. The object of this discipline is to foster cultural literacy though a critical appreciation of the creative and communicative evidence of any given society. Such a definition preserves the oldest concepts of *humanitas* as a preoccupation with human culture, and allows the discipline access to a wide range of resources in literature, philosophy, history (in its synoptic and literary dimensions), music, dance, architecture, and art (including the electronic arts, such as film). This definition also embraces the changing character of creative and communicative expression. Even as we debate the merits of giving primacy in the classroom to the high-culture Western "classics," (a polemic recently revived by Allan Bloom and E.D. Hirsch), we need to assess the significance of low-culture forms of expression. In defining Humanities as the study of human traditions and values as revealed in various forms of cultural expression, we may revise the elitist, sexist and Eurocentric connotations of the term *humanitas* (especially its traditional designations as "elegant learning," and "mental cultivation befitting a man" (*OED* V, 445). This by no means implies a renunciation of the "classics," but it demands--as Sir Frederick Pollock acknowledged--enlightened consideration of the changing character of cultural expression.

Having defined "Humanities" as the study of hamankind in its creative and communicative dimensions, we may inquire after its pedagogical imperatives. What methods shall we employ in its instruction? As a discipline, Humanities must assume a regulating order--the very definition of the word "discipline." Any viable pedagogy for teaching Humanities in the postmodern era must, I think, take into consideration certain major problems. I outline five as follows:

1) the enormous mass of information at our disposal: we are inundated by a vast sea of cultural materials--both the collective flotsam of the past and the bewildering jetsam of the present;

2) the trend toward increasing specialization, the division of knowledge into discrete categories (Weaver 19), the narrowing of interests, and the emphasis on esoteric topics and terminology in education in general (Cheney 8-10)--a trend that one might interpret as a response to the first problem;

3) the general ignorance of non-Western traditions among students living in a global community;

4) the profound influence of electronic media, including and especially television, the image-specificity of which may contribute to the difficulty many students confront in understanding written

forms of communication--the NEH biennial report, "Humanities in America" notes that compared to the 12,500 hours the high school graduate spends in the class-room, he or she will have clocked almost 20,0000 hours watching TV (Cheney 17);

5) the shockingly low level of literacy among college and university students--a condition consequent perhaps to problem #4, and one so widely-publicized that I need not bore you with statistics . . .

These then, in my view, are the five major problems confronting Humanities education (and perhaps all education) today. Surely, even the most imaginative and well-funded educational reforms might fail to resolve *all* of them. Yet post-modern humanists must confront them. Indeed, any attempt to redefine the humanities for the post-modern era and any projection for a pedagogy in Humanities as I have defined the discipline must address these issues. Given the constraints of space, I shall outline but four proposed solutions. I would like to focus my attention on the reconstruction of the general survey course or courses in Humanities, those usually taught by one or a team of instructors, along with one of the currently available Humanities textbooks.* Here are my suggestions for teaching Humanities on the introductory level:

1) We should abandon the encyclopedic (or cafeterial) approach, that is, the approach that sets out to cover--in a single course or two--most of the great works of literature, art, music and philosophy. The cafeteria format dominates today's Humanities textbooks. It is characterized by the "another-famous-Renaissance-artist-was" style. Following traditional chronology, the cafeteria format lines up materials into disciplinary divisions--literature, art, music, etc.--throws dozens of great names and works of art at the student, and then examines their common traits or interrelationships. The cafeteria format produces little other than intellectual indigestion. To reject this approach, however, does not necessarily require gutting "the canon" or abandoning periodization. It is possible to retain the chronological thread, while weaving carefully selected materials around topical themes, concepts or ideas. For each historical period, an organizing principle might provide the matrix for an understanding and appreciation of primary sources. So, for example, "The Individual and the Athenian Community," might serve as the organizing topic in which the student reads Sophocles' *Antigone*, parts of Aristotle's *Politics* and Plato's *Apology*; Renaissance artists might be introduced as "Disciples of Nature and Masters of Invention," that is, as artist/scientists--a phenomenon readily accessible to contemporary students; the Scientific Revolution with its emphasis on empiricism and objectivity might be linked to developments in seventeenth-century Dutch painting and the rise of instrumental (or absolute) music. Basically, what I am advocating here is not radically different from Joseph Satin's insightful proposal (launched two decades ago) to place "contem-

poraneous examples of works from different areas side by side to find their common elements" (SatinI,4). In place of Satin's theoretical model, which establishes "traits," "forms," ets., I prefer a topical focus that sets particulars in a meaningful (dare I say "relevant"?) context. Above all, however, in Humanities survey courses, selectivity should be practiced ruthlessly. For it is not the goal of Humanities to teach the entire his-tory of culture, but rather, to bring to life selected aspects of the humanistic tradition. Ideally, the content of Humanities should become part of the student's own humanity.

2) As a discipline, Humanities education should seek to develop its own discourse. Humanities surveys need not be mosaics made up of a little bit of art history, music history, literary analysis, etc. Rather, armed with what humanist Paul G. Ruggiers calls "the best that has been thought or said or demonstrated about human life" (104), Humanities instructors should mediate between text and context. Indeed, Humanities discourse might proceed from that very initiative. All manifestations of human culture--from a Bach cantata to baseball--are "texts" that carry cultural significance and require meaningful contexts. As a discipline, Humanities explores the best texts in their contextual and creative dimensions, revealing what the texts signify about the time in which they were created, and imparting some appreciation of their inherent and lasting value. If Humanities aims at inculcating cultural literacy, it also peddles enlightenment and delight; it deserves a discourse that self-consciously eschews narrow specialization and esoteric terminology, a discourse unique to the discipline called "Humanities."

3) We should abandon the exclusively Western bias of Humanities education, and provide students with some understanding of the traditions and values held by the peoples of Africa, the Near East, China and India (at the very least). Since the post-modern era unfolds in a "globally interdependent world" (DiBaggio 3), Humanities instruction should seek to enhance the student's understanding of non-European cultures. It is indeed a sad indictment of American education that although Moslems constitute approximately one-third of the world's people, and Moslem fundamentalism affects the course of current world affairs, most of our students are taught little to nothing of Islam in Humanities classrooms. (Of the six Humanities texts listed below, only two include any non-Western materials.)

4) Primary sources must remain the fundamental resources for Humanities education. Humanities students should read primary sources in the best possible translations, complete with explanatory footnotes. Original works of literature and art, and live performances of music, dance and drama lie at the heart of Humanities instruction; live performances and original sources lacking, the best of audio-visual materials should be used.

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The four suggestions I outline here for determining the pedagogy of Humanities survey courses address mainly the first three problems I originally cited: proliferation of cultural data, increasing specialization, and Eurocentricity. As to the influence of electronic technology and its inherent image-specificity, I suspect that Humanities, a discipline that deals with a variety of non-verbal forms of expression, may be able to make educational inroads where traditional disciplines are failing. I should like to see, for instance, Humanities courses (armed with films and slides) introduced on the grade and high school levels--an initiative already begun in some parts of this country. And as to low literacy levels, I venture only one solution: denying graduation from high school to any senior who can not pass a standard literacy test.

Utopian reforms aside, however, it is certain that unless Humanities is advanced as a legitimate discipline with a specific program of study, it will remain an academic step-child of post-modern education. In a nation where, according to the most recent NEH statistics, only 53% of American colleges and universities require undergraduates to take a course in history, only 65% require courses in American or English literature, and only 38% require a single philosophy course for a bachelor of arts degree (Cheney 5), a one year Humanities survey would seem essential, not as an indulgence in "elegant learning," but as an invaluable means of cultivating in all students a critical and global appreciation of the humanistic tradition, and a deeper insight into their own precious humanity. Indeed, Humanities--as an independent discipline--must become the keystone in the arch of liberal education.

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*These include William Fleming's *Arts and Ideas* (Holt, Rinehart and Winston), Neal M. Cross and Robert C. Lamm's *The Humanities in Western Culture* (formerly *The Search for Personal Freedom*, William C. Brown), Lawrence Cunningham and John Reich's *Culture and Values* (Holt, Rinehart and Winston), Mary A.F. Witt and others, *The Humanities* (Heath), Henry Vyverberg's *The Living Tradition* (Harcourt Brace Jovanovich), and Lee Jacobus' *The Humanities: Evolution in Values* (McGraw Hill). My survey Humanities text, *The Humanistic Tradition. Chapters in the History of Culture*, is slated for publication by William C. Brown in 1992.

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HUMANITIES EDUCATION CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

Susan L. Feagin
Burton L. Dunbar

INTEGRATED STUDIES IN THE HUMANITIES: AN EXPERIMENT IN INTERDISCIPLINARY TEACHING

In the past ten to fifteen years, faculty members of humanities departments at liberal arts colleges and universities have lived through major individual and professional disappointments. Virtually every one of us has stories of personal misfortune that footnote the facts set forward so neatly in the 1980 Rockefeller report on the humanities. There have been downward markets for college-level teachers in our fields, frozen positions, dismissed junior colleagues, strains of the nomadic life style of one-year teachers, and an overall decline in financial support for research. The stimulation we lacked from colleagues was not compensated for by students. There are fewer undergraduate majors, smaller enrollments in elective classes, and decreasing numbers of applicants for admission to graduate work.Though the importance of an education in the liberal arts, and even of a humanities major, are more widely touted today, the humanities can hardly be termed a "growth industry." We have become adjusted to having fewer faculty colleagues, very little "new blood," and numbers of career-oriented students uninterested in the humanities. A residue of problems which began in the late 1970s persists.

As if to add insult to injury, beginning in 1984 several studies appeared with strong indictments against the quality of higher education in America; one of the most potent was William Bennett's 1984 NEH report, *To Reclaim a Legacy*. Many colleges and universities responded by trying to establish a "core curriculum" in the humanities which teaches major developments in the history and culture of our civilization. And today we see institutions scrambling to assess the value of the education they deliver, and to ensure that students meet minimum standards of competency in writing, critical thinking, and the specialized subject area of their major.

Many institutions, however, did not wait for public indictments to begin thinking innovatively about how to make the humanities more meaningful and more accessible to college undergraduates. At the University of Missouri-Kansas City (UMKC), our immediate concern to solve the problems of declining enrollments during the late 1970s led eventually to painful discussions about possible short-comings endemic within the teaching of the humanities in general. From our current vantage point, three factors can be identified as having intensified our inadequacies as teachers and depleted the intellectual and professional support faculty could provide each other. These factors were over-specialization of course offerings, isolation of departments, and a lack of coordination among courses in the undergraduate curriculum.

With the assistance of two grants from the National Endowment for the Humanities, faculty at UMKC developed a set of interdisciplinary courses in the humanities, where contrasting and coordinating perspectives of teachers in different areas of specialization were compared within the context of a single course. Because of the way the structure of the program was designed, working on these courses revitalized faculty interest in broader issues of how their own subjects relate to other aspects of the humanities and social sciences, and they have provided students with a singular educational opportunity. In the pages that follow, we will describe the three factors which we see as having contributed to a downturn in the effectiveness of humanities teaching, the structure of the program we instituted, and how specific features of it have ensured that its benefits will continue to be felt. Though our own program was developed on a fairly large scale, the principles can be used in developing even a single course, and hence are broadly applicable to situations where faculty recognize difficulties in their own classrooms.

I. THE CHALLENGES

1. *Over-Specialization of the Curriculum.* The increasing specialization of faculty and of departmental undergraduate curricula alienated many students pursuing other areas of study. The result was that they were disinclined to take courses beyond the introductory level outside their own major. In our enthusiasm to prepare our own undergraduate majors superbly for graduate work (in the most extreme cases, by making them little carbon copies of ourselves), we designed specialized courses and a system of prerequisites that allowed little enticement to majors in other fields even within the humanities, much less to someone from pre-professional programs or professional schools. The irony of this situation was that we humanists were guilty of the narrowness we so vehemently accused the professions of building into their curricula. A person is too "career-oriented" if interested only in medicine, but somehow it's not as bad if the student is interested in nothing but the history of France from 1789 to 1870. (As one professor delights in putting it,

"Everyone is welcome in my Northern Renaissance art history course - as long as your Flemish is good enough!") Specialization is a necessary part of academic life, but not to the exclusion of a broad acquaintance with other fields as well.

2. *The Isolation of Academic Departments.* The departmental structure with which we feel so secure was inadvertently contributing to the narrowness and fragmentation of our curriculum. Departments do not always group together colleagues who could benefit from working with one another (for example, the art historian and the aesthetician). We found, moreover, that departmental authority was insurmountable for any faculty member who tried to share a classroom with a colleague in another unit in anything more structured than a random exchange of lectures. There was first the practical concern of how departments would compute teaching loads and enrollments in team-taught courses. A much more fundamental problem was the position held by many faculty that interdisciplinary courses were invariably superficial and diluted in content, and that because a student did not study only literature, or history, or philosophy, or whatever, within a given course, it should not count toward the major in any subject. We never denied the appropriateness of the departmental structure as a logical administrative arrangement for dealing with the array of personal and curricular issues which so profoundly affect student academic life and faculty's professional fate. At the same time, however, we felt that unbridled departmental hegemony contributed to an atomistic curriculum. The task was to address this problem without altering the department as the fundamental unit of advocacy for each field of study.

3. *A "Cafeteria-Style" Baccalaureate Curriculum.* Too little attention to forging connections between disciplines had been made in the design of the curriculum. This situation was not entirely the by-product of over-specialized faculty working in rather insular departments, although these factors clearly contributed to this end result. We had never created any formal classroom provisions to draw students' attention either to the connections between facts and theories of different disciplines, or to the fundamental differences among the methodologies of various specialties, even when they address the same general subject area. As a result, students selecting coursework did resemble the cafeteria customer who picks and chooses from different categories without much concern for their overall interaction. Even among our majors, a student's exposure to any field consisted of courses which were encapsulated units, unrelated to complementary information and methodologies, rarely addressing broader issues which reflect the values of the humanities in general.

II. MEETING THE CHALLENGE: AN INTERDISCIPLINARY CURRICULUM

At the heart of our project was the assumption that we should emphasize those aspects of the humanities which bring our fields of study together. We proposed developing a set of interdisciplinary courses, where faculty from

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different departments would work together to create the courses, as a way of addressing all three of the problems just discussed: narrow teaching and research interests, departmental isolation, and intellectually uncoordinated curriculum requirements. But proposing interdisciplinary courses as a solution to these problems ensured that they themselves had to be virtual paradoxes. They should involve several disciplines, yet be fully controlled by each department; they should permit the development of new courses, but also stand as part of the regular curriculum of each department; they should be broad enough to be accessible to non-majors, yet specific enough to meet the needs of students in the field; they should meet service obligations of the departments toward liberal arts education, but not diminish a department's ability to offer a full undergraduate curriculum in each humanities field; and, finally, they should provide a new teaching experience for faculty and stimulate new research ideas, while not requiring unreasonable time commitments. Clearly, these requirements for developing interdisciplinary courses at UMKC seemed like compelling reasons not to try to create them at all.

There was one interdisciplinary course model, however, which in fact meets these conflicting requirements. It is known as the "cluster course." The model was developed at Clark University, Worcester, Massachusetts, and on the campuses of a number of other schools, all primarily liberal arts, privately supported institutions on the eastern seaboard, each with homogenous students bodies and highly select student admission standards. Faculty from our campus first learned of the Clark program at a workshop report delivered by Professor Marvin D'Lugo from Clark at a 1978 meeting on "Critical Issues in the Humanities," sponsored by the American Association of Colleges. The challenge at UMKC was to adapt the Clark University program to the heterogeneous student body typical of our public, urban university.

In this model, every interdisciplinary cluster consists of two to four separate courses. Each course is offered by a different department, but all courses within a cluster focus on a common theme or historical period. Each of the courses within a given cluster is taught by a faculty member from a different department from the perspective of his or her own discipline. All of the courses within a cluster are scheduled for the same time on the same days of the week, and at least one of the scheduled rooms is large enough to accommodate the students of all component courses of the cluster. All courses within a cluster meet together for at least one third of the sessions in order to ensure a fruitful cross-fertilization of ideas, but the exact number and timing of the common sessions are determined by participant faculty within each cluster. Faculty plan their own courses in tandem with the others, so that ways in which the different disciplines supplement and contrast with each other can be explored.

This model has several advantages over the way interdisciplinary courses are usually taught. First, each faculty member teaches a separate course which is approved by and offered within his or her department, just like any other departmental course. This arrangement solves the problem of how to compute teaching loads and student credit hours for interdisciplinary work. Second, each student enrolls for a course within a given department, a course which counts towards the major in that department or towards area or distribution requirements, again like any other departmental course. These aspects of the model accommodate practical concerns of how, institutionally, a team-taught course fits into the departmental structure. Third, by working together to decide on course content, faculty help each other grow out of the narrow and specialized teaching in which many of us have become entrenched. When we are required to assimilate material from other disciplines into the context of a course, we are forced to reexamine the ways in which our own disciplines relate to other fields of scholarship and to the humanities in general. The difficulties many of us have in communicating with colleagues in other departments give new insight into how difficult it must be for uninitiated *students* to appreciate what we are trying to do. Fourth, establishing substantive contact between faculty with common intellectual interests helps expand research interests as well. To cite one example from our own program: a sociologist's study of public spaces gave an art historian a new perspective on the history of architecture. Furthermore, clusters allow for evolution and growth, by replacing or expanding on the number of participant faculty. This flexibility is essential for any program designed to avoid the intellectual stagnation brought on by uncertain enrollments and infrequent appointments of new faculty. It allows the intellect and scholarship of existing faculty to be utilized more effectively. And, of course, there is no reason why this model must be confined only to the humanities. Our own clusters have courses combining the humanities with classes in the social sciences and the sciences.

III. THE INTEGRATED STUDIES IN THE HUMANITIES PROGRAM

The cluster course model, appealing in its simplicity and utility, seemed to be exactly the mechanism we were looking for to address the three major concerns we had identified with the humanities teaching at UMKC. A carefully planned curriculum of interdisciplinary clusters would indeed offer non-majors the opportunity to enroll in courses which were more broadly conceived, and planned around less specialized topics. The courses were completely compatible with our strong departmental structure, yet they would permit faculty with shared interests in different disciplines to work together; this opportunity for faculty would expand and enrich their research interests as well as revitalize their enthusiasm for teaching.

To accomplish these ends, however, we needed to provide faculty with time to develop new courses, to travel to learn about similar programs at other schools, to add to our library, to provide clerical assistance to the faculty, to underwrite new instructional material used in the classroom, to evalute the program effectively, and to provide for its careful administration. The resources to meet these needs were provided for by two major grants awarded to the university

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by the National Endowment for the Humanities between 1979 and 1985. In accepting NEH awards of $304,000 the University also agreed to commit more than $600,000 in cost-shared funds to the project.

In order to encourage as many non-majors as possible to enroll in our cluster course offerings, we agreed that there should be no prerequisites for any of them. It seemed incongruous, on the one hand, to create more than a score of new courses in more than a dozen clusters, all designed to attract students back to the humanities, and then, on the other hand, to repel them by making their participation in the courses dependent upon previous work. The positive effect of this decision was that students were encouraged to consider cluster work without prerequisites as an alternative to introductory courses. For the faculty, the fact that they could not assume familiarity with the approach of their discipline on the part of students, and sometimes not even on the part of faculty with whom they were teaching, made them reexamine many of their intellectual assumptions.

The experimental nature of the Integrated Studies program made regular evaluations of the clusters a virtual necessity. NEH funding provided an outside evaluator to visit campus for each new cluster in order to attend class sessions, meet privately with students, and talk with faculty about the course and the program as a whole. Three in-class student evaluations were taken in each class: one at the beginning of the course recording students' backgrounds and their expectations for the course, one at mid-term to identify special problems students might be having with the material, and a final evaluation to measure whether things eventually "came together" by the end of the course. As a whole, students were excited by the widened perspective and different points of view provided by cluster courses. The following comment is typical, "I find I learn something better when I can relate it to other fields of study." Though the abundance of viewpoints was confusing to some, most saw it as challenging and stimulating. As a testimony to student enthusiasm for the courses, approximately 80% of all students enrolling in ISH project classes asserted that they would elect cluster courses instead of "normal" courses. On the downside, students disliked not having enough discussion time, especially with guest lecturers. There seems to be a tendency on the part of many faculty, especially the first time a cluster is offered, to underestimate the amount of time a student needs to assimilate the information provided. Finally, the faculty members themselves were asked to provide assessments of their own courses. Faculty reactions were overwhelmingly positive. The constant recurrence of the claim that working closely with top faculty from other fields has led them to see their own field from a new perspective has made it almost cliche. It is clear that they broadened faculty's perspective on what they do, by forcing them to state the nature and value of their fields, and by understanding the relevance of other fields to their own. Furthermore, observing the pedagogical techniques of others refreshed their own teaching methods, and often new research ideas emerged from the contact.

The Integrated Studies in the Humanities project never attempted to superimpose any hierarchy of material which had to be covered, nor did we create a uniform policy on even the mechanical issues of exams, papers, number of common sessions, or the like. Our method of administration was to select faculty whom we knew were excellent teachers and conscientious researchers who would be interested in an experiment in interdisciplinary teaching, and then leave them alone. We trusted their good sense and their years of experience in these matters, allowing instructors in each cluster to reach their own agreements on these issues and to accommodate each other's teaching styles. As a result, the project has taken on an immense variety and richness textured by the talented individuals who teach in it, evolving in a manner which made cluster courses distinctly different from others in the curriculum, including those with interdisciplinary content.

Unlike many interdisciplinary programs today, ours is not designed to offer a core curriculum in the classics of Western civilization. Our objective is not to give an understanding of our cultural heritage, but to show how a single discipline provides only a partial understanding of any given topic. The merging of minds trained in different ways enriches and stimulates student minds by making them aware of how much more complicated knowledge and the world our knowledge attempts to reflect, really is. Cluster courses are anything but watered-down, warmed-over offerings of usual course material. They are not easy to teach and not easy to take. The Integrated Studies in the Humanities project never offered interdisciplinary work which was "intellectually soft," as was feared by somewhat more conservative faculty.

IV. AFTER THE SMOKE CLEARS

In six years we expended nearly $1 million in combined NEH and university funds and countless hours of faculty work time. Did the project have an effect on humanities teaching and research on our campus which could be of significance to other schools as well?

Three important facts illustrated the importance of the cluster course project, as a permanent addition to the College of Arts and Sciences. First, almost all of the courses we created become part of the curricula of their relevant departments and are offered as part of a cluster on a regular rotational basis in their units. Second, the faculty of the College eventually agreed that cluster courses should be included in the distribution requirements for the baccalaureate degree: all students in the College are now required to complete at least one cluster course in the humanities as a requirement for graduation. One sign that artificial academic boundaries have been partly broken down is the fact that, for the purposes of this requirement, history counts as one of the humanities (in line with its acceptance as such by NEH), even though it is in the social sciences division at UMKC. Finally, the university agreed to continue the administration of the project by establishing an office for its director, with clerical support and a budget, after NEH funding ended. That office has been in operation for two years now, and new clusters involving nine courses have been taught or added to the curriculum during that time. Humanities departments have also added an experimental cluster number to their curricula, so that new courses can be tried before making a commitment to provide them as regular offerings. An average of four clusters are taught each semester, and one during the summer, to enable students to fulfill the cluster requirement.

Beyond these tangible effects, the entire experience of the Integrated Studies in the Humanities program at UMKC created a ripple effect of benefits emanating out of the courses themselves. Quite obviously, six years of creating new courses enriched the curriculum significantly. At the same time, cluster courses reinforced the importance of interdisciplinary work in the liberal arts, supporting other interdisciplinary programs in Women's Studies, American Culture, and the Classics. They functioned, moreover, as catalysts to bring faculty together to examine new issues and to work with new colleagues outside their own departments. The importance of the program for its faculty development benefits is the single aspect of the project most often referred to by the faculty themselves. Overall, the quality of the courses, their intensely scrutinized evaluations by outside consultants, the high opinion of the project by students, and the visibility of the cluster course core faculty functioned as well to keep the humanities in the forefront of the campus.

Outside our campus, the project and its continuation teach some general lessons about interdisciplinary curricular planning. First, the cluster course model, by the mechanics of intersecting a number of independent courses through common sessions periodically throughout the semester, is an uncomplicated, workable solution to administrative problems which often accompany interdisciplinary courses. The model allows deans, departmental chairpersons, faculty members, and students to count courses as their "own" in the arithmetical stakes of computing faculty teaching loads, student credit hours, and work toward requirements. Furthermore, the model does not have to be applied only in the context of a major program. Two or three interested faculty from different departments could get together to teach a cluster themselves, requiring only that they be scheduled to teach a course at the same time on the same days. These less-than-glamorous considerations are important aspects of real academic life which cannot be ignored in curricular planning.

In addition, this model helps to keep our thinking focused on the very process of humanistic discovery. The model requires focusing on a single topic and then moving around this subject by approaching it from different vantage points. We are able to show our students that there are indeed common points of reference in the humanities as we look at any problem, regardless of our individual specialties. But we are also able to show them that there are considerable differences among our fields of inquiry, not only in the methods we employ, but in the conclusions we reach. In fact, some of our most successful clusters were ones in which professors and students engaged in a semester-long attempt to understand the differences that existed between their fields and, consequently, their divergent approaches to the same body of information. They were clearly as interested in the process of identifying these differences and discussing them as they were in presenting the core facts of the discipline. Encouraging faculty to think long and carefully about what they do that is similar to or different from what their colleagues in allied humanities subjects do provides a keen sense of the worth of their own fields as well as a new familiarity with and appreciation of the fields of others.

Defining and defending the humanities are complex and open-ended tasks. The disparity between different disciplines within the humanities provides a richness which is essential to them, and the multiple relationships between those parts are the loci of their value. No academic discipline has meaning, or even an identity, in isolation, but only as it integrates and relates to other intellectual and practical pursuits. Though many of us in our own research rewardingly pursue esoterica as ends in themselves, we have to remember that in *teaching* we cannot expect these passions to be echoed by our students. The significance of specialized research is manifest in its relationships to other specialized work as well as "common knowledge." Seeing these relationships is exciting, and we are shortchanging our students if we do not exhibit these connections. If we do not, the humanities themselves will pay the price with a diminished role within academic institutions and eventually, in society.

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APPENDIX A: CLUSTERS OFFERED AT UMKC 1979-1989

A one-year pilot grant for 1979-80 funded the development and teaching of three experimental clusters. Nine faculty from four different departments were involved. Each of these three clusters focused on a particular historical period: "Kingship in the Middle Ages" (English, history, and philosophy), "Images of the Human Body in the Renaissance" (art history, English, and history), and "Radical Changes Since 1945" (art history, English, and history). The success of these courses led to a four-year implementation grant from NEH for 1981-1985. This grant funded the addition of eleven more clusters to the program. Two centered around historical periods ("The Roman Revolution" and "The Romantic Hero") and were designed to complement the original three clusters of the pilot year. The remaining nine focused on themes other than historical periods. (Peoples and Communities in Western Civilization; Continuity and Change in the American City; Ethical and Social History of American Capitalism; Aesthetic Issues in the Arts; Women's Lives: An Exploration through Literature, Psychology, and Sociology; Controversy and Choice in Life and Science; Dimensions of the Holocaust: Literary, Historical, and Religious; Issues in Death and Dying; Barriers and Bridges: Understanding Communication. Some of these themes were chosen because they coincided with the major missions of the university (health sciences, the fine and performing arts, and urban affairs), and others simply because they represented special interests of faculty and students. Two other clusters (The Story of Language; The Silver Screen and the American Dream: The American Social Film) were developed without NEH support. A total of sixteen clusters were added to the college curriculum during the grant periods. In all, forty-three faculty members were involved in teaching these sixteen clusters, representing twelve separate departments as well as the School of Medicine and the Conservatory of Music. In addition, another seven faculty members from the Schools of Dentistry, Medicine, Nursing, and Pharmacy were substantively involved in a cluster focusing on the health sciences.

Some of the new clusters we have prepared since the expiration of the grant include "Bridges" (Engineering, History), "Sight and Sound: An Examination of Perceptual Experience" (Art, Philosophy, Psychology), "Clio and the Other Muses: History and Culture in Fifth Century Athens (English, History), "Sinai and Olympus" (English, History), and "Russia at the Millennium" (Conservatory of Music, History). Other clusters in the planning stages include "Law and Society Through Film" (Business and Public Administration, English), "Central America: The Human Condition" (Foreign Languages, Economics, History), and "Popular Culture and the Missouri Archives" (Communication Studies, and the Director of the UMKC Library).

Several other schools that were funded by NEH to develop curriculum projects using some variation of interdisciplinary clusters include the earlier programs at Clark University and Holy Cross, Worcester, as well as programs at the University of Delaware, Gustavus Adolphus College, Syracuse University, Evergreen State College, Western Kentucky University, the University of Colorado-Denver, the University of Minnesota-Minneapolis, and Utah State University.

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APPENDIX B: SUGGESTED READING ON ISSUES OF REFORM

In the report of the Rockefeller Commission of the Humanities, *The Humanities in American Life*, Berkeley, 1980, see especially pp. 85-87, 163-64. An earlier Rockefeller Foundation report was prompted by the employment decline for college-level humanities teachers: *The Useful Humanities: Alternative Careers for PhDs in the Humanities*, New York, 1979. In a national-wide survey, Cecilia Ottinger of the American Council of Education discovered that bachelor's degrees in the humanities dropped from 312,538 in 1972-73 to 91,351 in 1982-83. During the same years, computer science degrees increased from 4,304 to 24,506; health professions, from 33,564 to 64,616; and business and management degrees, from 126,830 to 226,892 (see American Council on Education, *Higher Education and National Affairs newsletter*, 34, no. 20, October 28, 1985, p. 3).

William Bennett's much publicized *To Reclaim a Legacy* was reprinted in the *Chronicle of Higher Education*, 29, November 28, 1984, pp. 16-21. For various opinions about the report, see, among others, J.Z. Smith, "Commentary on William Bennett's *To Reclaim a Legacy*," *American Journal of Education*, 93, August, 1985, pp. 541-46 and N. Birnbaum, "A Misguided Call to Spiritual Renewal," *Chronicle of Higher Education*, 29, January 9, 1985, p. 128. Among the other reviews of higher education with suggestions for curricular reform are NIE's *Involvement in Learning*, 1984; AAC's *Integrity in the College Curriculum*, 1985; AASU's *To Secure the Blessings of Liberty*, 1986; and the Carnegie Foundation for the Advancement of Teaching report, *College: The Undergraduate Experience in America*, 1986. Our discussions were helped in the early stage by Joseph Duffey's "The Future of the Humanities: A Move Away from Professionalism," *Liberal Education*, May, 1978, pp. 182-89. The Association of American College's report on the *Integrity of the College Curriculum* recently reiterates the importance of approaching the undergraduate curriculum as a whole, in addition to specific recommendations for experiences in basic areas of study. Reprinted in the *Chronicle of Higher Education*, February 13, 1985, pp. 12ff.

In the vast literature about interdisciplinary approaches to teaching, we found the following works especially helpful: "Report on Teaching; Interdisciplinary Studies," *Change Magazine*, December, 1978, especially articles by Earl J.

McGrath, Peninan Glazier, and Ronald A. Carson; Donald A. McAndrew, "Measuring Growth in an Interdisciplinary Humanities Course," *English Journal*, 69, no. 2, February, 1980, pp. 52-56; Mickey Friedman, "Reconciling the Two Cultures," *American Education*, 16, no. 2, March, 1980, pp. 25-29; Robert J. Frankle and David R. Hiley, "Course-Pairs: Team-Teaching without Tears," *Liberal Education*, 66, 1980, pp. 340-346. The faculty development benefits of interdisciplinary work are stressed in the following: Eugene Goodheart, "Faculty Development," *ADE Bulletin*, 56, February 1978, pp. 13-16; L. Brillhart and M.B. Debs, "Team Teaching and Faculty Development: A Simultaneous Process," *Educational Research and Methods*, 12, no. 1, 1979, pp. 18-20 and Alvin M. White, "Developing and Challenging Faculty through Interdisciplinary Teaching-Learning," in *Effective Approaches to Faculty Development*, Washington, D.C., 1980.

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UP, DOWN AND ACROSS: A WRITING CAMP MODEL FOR INTERGENERATIONAL, INTERDISCIPLINARY INTERACTION

The term *interdisciplinary* commonly refers to the blurring of traditional disciplinary boundaries in an academic setting. The reasons for this can be idealistic, originating in a belief that learning should not be rigidly segregated, or practical, driven by concerns for student head count and professional resources. When these two purposes combine in a project, the results can often be gratifying despite apparent cross-purposes. Such was the case with a model developed at Wichita State University. A simple idea--hosting a writing camp for high school students--grew out of a desire for a flexible model that would provide direct and indirect benefits to those involved, and serve as a model for university teachers and students in other disciplines interested in pursuing not only interdisciplinary but also intergenerational learning projects.

For five years, Wichita State has sponsored a Summer Writing Camp for adult and young writers. The camp is a week-long opportunity to work together in an intergenerational, interdisciplinary workshop. Camp participants work with consultants, search out subjects to write about on field trips, participate in writing workshops, and edit and revise their writing in small groups. While the camp emphasizes writing, the model could be used in other disciplines in the humanities, sciences, or creative arts. In other words, any project that involves teachers or other professionals working with small groups of students could benefit from this model. The model grew out of the activities of the Kansas Writing Project, a site of the National Writing Project network. An essential element in the success of the National Writing Project has been the insistence that the best teacher of writing is a teacher who writes. Over the past decade, this basic philosophy has been applied in NWP Summer Institutes where teachers review theory and practice of composition and rhetoric, develop models of successful classroom practices to present to other teachers in workshops, and work together in small groups on their own writing in an attempt to understand and apply composition theory to their own classrooms and their own writing

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processes. Teachers involved in the Kansas Writing Project did all of these things.

Still, as director of the Kansas Writing Project, I felt that something was missing. If we wanted this understanding of writing to filter through all of these layers--the theoretical readings, the intensive summer institutes, the inservice workshops, and finally to the student writers themselves--wouldn't it be wise to work directly with some of them? We began to plan a project designed to accomplish several things. In addition to the focus on students and teachers as writers, we wanted the teachers--both secondary and college-- to work with students in an informal setting. We wanted the participants to realize that writing can take many forms. We wanted them to recognize that writing comes from the variety of experiences outside the formal classroom, and from their own powers of observation. From the first year, the model has met our expectations. As one teacher commented after the first camp, "I had been hearing about the writing process...'How does all this work?' I asked myself a hundred times.' Can you really get these kids to do this?...Will I change the way I teach writing in my class next term? You bet I will!"

The informality of a summer camp was especially appealing, particularly after we had some success at Wichita State with spring seminars on writing where high school teachers and students worked with consultants from various disciplines. From the beginning, the focus was on writing *about* something, not on trying out particular teaching methods or rhetorical forms. What was missing was the opportunity to follow a piece of writing through to completion. Writing rarely flowers in a few short hours, and the usual problems of articulation between high school teachers and college faculty made formal classroom follow-up difficult. Furthermore, simply watching a consultant work with the students had not given the teachers much training in working with student writers. There was not enough time to build confidence and establish routine that a good learning climate requires.

Clearly, what was needed was something more ambitious that would adhere to the National Writing Project philosophy that the simplest model is best. Research by Donald Murray, Donald Graves, Nancy Atwell and others has shown that good writing teachers write with their students. Research has also shown that surrendering enough authority to allow the students the freedom to develop their innate styles and voices in independent groups is often an overwhelming challenge if not a threat to a teacher. But what would happen if good writing teachers worked intensively with young writers who were not their students? If they were merely adults and young writers, would there be more interaction, more encouragement? If adults and young writers could come together as writers for an entire week, perhaps they might rediscover something they knew when they were kids: writing is work, but it can also be fun, especially when it is shared with another writer.

With these philosophical assumptions as our base, we set out to develop a workable model. In 1984, twenty-two students joined seventeen teachers who were participating in the KWP Summer

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Institute for a week on the Wichita State University campus. Dan Kirby, author of *Inside/Out* and other writing texts, joined us on the first day to provide some theoretical and practical expertise for the adults and young writers. For the remainder of the week, participants were divided into writing groups that included a balance of adults and young writers. In a rotating series of workshops, each group participated in exercises and activities based on Kirby's initial presentation and on ideas the teachers had developed in the preceding weeks of the Summer Institute. The next year eighteen students joined five teacher/consultants from past KWP Summer Institutes and five graduate students from the MFA program in creative writing at WSU. Peter Stillman, author of *Writing Your Way* and an associate editor for Boynton/Cook publishers provided the initial impetus on the first day. He had the writers engage in activities that became poems, journalistic interviews and personal sketches. We introduced a field trip off campus. On the second day of the camp, we went to the local "living history museum," Cowtown, to use our powers of observation through the use of field notes, an idea adapted from Stillman's book. From this experience came simple descriptions, short stories, more poems, and careful word sketches. On Wednesday and Thursday, the creative writing students led workshops on poetry and fiction. On Friday, after final editing and proofreading in writing groups, the camp ended with a read-around: everyone who wanted to participated.

From the first, we have emphasized sharing and collaboration. For this reason, we do not rate students' writing or award prizes. Rather, we try to maintain a climate of support. A younger writer might give an adult just the idea needed for a start or a revision. We want the sharing to go beyond writing groups and the final read-around. Each year, all participants submit at least one piece of writing to the publications editor, and a camp publication is mailed in early fall.

This basic model has persisted in subsequent years. Kirby and Stillman set the tone for our consultants. We search out persons who are comfortable working in informal settings with adults and young people, who convey ideas clearly with a sense of humor and a wide range of approaches and techniques to the art of writing. We have had some success with the "subject area" consultant whose expertise is not the process of writing, but the process of investigating a specific subject area and then writing about it.

The third year, we began to focus on involving more adults in the camp. The first two years, the adults were KWP Teacher/Consultants--K-12 classroom teachers who had been selected for participation in the KWP Summer Institutes because of their success as writing teachers. However, funding for the expensive Summer Institutes came to an end, and at the same time one second-year camper was so successful at conveying his enthusiasm for the camp to his teachers that they wrote asking if they could come to camp, too. As a result, in 1986 we offered our first three-week workshop open to all teachers, held concurrently with the writing camp. Since then, the workshop has become an integral part of the camp.

In the week preceding the camp the teachers review research on teaching writing, develop strategies for working with small groups, and work together themselves in writing groups. In a typical workshop, participants might listen to lectures on composition and rhetoric theory, review bibliographies, discuss this material in light of their own classroom experience, view video tapes and live demonstrations of classroom strategies during the morning, and in the afternoon work in small groups editing writing that came out of a demonstration session, or reading in theory and/or pedagogy. Out of all of this, they develop materials for camp workshops, and strategies for small group interaction to be used during the week of the camp and in their own classrooms.

During the week of the camp, workshop participants assume the roles of adult writers. They try to be collaborators rather than teachers, working with younger writers on-on-one, asking for and accepting suggestions for their own writing from the students. Each group has at least two adults, but never more older writers than younger ones. The adults in the groups also act as coordinators, getting group members to workshops and field trip meeting points, and keeping all writers in the groups on task. To prevent burn-out, the adult writers participating in the workshop go home at 4:00; the director and MFA graduate students in writing who may also conduct some of the workshops act as writers-in-residents in the dorms.

In the week following the camp, workshop participants devise ways to implement what they have learned in their own classrooms. They present short demonstrations, explaining how they will integrate the experiences of the workshop and camp in their own classrooms. Their comments should reflect both the theoretical base expected of a trained professional and the practical expertise of a veteran small group participant. During this week, the camp publication is prepared for the editor.

The workshop has proven to be as effective as the camp itself: two years later, the 1986 group of teachers was still meeting together several times a year.

Working with student writers as equal learners is something that most teachers have never done before. As one adult commented, "I always had faith that students could help teachers learn, but I never fully understood the power of those words." Teachers need to work with students to try out some of their ideas, to see others' ideas in practice, and to become comfortable with the structured informality and the self-revelation of teacher-student collaboration. Outside the classroom, in the Summer Writing Camp, they have the freedon to risk this approach. The assessment of Ed Longmire, a KWP teacher/consultant who participated in the first camp, reflects the apprehension and success of the experience:

> I confess to feelings of apprehension...I feared that we would find motivation and maintaining a high level of interest difficult at best. I am pleased to say that I was totally wrong. I was gratified, somewhat surprised by the willingness of these kids to work at a demanding and difficult activity such as writing. And they kept it up day

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> after day. Perhaps they were willing at the beginning because they brought their own motivations with them, but I am sure that it would have been very easy to kill their enthusiasm and to turn them off. When I heard what came out of the work, when I saw the relationships forming, when I saw the reluctance of many of the campers for the week to end, and when I heard reactions come in from the perspective of a week's time away, I was convinced that here was one of the more valuable things a teen could do with a week during the summer.

In addition to this attempt to integrate "the vertical," we also looked for ways to expand this model "horizontally;" that is, to involve other disciplines in order to demonstrate the flexibilty and fluency that creative activities such as writing nurture. The emphasis during the camp week has always been on trying out as many writing methods as possible in as many situations as possible so that when the writers begin to put words on paper, they have a wealth of material to draw from. We find that while young writers do not lack confidence, as older writers often do, they do often overlook the obvious in their search for meaningful subjects to write about. Essays on their writing preferences that accompany the students' camp applications seem to fall into predictable categories: mystery-adventure-fantasy; "feelings" poetry; "save-the-world" journalism; practical career and hobby writing. One of our biggest challenges has been to help these young writers see that the world around them--people, places, events in their surroundings--is infinitely richer in possibilities than the formulas that pull them into imaginary worlds where they believe they are "safe" from comparison, where no one can "check up" on them and force them to reveal too much of themselves and their inexperience. As Jacqueline Berke points out in *Twenty Questions for the Writer*, young people seem to feel they have to be hit by a truck in order to have something to write about. To help the campers see these possibilities, we build into every camp as many horizontal experiences as possible--field trips, consultants, films, panel discussions by professionals who can bring a new perspective to what looks like dull reality.

In 1986, as we planned a trip to the local zoo, we hit upon a theme for our week, which until then had been generic. That year, we explored jungle "interiors." In 1987, "Prairie Roots and Tall Tales" took us another step horizontally, with William Ferris, director of the Center for the Study of Southern Culture as our consultant, and field trips to area museums designed to encourage participants to develop expertise in collecting information. We hope this interdisciplinary approach expands the young writers' horizons, and helps them develop enough confidence to write about the world around them. At the same time, this emphasis should help teachers recognize the value of cross-area studies, and give them some practical experience in implementing integrated programs in their own classrooms.

There is another aspect of this horizontal integration: writing workshops. Since 1986, when the camp came under the sponsorship of the English department rather than the Kansas Writing Project, faculty and MFA students--

"practicing writers"--have conducted workshops in poetry, fiction, drama and journal-writing. The knowledge and enthusiasm of these writers has been a key factor in the development of the camp. They act as catalysts in the interaction between the young writers and the teachers. Their enthusiasm for the craft of writing, shared in workshops and in the dorm, where some of them act as supervisors, is infectious. The workshops come in the middle of the week, after the consultant and field trips have given participants "raw materials" to write about. The emphsasis here has always been on converting that raw material into something creative: whether it is a poem, story, or journalism piece is not important. What is important is that the writers, both young and old, see the possibilities, the horizontal wealth of experiences and forms that writing presents. In workshop readings, video tapes, exercises and demonstrations these writers observe how other writers observe how other writers have turned an experience, observations, or object into a piece of writing or even several pieces.

Finally, returning to the "vertical", in small groups of adult and student writers--and in late night sessions in the dorm with the resident writers--pieces develop that began in consultant's sessions, on field trips, in workshops. Writing is read, re-read and revised. Adults have an opportunity to be teachers in a non-authoritarian setting, and to try out techniques and theories of conferencing and small group work that theorists, practicioners, and writers of composition and rhetoric texts advocate.

By the final read-around on Friday, both adult and student writers are eager to share pieces that they have developed during the week. Variety and effort, not adherence to popular formulas or formal school writing, is encouraged and applauded. Some still adhere to the predictable kinds of writing that they advocated in their application essays, but all of them have gained confidence. In 1988, for example, on their evaluations of the camp, students stated that they planned to write children's stories, folklore and plays, interview older relatives for a family history, start keeping journals, "do some poetry," write "a story about a girl during the Renaissance period who wants to be a painter," write "a story about a group of animals trying to do something important," write Indian poems, a mystery, a "dramatic monologue and maybe some fiction," fantasy, "get into other types of writing besides poetry," expand a short story into a novel.... and on.

The Summer Writing Camp is a residential camp. All students stay in a dormitory on the WSU campus. Activities literally go on day and night. Any student who has completed the eighth grade is eligible to apply. From the beginning, we have focused on these older writers because the motivation to write--often so strong in prepubescent children--seems to deteriorate dangerously in the high school years. Whether it is because students lose touch with some creative drive, become embarrassed about their own private thoughts, are distracted by the pressures of more formal academic atmosphere of high school, or encounter teachers who do not have the time or interest to encourage them, it is still unfortunate. These high school years are crucial in the development of students' interests and talents that may transcend the traditional disciplines lines that are demarcated in most U.S. secondary schools.

Students are selected for participation on the basis of their interest in writing and not necessarily on their writing ability, although we want them to be competent writers. With the application, the student is asked to include teacher's recommendation and a short essay on his or her writing experience, preferences, interests, and activities. A "good" essay is not a requirement for admittance: the purpose of the camp is to help people learn how to write, rather than to reward those who are already accomplished writers, although we recognize that most participants have been singled out as good writers, or they would not be encouraged to attend. A statement in our brochure cautions that the camp is not designed to meet remedial needs. Ample scholarship money assures that all qualified students can participate. The camp is promoted by sending information to all Kansas teachers who hold a language arts certificate and to middle level administrators. As a result, we have students from very small schools in the western part of the state, from Wichita and from the metropolitan Kansas City area. The student writers have been black, white, average, accelerated. Still, it is gratifying to see a shy writer blossom and mature as he or she gains understanding and confidence, or to see a fantasy-mystery writer venture into writing poetry.

As an interdisciplinary program, the Summer Writing Camp is probably unique. That the program is held on a university campus is another plus: the possibilities for integration with other campus activities and programs is limitless. Indeed, we have only begun to tap the models' possibilities. Why not invite adults who are not teachers to participate? Perhaps, in a year or two, we will expand the experience into an arts camp. The vertical camp model could be applied to studio arts, music, theater, dance and other liberal arts or professional disciplines. Similarly, the horizontal possibilities are limitless, using consultants, field trips and writing to investigate interdisciplinary themes. If there is a flaw, it is that to be successful, the program must remain small. The only solution to this problem is to encourage imitation. To all who participate, the benefits are greater than the sum of the parts. The possibilities--up, down, across and diagonally--seem endless.

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FIRST CALL FOR PROPOSALS FOR 1991 NAHE CONFERENCE!

See HumaNews (page 50)

HISTORY'S FIRST INTERACTIVE, MULTIMEDIA ENCYCLOPEDIA

EDITOR'S NOTE: It is not our usual policy to print commercial press releases, but the interdisciplinary multimedia aspects of their announcement should be of interest to all humanities teacher.

NEW YORK--(September 20, 1989) Britannica Software, Inc., today introduced the world's first interactive, multimedia reference work--Compton's MultiMedia Encyclopedia.

"This outstanding reference--storing an entire 26 volumes on one compact disk--truly heralds the start of a new era, with sound, sight, animation and revolutionary new research indexes expanding the horizons of the traditional encyclopedia," Britannica Software President Stanley D. Frank said.

Britannica Software, Inc., is a subsidiary of Encyclopaedia Britannica, Inc.

Frank headed the team that created the CD-ROM (compact disk-read only memory) reference work, which he said marks the first time multiple mediums have been incorporated in a single computerized, electronic package.

"The implications of this are staggering," he said. "No one can predict how history will view this revolution, but--when grasping for a comparison--one recalls Gutenberg's use of movable type more than 500 years ago."

Frank said this new multimedia approach "enhances a student's capacity to understand and make connections among the millions of information bits in this world-class data base."

Features include:

--The entire 8.784-million word *Compton's Encyclopedia* data base preserved on a compact disk, along with more than 15,000 illustrations--the latter including an estimated 5,000 high resolution charts and diagrams, as well as more than 4,000 full-color illustrations and 800 full-color maps. In all, the electronic data base contains 5,200 in-depth articles, along with the more than 26,000 concise capsule entries.

--First-time ever use of audio in an electronic reference, with famous speeches, classical music and other sounds recorded as they happened--and, they are available as the student researches a particular topic. For instance, students can hear President John F. Kennedy on the occasion of his inaugural, as he beckons Americans to ask what they can do for their country.

The encyclopedia also includes 20 minutes worth of glossary terms (1,500 in all), actually spoken and defined for the student.

--Pioneering use of animation in a reference work, with 45 separate sequences preserved in the new, electronic Compton's. The sequences include an actual human skeleton. The video X ray demonstrates how the joints interconnect as the skeleton moves.

--First-time use of an entire dictionary as part of an encyclopedia, with *Webster's intermediate dictionary* (a Merriam-Webster, Inc., product) and its 65,000 entries available at the push of a button.

The software package operates on IBM-AT and IBM-PS/2 Model 30 personal computers, as well as on the compatible, Tandy Model 1000 TL. Compatible CD-ROM drives include the Sony CDV-100, Hitachi and AMDEK, with others possible becoming available later.

"Equally important as the media advances, from an educational standpoint, are the creative new research indexes that are built into the system," Frank said.

"In the work, we have incorporated several separate indexes--we call them paths--which enable students to get to the information in totally new ways."

Three of these are of particular significance in today's challenging educational climate, he said. They involve key problem areas in the schools must address--science, history and geography.

The science feature area is enhanced by use of the Science Feature Articles path, with articles selected by teacher panels drawn from across the United States. And, these special articles have been embellished with a greater number of animations, sounds and graphics, including the earlier-mentioned view of the human skeleton.

Another example, Frank said, is the U.S. History Timeline, which for the first time enables a student to see the chronology that is so vital to understanding history as it happened.

A student, by clicking his user button or "mouse," selects a timeline event he wants to focus on. There then appears a summary of the event, a list of articles related to the event as well as excerpts and renditions of famous speeches.

The World Atlas feature, meanwhile, provides yet another entry into the data base, by enabling a student to rotate a globe, select a country or city, then click to the related articles. And, a "zoom" feature allows students to explore the globe in even greater detail, with the ability to call up almost 1,000 articles on specific locations.

Other pathways include: the Topic Tree, with information organized in hierarchies and by topic: the Idea Search, which enables a student to type in a word or phrase and gain an entire listing of articles relating to the concept used; the Title Finder, an alphabetical listing; and the Picture Explorer, in which a student finds a picture that interests him, then clicks to a corresponding article.

"The ramifications of these indexes are truly enormous," Frank said. "Take the Picture Explorer. A student who is not especially attuned to textbook learning but who has visual orientation easily can find information on the pictures that excite his curiosity.

"That, in turn, piques his interest in the subject, and he finds the electronic encyclopedia a comfortable, user-friendly home for all his study and information needs."

Other key features include, Frank said:

--Article indexing, which means each article has its own index, enabling a student to go quickly to the specific part of the article that reflects his interest.

--Cross-referencing, with articles linked so students can proceed easily (at the click of the mouse) to related articles, then return to the original entry.

--Accentuated ease of use, using the simple mouse technique to click directly to the information desired.

Among other unique components of Compton's MultiMedia Encyclopedia are: on-line note-taking; use of an electronic bookmark that allows for later reference ease; a research path memory capibility enabling a student to easily click to any previous research; and a sophisticated search and retrieval system.

"In effect, Compton's has created the world's first totally integrated research tool that can be used right in the classroom and library," Frank said.

"We have not simply transferred a printed text to a computer screen. We have done much more, because we are using other mediums and sophisticated pathways to interconnect knowledge for the student."

Compton's Encyclopedia in its original print form is a major student reference work. Recently, the 1989 printing was lauded by the American Library Association in its July, 1989, *Reference Books Bulletin.*

Compton's MultiMedia Encyclopedia will be available Oct. 1 in a networked version, with the stand-alone version due on Jan. 1, 1990.

(COMPTON'S MULTIMEDIA ENCYCLOPEDIA IS A TRADEMARK OF ENCYCLOPEDIA BRITANNICA, INC.)

For more information:
--Encyclopedia Britannica Educational Corporation (schools and libraries--stand-alone version only)
(800) 554-9862
(312) 347-6501

--Jostens Learning Corporation (schools and libraries--networked version only)
(800) 548-8372
(619) 587-0087

--Britannica Software (all markets except schools and libraries)
(415) 546-1866

Ronald H. Haase
(312) 347-7155

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Why not renew/extend for two or three years now?

HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

GOODBYE, EDITOR

"The Future of the Scholarly Journal", by Lauren H. Seiler in *Academic Computing*, September, 1989.

This news should make your day: what you are doing at this moment is doomed, at least in this format. It will be shortly overtaken and transformed into a digital electronic medium, and the effect will be both liberating and devastating. Rapid advances in five technologies are bringing this revolution upon us. Computer speed and capacity in processing, transferring, and storing information are increasing geometrically even as prices remain relatively constant. Dense communications networks are accumulating across the globe as a result of better hardware. Databases are growing in size, depth, and range, now including recordings, photographs, films, etc. Sensors (character scanners, voice recognition processors) can now translate information into digital form. Software involving machine intelligence of a high order is increasingly available.

Scholarly journals will have to respond to these changes, partly because the libraries which store them will. Pressures of space, the escalating cost of paper printing, cataloging and storage, are driving libraries to electronic storage. The print medium is dull and semi-informative beside the fulsome promise of image processing and other digital electronic complements. Libraries are opting for this larger range of information.

The internal dynamics of journal propagation will be changed, in some ways for the better. Articles will no longer have to be severely space limited; negative as well as positive results will receive their due; extensive tables and illustrations can be provided; delays of years between research and publication will be a thing of the past. Simultaneous, alternative viewpoints can be presented; informal conversations about an article can run on indefinitely. An "update trail" could be attached to an article as new information is available, thus keeping it indefinitely "fresh". Journals will be transmitted to subscribers electronically, eliminating processing and mailing costs. Multimedia, hypertest, and hypermedia will offer individualized paths through materials. Electronic journals could sponsor computerized conferences.

Now for the shift to a "Paradise Lost" theme: there will be unforeseen and perhaps unpleasant consequences. When the lengthy process of peer review and revision is bypassed, what standards of academic rigor will be maintained? With the academic journal resembling in format a trade magazine, using the same electronic processes, what kind of integrity can be maintained? Who will be allowed to exploit the possibility of changing an original article indefinitely? Cases of national security, patent infringement, fraud, or slander could well result from treating scholarly material like community property. Could pressure be brought to bear by offended groups to alter, or delete offending discoveries; or could a clever hack do it for them?

Centralization is an inevitable tendency. The best journals will publish increasing amounts of material; less highly regarded journals that used to catch the overflow no longer will do so. Electronic dispersion systems cannot handle all possible transmittals and so will settle on the real money makers. The libraries which store digital information and have adequate staff to see to its dispersion will be fewer and larger. Knowledge will be consolidated into fewer locations in a form where alterations to an original scholarly work are increasingly possible.

The economics of journal distribution will change dramatically. There will be no reason for an individual to possess his own copy of a journal; libraries will need only one, and there will be fewer of them carrying such materials. Will we go to a "pay-per-read" policy? Who will bear the cost of propagating a journal - the members of a professional association? Will the cost per member finally be prohibitive? In Lauren Seiler's opinion, "Because technology will permit us to do more, we may be compelled to do things of which we do not approve." If the future is coming as rapidly as the author believes, it is not too soon for NAHE to make plans about what to do with our own magazine. (Sharon Scholl)

DIFFERENT SNOWFLAKES, INC.

"Ready Fiction to the Bottom Line" by Benjamin DeMott in *Harvard Business Review*, May-June 1989.

Post-Modernist fiction for business executives? Well, perhaps, if we can agree with DeMott's lecture from a series sponsored by Philip Morris at Baruch College. The premise is one that has become increasingly familiar to humanities educators, but only spottily by corporate leaders and business school deans: literature provides case-studies in business that go beyond profit, growth, efficiency and competition into the ambiguous realms of human emotions, cultural values and philosophical questions.

Beginning with an analysis of Lionel Trilling's 1945 short story "The Other Margaret", DeMott (who teaches humanities and literature at Amherst) shows how a businessman, confronting an impulsive liberal minded daughter over a complaint about the family's black maid, finally recognizes that both the daughter's truth (*society* is responsible) and *his* truth (there must be *personal* responsibility) are both true. It is not a matter of tolerating alternative viewpoints; it is a matter of tolerating the paradox of opposing views being true at the same time. Still, DeMott says, the world of 1945 is not the world of 1989, and he places the story into its historical context of the closing years of World War II, which is not so significant for the businessman and daughter as the context of the post-Depression when business had been rescued, not out of its own values, but out of government actions, partly of the New Deal, but ultimately out of total war. The daughter, on the other hand, was voicing the platitudes of American marxism of the Thirties.

So what brings us to Donald Barthelme's post-modernist story "The Emerald"? Simply that the ambiguities have compounded, and stories like this "have become favored instruments for the moment-to-moment destabilization of reader's expectations." True, there still is a literary and dramatic mainstream of logical, serial narratives, but the new fictionists are teaching readers to live more dangerously with "a readiness to live along the nerves of a narrative in a condition of unprecedented, self-mocking, self-consciousness, a willingness to abandon feelings of confident mastery and to reject the conventional aesthetic hunger to transform a messy, unsettled world into a place of fixed, rationale continuities." Just like business.

Not exactly, but DeMott refers to James Gleick's *Chaos - Making a New Science* as well as to some works on business to show that in physics, mathematic and other sciences it is being recognized that the world *is* messy and unsettled, that chaos is always hand-in-hand with order ("why are snowflakes different" is no longer to be blithely answered that they are all six-sided and order prevails); survival and success alike in business, corporations, government and education increasingly require "readiness to live along the nerves of the narrative" of the Real World. (F.S.)

TV AS CURE

"History, Humanities and Media" by Ken Burns in *Humanities Discourse* 3:3 (June-July 1989) Federation of State Humanities Councils, 1012 14th St. N. W. Washington D.C. 20005. Free.

The loss of historic memory is epidemic, and it is easy for any of us who teaches humanities to add our anecdotes to the official pronouncements. There are remedies on a wide variety of fronts from cultural literacy tests to better-trained teachers. Television is rarely mentioned. However, Ken Burns, producer of videos on Thomas Hart Benton, the Civil War and the Congress, has much to say on the subject. The last, a *ten-hour* history of the U.S. Congress is one that makes his admirers balk. How can you make the Congress as appealing as art and war without injecting a lot of fiction, glitz and superstars? The essence of making the American heritage--even of the Congress--come alive, says Burns, "is having an emotional connection." He provides as an example the human drama of the Compromise of 1850, with Henry Clay, ill and enfeebled, being helped into the chambers, Daniel Webster, sustained by stimulants, arguing passionately, and John C. Calhoun so weakened that another senator had to read his speech. When something matters that much, young people will want to know what and why, and they'll remember.

In this address to potential congressional supporters of NEH funding, Burns also underscored NEH Chairman Lynn Cheney's admonitions about the importance of historic memory. We must remember slavery, he says, because we must remember the underlying rift of racism that is still with us. Abolishing slavery out of mind does not abolish the prejudicial dichotomies of social and economic class differences.

People of the past seem remote and different to many who are historically ignorant. But the Americans of the 1850s were not so different. "They were health faddists and faith-healers, into nature cures, water cures, free love and women's rights.... Two days after the first Battle of Bull Run .... real estate speculators bought up the battlefield to make a second killing as a tourist site." TV may be a cause of cultural illiteracy, but it may also be part of the cure. (F.S.)

SIGNS OF CHANGE

"Changing the Curriculum in Higher Education" by Margaret L. Andersen in *SIGNS: Journal of Women on Culture and Society* 12:2 (Winter, 1987). University of Chicago Press

Changing the curriculum anywhere or any way is always difficult, but when you are trying to change minds and society as well, the task is greater. Moreover, changes don't always take place as you anticipated: indeed that ought to be understood as the most predictable outcome when readjusting such a dynamic system as American education where social changes in the institutional climate are always out of step with the social changes in the lives of our clienteles, the students, parents and citizens.

The changes of which Andersen writes relate to the general area of women's studies, but as several of the many sources she draws upon indicate, there is almost no neutral word for the sort of change that is desired. "Balance" could imply a goal of setting forth all perspectives, including racism, nihilism, creationism, communism, sexism, feminism, and so on as "equally accurate or significant." How about "integration"? That has the same implication as "mainstreaming" of being absorbed into the male-made dominant curriculum.

The actual way in which changes occur also points up the power of little words. Peggy McIntosh characterized five phases in the process of curricular change: (1) woman*less* history, literature, science, sociology, etc.; (2) woman *in* history, etc.; (3) women as a "problem, anomaly, or absence." At this phase feminists begin to challenge the canons of the disciplines and redefine terms relating to the human experience. (4) "women on our own terms," maintains that "women's experiences and perspectives create history, society and culture as much as do those of men," and the fifth phase (5) spaces out into "lateral consciousness," sort of a super-caring one-world. Andersen, who is a sociologist at the University of Delaware continues with thoughtful and knowledgeable analyses of the peculiar problems of each discipline in producing the ultimate goal of "an inclusive curriculum." Women's studies itself is given equally close scrutiny because it is so easy to think that the gains for educated white women represent and express the ideas and values of poor, uneducated women, or of women from other cultural traditions. Nevertheless, she warns, even funded projects to revise curricula toward feminist ends are suspect, for they are "typically designed to retrain male faculty." (F.S.)

I GO POGO

"Extra-Academic Agents for Cultural Literacy in America" by Fred E. H. Schroeder in *Journal of American Culture*, Summer, 1989. Bowling Green University Press, Bowling Green OH 43403. $25/yr.

The "cultural literacy" crisis of best-selling professor E. D. Hirsch may or may not be real, but it is wrong to lay the entire blame on the doorsteps of educational institutions. Schools may be the only apparent source for the small change of culture--authors, titles, famous events, great persons, gazeteer-knowledge, myths, legends, dates, tag-lines of poems and the like--but this idea greatly oversimplifies the complexities of the "American educational system" and it naively assumes some Golden Age of cultural literacy in the past. There are fallacies here. For one thing, E. D. Hirsch and Schroeder (the editor of *Humanities Education* who authored this article) were far from dependent upon schools for basic cultural literacy. One way, or many others, this was nurtured and fostered in the home. The home influence can range from that of impoverished parents who yet respect book-learning and take advantage of whatever resources they know of and are available cheaply, such as Sunday schools, public libraries, radio and television, to well-off parents whose houses are museums, children's libraries and symposia all rolled into one.

Schroeder points to a recent study that shows that on the average children by age twelve learn about 5000 words per year, but only 200 are taught in school. He checked this against the old *McGuffey's Readers* and found that in that "Golden Age" the schools were teaching 1200-1500 words per year, which still leaves a good 3500 words annually to be picked up in "barnyard, byway and Bible"--or television, comics, games and books. These are what Schroeder means by "extra-academic agents" and the body of his article demonstrates how long they have existed and how pervasive they may be. Card games of an educational type date back to 1502; the *Authors* card game began (in the United States) in 1843. Picture-puzzles of maps, Biblical board-games and anagrams are as venerable, while *Trivial Pursuit* is a recent version of a cultural literacy-fostering game. The extra-academic agents also go beyond trivia, for cheap, attractive classics for children and adults have been available door-to-door, by subscription, in supermarkets and drugstores for the past 50 to 100 years. Schroeder particularly discusses *The Book of Knowledge*, *My Book House*, *Childcraft* and *Golden Books*. Ultimately, though, the problem and the solution is in parent's hands. Blaming schools, even helping schools is nowhere so effective as parental examples in home reading, choice of programs on television, regular use of the library, reading aloud and using an intelligent vocabulary. Schroeder concludes, "We have met the enemy, as culturally literate Pogo said, and they is us." (F.S.)

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HUMANITIES EDUCATION
HumaNews

Official Newsletter of the National Association for Humanities Education

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EDITOR'S NOTE: Member-subscribers are invited to submit personal newsbriefs about their activities, publication, awards. We will be pleased to print announcements of upcoming conferences, calls for papers, fellowship and seminar opportunities relating to humanities and arts interdisciplinary education. Such announcements should be submitted at least three months in advance of events or deadlines to ensure properly timed publicity.

Send all news items, announcements, and brief comments to Darrell Bourque and Vaughn Baker, Editors **HumaNews**, Drawer 44691, University of Southwestern Louisiana, Lafayette, LA 70504-4691.

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NAHE MEMBERSHIP ALERT!

In the Summer issue of HUMANITIES EDUCATION it was announced that the Board has authorized an increase in membership fees from $16 to $20 per year, effective January 1, 1990.

However, we invite you to renew or extend your subscription at the $16 rate until January 1. Send check to HUMANITIES EDUCATION, 365 ABAH, University of Minnesota, Duluth, Duluth, MN 55812-2496.

_____ One year $16
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_____ Three years $46

(These special two and three year rates are only for *current* members)

This offer is good through December 31, 1989

CONFERENCES, PAPERS, FELLOWSHIPS, GRANTS, ETC.

Conferences

Annual Popular Culture and American Culture Association Convention. March 7-10, 1990. Toronto, Canada. For membership information contact: Ray Browne, The Center for the Study of Popular Culture, Bowling Green State University, Bowling Green, Ohio 43403.

Interdisciplinary Nineteenth-Century Studies. March 30-31, 1990. California State University, Long Beach. For information contact: Roswitha Burwick, Scripps College, German Department, Claremont, California 91711.

Re-Visioning Knowledge and the Curriculum: Feminist Perspectives. April 19-22, 1990. East Lansing, Michigan. For information contact: Women's Study Program, 300 Linton Hall, Michigan State University, East Lansing, Michigan 48824 (517) 355-4495.

NAHE 1991

The National Association of Humanities Education invites submissions for papers, panels and discussion workshops for presentation at its biennial conference to be held **April 18-20, 1991** in Lafayette, Louisiana. The conference will be held during Lafayette's Festivale Internationale, one of the top 100 music and arts festivals in the United States. The Festivale features musical and art performances from Canada, Africa, the Caribbean and the United States. **The theme of the conference will be "The Global Humanities: Unity in Diversity."** Papers should be planned for twenty minute reading time; panels and workshops should be limited to an hour and a half. A one-page abstract for each presentation should be submitted by September 1, 1990. Proposals and inquiries, contact: Darrell Borque and Vaughn Baker, Drawer 44691, University of Southwestern Louisiana, Lafayette, Louisiana 70504-4691.

Fellowships and Grants

December 15. Humanities. Applications for resident postdoctoral fellowships for research on "issues critical to an understanding of the Hispanic/Chicano experience in the context of the changing Southwest." Southwest Hispanic Research Institute, University of New Mexico, Albuquerque, NM 81731.

December 15. Minorities and Women. Application for minorities and women scholars for postdoctoral research fellowships. Contact: President's Fellowship Program. University of California, 359 University Hall, Berkeley, California 94720 (415) 643-6057.

February 1. Research and Writing Grants on Peace and International Cooperation. Encourages applicants from a variety of disciplines. Grants last up to eighteen months and range from $10,000 to $60,000 for individual application; up to $120,000 for two-person project. Contact: Research and Writing Grants, John D. and Catherine T. MacArthur Foundation, Program on Peace and International Cooperation, 140 S. Dearborn Street, Chicago, Illinois 60603.

January 15. Travel to Collections. Grants for Research Travel in U.S. and abroad. For 1990 Guidelines and Applications Materials contact: Program Officer, Travel to Collections, Division of Fellowships and Seminars, Room 316-KM, National Endowment for the Humanities, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20506 (202) 786-0463.

February 1. Rockefeller Foundation Humanities Fellowships. Institution Applications. Seeks to promote interdisciplinary dialogue in the areas of international issues, foreign languages and literatures, cultures of non-Western nations, or aspects of American cultural pluralism. For application packet and detailed instructions contact: Humanities Fellowships, The Rockefeller Foundation, Arts and Humanities Foundation, 1133 Avenue of the Americas, New York, NY 10036.

December 1 - February 15. Residency sites for programs inviting application by individual scholars who are testing disciplinary boundaries or moving into new fields of inquiry within the humanities. These sites are too numerous to list here, but they are listed in **The Chronicle of Higher Education**, October 18, 1989, p. A8.

Papers

Abstracts for papers on the theme **"The Global Village: Ethics and Values,"** for possible presentation at a conference to be held in February in Miami Beach. Contact: Barry University, Department of Theology and Philosophy, 11300 N.E. Second Avenue, Miami Shores, FL 33161 (305) 758-3392, ext. 530, 528, or 372 (no deadline given).

December 31. Renaissance Studies. Proposals for possible presentation at the South-Central Renaissance Conference to be held in March in Memphis. Contact: Darryl Tippens, ACU Station, Box 8235, Abilene, TX 79699.

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What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanity**, **humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable, practical and useful.

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- RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"
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ISSN 0882-5475

VOLUME VII, NUMBER 1 WINTER, 1990

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HUMANITIES EDUCATION is published by the National Association for Humanities Education with editorial offices at the Department of Humanities & Classics
University of Minnesota, Duluth, Duluth, MN 55812

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VOLUME SEVEN: NUMBER ONE: WINTER, 1990

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Published by the National Association for Humanities Education at the Department of Humanities and Classics, University of Minnesota, Duluth. Subscriptions and renewals are $20 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Humanities and Classics, UMD, Duluth, MN 55812.
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Vaughn Baker
Darrell Bourque
Eric L. Montenyohl

THE NOVEL AS RESOURCE: AN INTERDISCIPLINARY APPROACH. THREE ESSAYS ON *THE AUTOBIOGRAPHY OF MISS JANE PITTMAN*

"We hope that this exercise in defeating the blindness of single-disciplinary inquiry will lead to fresh perspectives on the rich nature of the novel as a resource in the interdisciplinary classroom."

Introduction

One of the basic premises from which interdisciplinary inquiry begins is a belief in the value of subjecting one's home discipline to the subjects and methods addressed by other disciplines. But as anyone knows who has leapt forth into the misty world of interdisciplinarity, bridging the gap between premise and practice is not always, not even often, easy. We constantly seek either new approaches or fresh ways of applying tried-and-true ones to aid us in clearing the mist in our own minds and in our students' understanding. Using the novel as a resource in teaching history or folklore is certainly not a new idea, and discussing teaching the novel in English classes is almost a *reductio ad absurdum*. But in the following three essays, three of us will discuss the novel as an interdisciplinary resource. We are not attempting a theoretical presentation defending an already generally accepted concept--an exercise in preaching to the converted. Instead, we have selected one novel, Ernest J. Gaines' *The Autobiography of Miss Jane Pittman*, (New York: Bantam Books, 1971, 1986) as a case example; each of us has then approached it from our own primary disciplines. In doing so, we are seeking new insights into ways of utilizing a novel to reach new understandings or to reinforce old ones. We hope that this exercise in defeating the blindness of single-disciplinary inquiry will lead to fresh perspectives on the rich nature of the novel as a resource in the interdisciplinary classroom. Gaines' novel provides particularly rich opportunities for interdisciplinary analysis, and can be variously interpreted from the perspectives of history, literature or folklore.

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Ernest Gaines was born on a Louisiana plantation in Point Coupee Parish in 1933. As a young black boy growing up in rural Louisiana in the depression, he developed a keen insight into the southern experience. Because his mother had to leave the south to make a living, he was raised by his aunt, a woman of great moral strength and courage who cooked and cared for several children despite a severe crippling handicap. He joined his mother in California when he was thirteen in order to obtain the education Louisiana denied him, and he lived in San Francisco until accepting the position of writer-in-residence at the University of Southwestern Louisiana in 1984. Louisiana never left his consciousness, however. Winner of the Joseph Henry Jackson Literary Prize, Gaines has earned the reputation of one of the strongest voices in black literature in the United States today, a reputation based on novels and short stories steeped in the Louisiana experience. His achievement rests in part in his stylistic power and in his ability to create a world that, while set in Louisiana, is universal in its moral and social dimensions.

1. The Historical Perspective

Vaughan B. Baker

Gaines' *The Autobiography of Miss Jane Pittman* is a novel in the guise of the tape-recorded recollections of a 110-year old Louisiana black woman who remembers slavery, emancipation, reconstruction, the depression years and the civil-rights awakening of the early 1960s. In the introduction, the "editor", speaking in the first person, tells us that he (or she, for we cannot tell) had tried for years to persuade a stubborn Miss Jane to tell the story of her life. In the first few lines we get a glimpse of Jane's feisty spirit and, at the same time, an introduction to the spare richness of Gaines' style, which packs as much meaning into a handful of words as Picasso does into a drawn line.

> "What do you want to know Miss Jane for?" [her companion] Mary said.
>
> "I teach history," I said. "I'm sure her life's story can help me explain things to my students."
>
> "What wrong with them books you already got?" Mary said.
>
> "Miss Jane is not in them." I said.

In a trenchent line on the first page of a novel which is a first-person limited journey through more than 100 years of turbulent human history, Gaines demolishes the historians and their dry-as-dust approach to the past. In that one line, "Miss Jane is not in them," he goes beyond attack to an assertion--that history is far more than the history books as presently written tell. Many historians and philosophers of history stand with Gaines and in far more arcane and academic language have made the same assertion, though few so forcefully.

In the ensuing chapters Gaines tells us, through Miss Jane's very selective memory, of her encounter with a Union soldier late in the Civil War (he gives the ten or eleven-year-old black slave child a new name to which she clings adamantly despite beatings from her owners and threats of being sold or killed); of a march after emancipation with other freed slaves toward some unspecified and only vaguely conceptualized place of freedom during which the former slaves are hunted down and killed by the "Secesh". Eleven-year-old Jane adopts five or six-year-old Ned after his mother, one of Gaines' many strong, intelligent, giving women, is killed. Jane's later memories recount Ned's murder by a Cajun named Cluveau and even later the murder of Jimmy the young black leader who emerges after the Second World War and who attempts to shake the plantation blacks out of their docile fear and subservience to the by now economically sanctioned white supremacy. Jane's memories are usually emotionally vivid and factually vague--she tells her story without dates, usually with only a very limited perception of outside cause. "[Ned] is buried 'side the place where he was building his school," she tell us, "The people finished the school after his death, but it was destroyed during the second high water. That was back in '27 when we had a very bad high water. We had one in '12, but the one in '27 was much worse." Later, she says Ned died "at the end of the other century and the beginning of this century." Dates are marked by experience; the disastrous 1927 Louisiana flood is remembered for its personal cost, as "the second high water" which destroyed Ned's school.

Jane's perceptions of individuals are also quite subjective. Cluveau and his Cajun relatives are not objective portrayals of Louisiana's Cajun population; they are Cajuns as perceived by the blacks who suffered from a particularly virulent kind of prejudice that existed in an economically and socially marginal white French-speaking population struggling to survive in a depressed environment dominated by an English-speaking plutocracy. Tee Bob, the white son of the plantation owner for whom Jane works and his parents are seen even more dimly--the white master class which is at one and the same time familiar through daily interaction and yet ever distant. Cluveau and Tee Bob and an amorphous white "they" are the villains of the story, the perpetrators of the violence recurringly visited on the blacks. Jane's account of black/white relationships from slavery to civil-rights is consistent in its black perspective and is filtered through an often vague but never dispassionate memory. Anger and hatred do not dominate her, however; instead a sad resignation and a spirited endurance characterize Jane's attitude. Her unconscious and therefore all the more powerful compassion reveals a poignant human experience in which blacks and whites alike are victims of a cruel, inhumane system that crushes all. Tee Bob, who kills himself because of his socially tabooed love for a beautiful young "colored" teacher, and Cluveau, who kills Ned but lives out his life in a torment of guilt, are, in Miss Jane's tale, as violated by the racist system as are Ned or Jimmy. Gaines' moral imagination surveys the brutal experience of slavery and Jim Crow and rises above petty response to a universal perspective on the human condition. If it is a brutal vision, it is not a tragic vision despite the tragedies it encompasses, but one infused with a compelling sense of the strength and dignity of human nature.

This novel provides exceptionally rich opportunities for the historian. Its subject is racism; its theme a wrenching plea that human beings rise above past

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experience and social conditioning to a recognition of shared humanity. *The Autobiography of Miss Jane Pittman* is not a history book, footnoted from the documents, replete with hard facts. Properly used, however, it becomes a springboard to a more vital historical truth than properly documented history books usually can provide. Novels are constructs of human experience, and histories are too. The first, however, are unabashedly fictional; the second purport, at any rate, to be "true", to present facts, to reveal the past, in Ranke's often-quoted phrase, *"wie es eigentlich gewesen ist"*-- as it really happened. But therein lies the rub. Defining what actually happened too often becomes a listing of dates, or numbers and statistics--a game for squint-minded antiquarians. (The term is not mine, but John Barth's, in *The Sot-Weed Factor*.)

Shirley Wilton, Associate Professor of History at Ocean County College in New Jersey, writing in the December, 1987 issue of the American Historical Association newsletter, *Perspectives*, notes the popularly-held view of history as "a collection of unchanging dates and unchallenged conclusions." Perhaps the best argument for utilizing such fictional works as *The Autobiography of Miss Jane Pittman* with novice students of history is its power to explode that misconception. At least in my experience as well as in Professor Wilton's, it does still prevail among the students I meet in classrooms at almost every level. Unfortunately, that includes even some graduate students I have recently met, to our mutual frustration.

The humanities can, and history I firmly believe does, link the sciences and the arts. The humanities rely on reason, logic and diligent scholarship, but also on imagination and intuition. Unlike the sciences, the humanities are not, or should not be, value-free. Miss Jane's account of her experiences as a black woman from slavery to civil rights potentially opens a number of discussions that can aid a student in moving from the scholarly "logic" of textbooks to the intuited "truth" of the human past. Gaines shows us the black woman's experience from a number of perspectives: Jane's; Ned's mother, Big Laura's, who leads the confused and child-like freed blacks after emancipation only to be killed with her baby by the "Secesh"; Molly's, the elderly house servant who was scared that "if she got help the next thing the other person would be taking over" and who tried to get Jane out of her kitchen by lying to the white mistress and by emotional blackmail when lying failed; Black Harriet, the mentally-retarded Queen of the Cotton Field, who could pick and chop more cotton than anybody else but who loses her mind completely when seriously challenged in the fields. But he also shows us the white woman. If we see Tee-Bob's mother's pain after his suicide only through Jane's eyes, we see it nevertheless. We see the men only through the women's eyes, but we see their conflicts, their courage, and often their guilt, as we do Cluveau's. If the purpose of studying history is to gain a sense of how the past really was, then we must not rely solely on statistics, on numbers, and on dates. The number of black women working the cotton fields in the pre-World War II era is far less meaningful in understanding the reality of the past than is one Black Harriet, although the number takes on new meaning after Black Harriet is understood.

The Autobiography of Miss Jane Pittman allows historical inquiry to move from a factual-oriented approach to an inquiry-motivated approach. Gaines' novel cannot wholly substitute for the history book--that book filled with "facts"--but it can stimulate a far greater interest in the history book and a greater ability to evaluate the information the history book provides. Etymologically, history means "inquiry"--it is from the Greek "historia," learning or knowing by inquiry. I like to tell my students that it is a "Sherlock Holmes endeavor." But pursuing a hypothesis about the past and learning to deduce accurately from the empirical evidence found in documentary sources requires a kind of intuition and imagination that today's television-trained students find difficult to muster. Gaines' example through Miss Jane Pittman's factually cloudy but emotionally pellucid memory provides an ideal model from which to develop in students a genuine historical consciousness.

We do not need to seek historical data in Miss Jane's memories. We can instead let her teach us a lesson in historical-mindedness. The elements of historical-mindedness include a sensitivity to how other times and other places differ from our own. Acquiring the ability to project oneself into a past time calls for the same imagination we must exercise when we read fiction. Historical-mindedness also requires an awareness of basic continuities in human affairs over time combined with an ability to see and explain change. This is particularly hard for today's present-minded students, and even for many presentism-oriented faculty. They cannot instinctively recreate the past. They need a model. Without preaching as textbooks do, without specifying as "how-to-study-history" books do, Miss Jane gives us as clear a model of historical-mindedness as we need. Her story is more valuable, more effective in developing an ability to perceive and to appraise the flow of history from the perspective of one human being than even the self-conscious historically verified memoir or diary. Moreover, Jane's voice is that of one of the most elusive of historical subjects--the underclass who left almost no written accounts of any kind. She allows us to tap into the emotional realities of the population that made up the largest numbers of the social strata throughout most of human history. Louis Gottschalk reminded us of the inadequacies of the historian's tools when he said, "History is a damn dim candle over a damn dark abyss." Students need to recognize the depth of that abyss, and that they need a stronger light.

Writing in the March 14, 1988 *New Republic*, U.C.L.A.'s Eugen Weber (Weber has for years been one of my personal historian-heroes) says, "The historian's job is to pry into other people's lives and business to force their privacy, uncover their motives, imagine how acts and situations have come about." Gaines doesn't say it quite the same way, but his *Autobiography of Miss Jane Pittman* defines the historian's job in exactly the same sense. Gaines would agree when Weber insists that history must be about people, about the places where people move and act, about the nature of the place and its effect on people, not "a lot of airy-fairy stuff about ideas." Gaines gives us a not a scientific, value-free history but a value-laden history of people who, though fictional, are true to the spirit of the southern past.

He gives us ideas too, though not "airy-fairy" ones. I had an interesting reminder of the universality of the ideas he moves us to confront in Amsterdam last summer. The marquee of a major downtown movie theater announced in large letters and bright colors the showing of the recent production (aired in the United States on television) of Ernest Gaines' *A Gathering of Old Men*. Gaines's concern with the complex social and interpersonal dynamic of racial relationships, his analysis of the impact of social system and place on the individual, his subtle probing of gender in both black and white society and his relentless moral indignation appeal across national and linguistic lines. Certainly they can appeal across disciplinary lines as well.

In conclusion, if Miss Jane's memories give us a slanted perception of history, and they do, therein lies much of the value of this book for the history classroom. Napoleon said "History is a myth that men agree to believe." If students are to develop a true appreciation of history and a genuine historical consciousness, they must develop an understanding of this facet of history as well. Jane's history is largely a personal myth as Jane herself is a myth. Like all myth, her story both contains a kernel of fact it shapes a new present. Jane tells us a great deal, but one of the things she says most clearly is that any history is really *histories*, depending on whose prism refracts it. If, as R.G. Collingwood insisted, "Nothing capable of being memorized is history," then Jane can help us teach our students a more viable kind of history, one that bridges the intellectual chasm that separates the Rankean past from the past of the historian's imagination, and one that gets away from the textbooks and shapes a new appreciation in a present-minded generation of students.

2: An Arts Perspective

Darrell Bourque

When one presents to a group of humanities students the influence of one art form on another, the case is usually less clear cut than in the case of Victor Hartmann on Modest Mussorgsky. In February 1874 after Hartmann's untimely death, an exhibition of 400 or so sketches, watercolors, costume designs and architectural drawings were displayed at the Academy of Fine Arts in St. Petersburg. Mussorgsky went there to see the works of his friend and was immediately moved to begin a musical composition. By July he had finished the suite of tone pieces for piano based on ten of the works he had seen there. These tableaux are named for the specific art works beginning with *Gnomus* and ending with *The Great Gate of Kiev*. Incorporated into the piece is the promenade theme suggesting the composer's movement from picture to picture. As Mussorgsky was working on *Pictures at an Exhibition*, he acknowledged the direct influence of his friend and his friend's art work: "Hartmann is boiling as *Boris* [his great opera] boiled" (Murray). Hartmann is central to *Pictures*.

The case of Mussorgsky's influence on contemporary writer Ernest J. Gaines is less easy to document, but perhaps all the more interesting because of that fact. Gaines' work, as Mussorgsky's, falls into that category of romantic realism. Both use folk motifs, programs, rhythms, etc.; fabulistic rather than realistic to the ear and eye seeing their worlds for the first time. Both might be said to be creators of a nationalistic art. Such is the claim made for Mussorgsky by Milo Wold and others (256-258). From the outset Gaines' work would tell the story of a people whose real lives were absent from the canon of American literature—his people—the blacks of south Louisiana.

Interestingly, when Gaines credits influences and those he has emulated, the great Russian writers of the nineteenth century are always at the top of the list. In them he sees a treatment of the peasantry that informs him in the depiction of his own characters. He recounts that Tolstoy says, "You just watch a serf, just watch him. He'll never tell you the truth" (Gaudet and Wooton, 66). Then Gaines adds, "now if you watch closely, you'll figure out the truth, but boy he's going to lead you all through the swamps, all through the woods, and then you get it. Then you get the truth out of him, and I learned that from just listening to these guys tell a story" (66). Which takes us to the focus of our discussion here. The fictional student editor in the "Introduction" to *The Autobiography of Miss Jane Pittman* says, "There were times when I thought the narrative was taking ridiculous directions. Miss Jane would talk about one thing one day and the next day she would talk about something else totally different. If I were bold enough to ask: 'But what about such and such a thing?' she would look at me incredulously and say: 'Well, what about it?'. . . I would say, 'I just want to tie up all the loose ends.' Mary [her friend] would say, 'Well, you don't tie up all the loose ends all the time.' Then both of them would look at me as if I had come into the room without knocking" (*Pittman*, vii).

Gaines also acknowledges that he is influenced by painting, albeit less directly than Mussorgsky in "Pictures." He says, "Just look at paintings and see how you can describe a beautiful room with only two or three things .... Right now I'm thinking of Van Gogh's ... *Vincent's Room* ... and how he could do it so well with only two or three things or pieces of things" (Gaudet and Wooton, 66).

Of influences, Gaines says his most important relationship was with his beloved agent, Dorothea Oppenheimer. He says, "She would suggest things, and it was her opinion I appreciated more than anyone else's" (68). From early on in his career it was Oppenheimer that was urging him to museums, to music he could learn from. In a conversation in April 1988 he told me that she had suggested "Pictures" to him, that she had urged him to listen to how pieces of sound create tone. He said that he got from that listening a sharpening of the understanding of how the "rat tat tat" in high notes could suggest strife, how a few long, slow pulls of sound could produce lumbering or sadness. In fact, he says that at the time he was writing *The Autobiography of Miss Jane Pittman*, published in 1971, he was listening to Ravel's 1922 or-

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chestral transcription which popularized the Mussorgsky piece: "I played *Pictures at an Exhibition* just about every day while I was writing it--two years I guess--maybe I needed that to get started" (67). Furthermore, Gaines says that one of the earliest titles for his novel was "Sketches of a Plantation" (67) and adds "I was thinking about sketches of a plantation because I had been listening to that so much. I was thinking sketches, sketches, sketches, then I ceased thinking about sketches for the autobiography" (66).

Thus, the time for conscious influence was over as it must be for any artist. The time of "boiling," to quote Mussorgsky, had begun. Jane Pittman's story would not be sketches. It would not be called *A Short Biography of Miss Jane Pittman*, an intermediate title, her story told by others after her death. The novel would be published *The Autobiography of Miss Jane Pittman*, and she would be the lead narrator or tale-teller even if others were to talk for her from time to time, the point being that Jane's story is theirs and their story is hers. But the finished work does not ever extricate itself neatly from all that comes before it and there remain interesting parallels, clearly and correctly not consciously wrought, in Mussorgsky's *Pictures* and Gaines' *Jane Pittman*.

The novel is composed of "Introduction" followed by four sections or books: "The War Years," "Reconstruction," "The Plantation," and "The Quarters." "Introduction" states the theme and reveals the technique which will render theme. The work will be a history of a people in a particular person. The student editor tells that he "could not put down ... everything that Miss Jane and the others said....," that he would not "write everything but in essence everything that was said" (vii). The theme, as in a musical piece is immediately established. He adds that he tries to be faithful to rhythms of her speech, to the economy with which she used words, and the way she repeated words when she "thought it might add humor or drama to the situation" (vii). Sound is a crucial element in this novel. Repetitions, modulations, tonalities, phrasing, etc., have musical as well as literary application here.

A few examples show language working as sound does in music to establish motif. Jane's first sentence: "It was a day something like right now, dry, hot, and dusty, dusty". Then in subsequent pages of the beginning: "All I can see is that dust way up in the air," "My mistress was standing on the gallery watching the dust rising over the field, and just crying. 'Sweet, precious blood of the South; sweet precious blood of the South.' Just watching the dust, wringing her hands and crying," "spotted that dust in the air," "I stood there and watched the dust high over the field." Dryness is pervasive in this place where the child Jane still carries her slave name Ticey. At the end of the novel when Jane, over one hundred years old, is walking from the quarters to participate in the demonstration, she says, "dust in the road was still cool and soft," "All I could see was a dark form in the white dust" as she sees someone joining her, "just dark forms in that white dust" (243). In but a few steps Jane will have walked past the plantation owner Robert, past this dry land rendered in the dust motif established in the opening sentence of her history.

In many instances this repetition is condensed and the words create on occasion the brutal intensity of hard clashing orchestral sounds. In one such section Jane is fleeing from the "Secesh" army with the still younger Ned. She hides in the brush with her heart, "jumping, jumping, jumping" (21) as soldiers find the slow-wit and "started beating him with sticks of wood ... beating him with sticks. They beat him ... they beat him till he was down ... I could hear his head crack like you hear dry wood break". Then, "They moved in with sticks ... hitting against the bushes ... would surround a person and beat him ... hear them hitting against bushes lightly ... then after they spotted somebody you could hear them hitting the bushes hard. Now you heard screaming, begging; screaming, begging; screaming, begging--till it was quiet again" (21-22). An analysis of the passage clearly shows variations on the s, c. and b sounds, modulations masterfully worked until the crescendo in screaming-begging repetitions, and then the quiet again.

The structure of the novel in four large movements does create a large symphonic sweep. So large in fact that literary critics have compared the work to *The Odyssey* and *Huckleberry Finn*. But what is true of those monumental literary works, and of large musical works like suites and symphonies, is true of *Jane Pittman*. There is grandeur and largess in all, but equally strong are the unforgettable pieces that make up the whole tapestry. In *Pittman* each large movement does its work, but equally strong in "The War Years" is the portrait of the child Jane who is walking to Ohio and her charge Ned who carries like relics the stone and flint, all he has left of his mother Laura. In "Reconstruction" the portraits are of cowboy Joe Pittman, Jane's husband, of Ned who returns to Louisiana as teacher, and of Cluveau, his assassin. The tragic figures of Tee Bob, the white plantation owner's son, and Mary Agnes, the mulatto, are the chief portraits of "The Plantation." Jimmy, who is slain in the closing pages and the person for whom Jane is standing in the end, is the dominant portrait of "The Quarters." In addition to these major large portraits are the many smaller ones in the novel. Gaines certainly does move away from sketches for his larger aim, but he provides sketches nonetheless, and they are more than supports for his larger portraits. It is his student editor who tells us that his largest portrait and his smallest sketch are both part of the same thing, but presentation of a world and its people. A coincidence perhaps, but not far removed from one of the larger aims of Mussorgsky in his nationalistic works.

Finally, one of the most interesting parallels in the musical and the literary work is in the use of the walking theme. Mussorgsky uses his promenade to clearly introduce the first five pieces in the suite and then uses it within the remaining pieces until he gets to the triumphant sounds which "conjure processions, bells, and chanting" (Murray) in "The Great Gate of Kiev."

In Gaines' work, walking is the major motif of part one. Jane had decided to look for the Union soldier Brown who gave her the name Jane. She knows that freedom is in Brown's Ohio, and now calling herself Jane Brown she sets out to go there. After Big Laura is killed by the "Secesh" as they are walking to freedom, she takes Laura's little son, Ned, by the hand and "started walking again. We walked, and walked, and walked, and walked" (19). Later, "Soon as we lost sight of town we took to the bushes.... We walked, we walked, we walked" (39), "By the time I had rested, my dress had dried out, and we started walking again" (46), "Me and this little fellow here ain't been doing nothing but walking and walking and walking ever since we heard of our freedom. Any of them out there can do more walking than that I like to see them" (59).

At the end of part one Jane has walked for days but remains in Louisiana, and it is then that she decides to take a job clearing land for Mr. Bone. Her freedom will not come in Ohio, but her walk to triumph has just begun.

At the end of the novel she decides finally to walk for Jimmy who organizes a civil rights demonstration. Jane joins reluctantly but once standing and walking again, she cannot be dissuaded. She becomes in fact their leader. She says, "the number of people I saw coming toward me was something I never would 'a' dreamed of. I wouldn't 'a' believed nobody if he had told me this could happen. I stood there thinking: Jimmy, Jimmy, Jimmy, Jimmy, Jimmy. Look what you've done. Look what you've done. Look what you've done, Jimmy" (244). Miss Jane's incantation brings the novel to an end with "precession, bells, and chanting" just as assuredly as the closing sounds of "The Great Gate of Kiev." It is a great gate that Jane opens when she passed the landowner in the closing words of the novel: "Me and Robert, looked at each other there a long time, then I went by him" (246)

The rhythms and structure of this literary work have a musical connection. That much seems clear to me. It is finally and essentially unimportant to have to know how conscious the influence of one great artist is on another. What is perhaps more important to people in the humanities is that everything animate or inanimate, intelligible or unintelligible sends messages to every other thing that comes into its field. And it is in that respect that the influence of Mussorgsky's "Pictures" on Gaines' *Jane Pittman* might best be viewed.

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3. A Folklore Perspective

Eric L. Montenyohl

Trying to describe the folklore element in the humanities in general, and Ernest J. Gaines's *The Autobiography of Miss Jane Pittman* in particular, is no small task. And yet it is precisely what the humanities and Gaines' book are all about. Folklore is not just important to both--it is central to both. Yet trying to deal with folklore is replete with difficulties. One of the first problems, and indeed the chief one, in working with folklore is the concept of "folklore." After all, in general few students have had a course in folklore before, so the term (in a scholarly sense) is new and different. What is folklore? This certainly is a key question, for how one conceives of it determines whether others, including students, grasp the significance of folklore in the humanities.

Folklore has been variously defined over the approximately 150 years since the word was first coined in England. When W. J. Thoms first created the word in 1846 he suggested it to replace the terms "Popular Antiquities" or "Popular Literature," to mean "the Lore of the People": the manners, customs, observances, superstitions, ballads, proverbs, etc. of olden times. When the study of folklore came to America, the first editor of the *Journal of American Folklore*, W. W. Newell, followed in Thoms's steps by identifying folklore as belonging to "the folk," and specifying that the folk included American Indians, Afro-Americans, French-speaking peoples, remnants of English settlers, and other groups. In today's jargon, he identified marginal groups who tended to be isolated geographically. Much of the work done by American and European collectors followed this conception of folklore until about the 1960s. In the 1960s and 1970s a number of new definitions for folklore were offered, including Jan Harold Brunvand's "those materials in culture that circulate traditionally among members of any group in different versions." Dan Ben-Amos led scholars to new perceptions by suggestion that folklore was "artistic communication in small groups." At nearly the same time, Roger Abrahams suggested that folklore was "all conventional devices available for performance and the achievement of performer status within a socially bounded group." Alan Dundes tried to define folklore by listing things, including "myths, legends, folktales, jokes, proverbs, riddles, chants, charms, blessings, curses, oaths, insults, retorts, ..." All of these definitions led another folklorist, Barre Toelken, to suggest that perhaps folklore "is made up of those things that folklorists care to talk about."

What then *is* folklore? It is all of these things and more. Folklore, after all, is transmitted informally (usually face-to-face, and not in formal instruction) and is learned by imitation. It demonstrates variation and stability at the same time. It can include everything from verbal forms (riddles, jokes, tales, myths) to material forms (quilts, house types, baskets, or dress form), from performing forms (dance, song, drama, and music) to social forms (festivals and celebrations, games).

What does folklore have to do with the humanities in general, and Ernest Gaines's *The Autobiography of Miss Jane Pittman* in particular? First, one

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could certainly read the book to find, isolate, and catalog particular speech forms and other familiar forms of folklore. For example, the account of Jane's visit to the hoodoo in order to deal with Joe's devil-horse is a classic example of folklore and its importance. Yet the study and use of folklore should *not* be approached merely as an exercise in identification and cataloging, for folklore is not limited only to familiar forms (jokes, ballads, tales, and legends). Nor is folklore something which is quaint, old-fashioned, or irrelevent. What is significant about folklore in action, and as it is represented in *Miss Jane Pittman*, is that it deals with human interactions and the rules for them.

Human behavior, the easiest example of which is speech, is rule-governed. Individuals don't learn the rules or terms formally--but instead learn them informally, by imitation--as folklore. One of the best examples of this in our lives and in the novel as well is that human are continually defining themselves based upon observable traits in specific situations. From that information are drawn conclusions about the individual as well as the groups to which he or she belongs: family, social, gender, ethnic, economic, community, occupational, regional, racial, etc. That is, an individual is not just an individual, but a representative also of particular groups, and must deal with the expectations based on those associations as well. Thus any individual in culture carries a lot of "baggage" around: (1) ones own group identities, which may shift according to the situation and audience; (2) the expectations of others, based on their own experience and identities; and even (3) the knowledge of and a response to the expectations of others.

In the novel, Jane too defines herself. Indeed the bulk of the book is her own personal narrative. In the story, the reader sees how Jane sees herself and how she changes over time. For example, early in the novel, Jane joins a group of freed slaves walking north and saves herself and Ned from an attack by slave patrollers. The next chapter, "Heading South," tells of Jane's meeting with a white lady with two girls and their ex-slaves who are returning south to their plantation. The following chapters, "Shelter for a Night" and "All Kinds of People," tell of Jane's encounter with a children's shelter established by the Freedman's Bureau. In both circumstances, Jane is viewed as a little black girl with no concept of distance (she in on her way to Ohio), no education, and few material goods, who is leading a smaller black boy carrying two rocks. Whites and blacks alike view her as female, child, black, destitute. And objectively she may be. But Jane's narrative (recounted decades later) points out that she saw herself very differently. She was female, but she was not helpless, and she did not feel a need for someone to care for her. She was young, but not immature, childish, or foolish. She was black, but she was also sure that she was free, and therefore no longer subservient to anyone. And her poverty meant that she had little to pack and carry on her travels.

Jane knows how to define herself, but she has had little experience with the wider world and with other people. Without that experience she shows that she knows relatively little about the expectations of others and how to deal with them. Both encounters with whites (the white lady on the road, the white minister in the children's shelter) generate verbal warnings that she is violating cultural protocols: she is addressing the whites as their equal. First Nicodemus, another black, warns her several times "You mind how you talk about white folks" (29). Later, the white minister accedes to her orders to warn the other boy, Claiborne, not to try to steal Ned's rocks, but then responds "And you, Miss Smarty, you better watch your tongue" (37). As she grows and matures, some of the most important things she learns (via folklore) are these cultural protocols: the expectations she has for herself as well as those others have for her. She learns more about her own identity. And she learns about the limitations which those others have put on her.

Jane demonstrates her mature knowledge in the story of Tee Bob and Mary Agnes (approximately pp. 136-193). The first episode, the account of Timmy's prank on Miss Jane, concludes with very different perceptions by Mr. Robert and Miss Amma Dean, all picked up by the narrator, Miss Jane. To Miss Amma Dean, the prank violates the code of behavior between races:

"He was looking 'cross the yard at the big house. From the way he was sitting in that saddle, not slumped over like a nigger ought to be, but with them shoulder up, with that straw hat cocked a little over his eyes, he was telling us Robert wasn't go'n do him a thing. But he didn't have to tell it to me. I knowed all the time Robert wouldn't do him nothing. But Miss Amma Dean still didn't know. Had been married to Robert ten, twelve years, and still didn't know what he would do" (142).

To Mr. Robert, however, the prank was merely a manifestation of Timmy's mischievousness and spirit--and, after all Timmy was his own son. Race was not involved at all in his view. In Miss Jane's words:

[Mr. Robert] "didn't say a word to Timmy. He knowed Timmy respected Miss Amma Dean. He knowed Timmy had to respect Miss Amma Dean just like he had to respect every white lady or white man. The other thing didn't matter" (142-3).

When Timmy has a run-in with Tom Joe, however, Robert has to face the problem in terms of race too. Jane recalls: "Robert came home later that night and Miss Amma Dean told him what happened. Tom Joe ought to be run off the place; no, put in jail. Robert told her he wasn't go'n do either. You pinned medals on a white man when he beat a nigger for drawing back his hand. 'Even a half nigger?' Miss Amma Dean said. 'There ain't no such thing as a half nigger.' Robert said" (144).

Robert sends Timmy away, and Tee Bob cannot understand:

"Tee Bob wanted Timmy. Timmy was his brother, and he wanted his brother there with him. He used to come back there in that kitchen every day and talk about Timmy. He could understand why Timmy had to saddle his horse, he could understand why Timmy had to ride behind him; but he couldn't understand why Timmy had to leave home after a white man had beat him with a stick. I told him Timmy had to leave for his own safety. But he didn't understand what I was saying. I told Miss Amma Dean to try to explain it to him. Then his uncle Clarence tried. After Clarence, his parrain, Jules Raynard, in Bayonne, tried to explain it to him. All of us tried except Robert. Robert thought he didn't have to tell Tee Bob about these things. They was part of life, like the sun and the rain was part of life, and Tee Bob would learn them for himself when he got older. But Tee Bob never did. He killed himself before he learned how he was supposed to live in this world" (144-45).

When Tee Bob falls in love with Mary Agnes LeFabre he shows that he has not learned the cultural protocols--and Jane, in describing the events, demonstrates her mastery of them. First, Jane describes Mary Agnes as "come from a long line of Creoles back there in New Orleans. Her grandmother was one drop from being white herself. Her grandmother had been one of these ladies for white men. They used to give these great balls before the war, and the white men used to go there to choose their colored women. They didn't marry these women, but sometime they kept them the rest of their life" (155-56). Eventually, Tee Bob finds that he must confide in someone about his love for Mary Agnes, and he picks his friend Jimmy Caya. When Tee Bob tells him, he also points out "I never told this to nobody else. Not even her. I'm telling it to you because you're my friend." Jimmy responds with "I'm not that good a friend."

Jimmy points out the Southern legal definition of blackness: "Don't you know who you are? Don't you know what she is? Don't you know these things yet? At the university, and you don't know these things yet? That woman is a nigger, Robert. A nigger. She just look white. But Africa is in her veins, and that make her a nigger, Robert" (170-71). Jimmy forces Tee Bob to face the situation squarely, and when Tee Bob speaks to Mary Agnes of his love she points out that Jimmy is right and asks him to leave. He does, but only to go up to the house and commit suicide.

After Tee Bob's death, Jules Raynard, Tee Bob's godfather, explains to Miss Jane:

"Somewhere in the past, Jane," he said. "Way, way back, men like Robert could love women like Mary Agnes. But somewhere along the way somebody wrote a new set of rules condemning all that. I had to live by them, Robert at that house now had to live by them, and Clarence Caya had to live by them. Clarence Caya told Jimmy to live by them, and Jimmy obeyed. But Tee Bob couldn't obey. That's why we got rid of him. All us. Me, you, the girl--all us" (191).

Significantly, Jules says this while driving Miss Jane back down to her house in the quarters--he in the front seat, and she, by custom, in the back seat.

Tee Bob dies, but Miss Jane lives on to tell the story. She has learned the protocols of her culture and is able to interact with black, white, and Cajun alike. Yet the story is not over, for Miss Jane Pittman has learned one more thing about cultural protocols--they are not natural laws, they are human ex-

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pressions. Because of this, they can change. The culmination of the book is Miss Jane's departure from the quarters to go to Bayonne for a civil rights demonstration. The aging Miss Jane sees that the time was right once again to question the "rules" defining the relationships between races. And for the first time since her youth she challenges a white person (Robert) as an equal.

What is the significance of folklore in *The Autobiography of Miss Jane Pittman*? There are many items of folklore represented within the text, so generalizing may be impossible. But perhaps the most important use deals with the "rules" or protocols dealing with interracial behavior. Miss Jane learns them, and learns to abide within them for most of her life. She sees Tee Bob crushed when he wishes to violate them. She has seen Ned killed when he challenged the expectations for blacks (organizing, education). And she lives to see Jimmy killed because he too challenged the rules (organizing, civil rights). All of these protocols--in the book and in real life--are folklore: traditional, with variation and stability, and passed around informally. In effect, the entire novel centers around the impact of folklore on human lives.

What is the significance of folklore in the humanities? There is no greater issue in the humanities than that of human and cultural values. What happens when we interact with other people? How do we behave, and what does this say about us? Ernest Gaines may not be a trained philosopher, folklorist, anthropologist, or sociologist--but he is a skilled observer and outstanding storyteller. *The Autobiography of Miss Jane Pittman* deals with human values as manifest in the unwritten protocols understood by different races and groups in the South. The book provides an outstanding case study for considering folklore as one expression, and a particularly significant one, of human behavior.

Recommended Readings

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REDEFINING HUMANITIES: A SKILLS-BASED B.A. PROGRAMME

EDITORIAL NOTE: Americans may experience a shock of self-recognition in the first part of the following article, for the account of the current state of public education in the humanities in the United Kingdom reminds us that education is always in a political arena. Although the educational systems are quite different, the effects of the conservative educational policies of Prime Minister Thatcher and President Reagan have similarities. In Great Britain, however, there is a longer and more highly charged historic debate about whether humanities subjects are appropriate for all, or whether the majority of the population require only vocational training. The first part of the article sets forth the current political and social context for humanities education in Great Britain, while the second half describes an innovative and carefully designed sequential degree program in interdisciplinary humanities that would be unique in the U.S. and might be termed revolutionary in the U.K.

A decade of defensiveness should be brought to an end. It has never been the case that the development from 'elite' to 'mass' higher education undermined the relevance of the humanities: yet the pressure to self-justify in an increasingly unfavourable environment has left humanities teachers in a state of considerable anxiety about the relevance of their work, let alone the security of their positions. This anxiety is no less palpable for its incongruity. Allan Bloom notwithstanding, this discomfort has been felt particularly acutely in the United Kingdom, where enforced reductions of provision in higher education, the marketization of knowledge and the devaluing of the humanities in favour of narrowly 'vocational' courses have characterized the political ideology of the last ten years.

The very idea of a non-elitist humanities education is under ever-increasing attack as irrelevant to the economic needs of a modern society: it has become the conventional wisdom to be at least sceptical of the value of educational experiences that serve no explicit purpose by way of direct preparation for employment. The nature and direction of this attack should not be misunderstood, however. It is not the contemporary mood openly to oppose the teaching of history, literature, comparative religions and cultures, or philosophy. These all have their place in universities, polytechnics and colleges: but it should be comparatively cheap; sufficiently dusty so as not to interest any by the few; and thus effectively relegated to a minor role. In effect, this translates into a structural reallocation of educational provision either through governmental edict and/or budgetary control (recently further centralized in the UK by an administration zealously liberal in pronouncement and equally zealously authoritarian in practice) or more subtly through institutional and other pressure on humanities courses to reflect changing perceptions of appropriateness in an evolving market-oriented view of the proper role of education. Even the obvious contradiction marked by the fact that increasing numbers of those customers whom it is apparently the intention of the UK government to attract into higher education, namely older people who do not come direct from school, actually *wish* to follow humanities courses, appears not to have given the free-marketeers much pause for thought. They are merely attempting to rig the market by raising tuition fees, so as simply to change what people want to do by seeking to make courses which employers do not wish directly to subsidise too expensive for all but a leisured elite. Whether or not they will eventually succeed with this policy remains to be seen. Meantime, however, the effect is to devalue and undermine the teaching of the humanities outside rarified centres of academic inquiry (and even Oxford and Cambridge have felt the chill) or to reduce such work to contextual supplements occasionally to be added on to the serious vocational and otherwise specialisedly employment-oriented courses which institutions of higher education are being enjoined to mount to the preferred eventual exclusion of all others. The integrity of course design is compromised by relating the process to perceived market requirements (the ideological inroads of the Government's Training Agency's "Enterprise Initiative" is the most obvious example) rather than to recognizably intellectual criteria of excellence, coherence and appropriateness. A crude and almost unbelievably archaic functionalism with respect to the relationship between education and the economy has come to be sanctioned even by some of those from whom one would hope for integrity. How is this process to be understood and resisted?

In analyzing the growth and transformation of higher education in the latter half of the twentieth century, reference to the changing labour requirements of advanced and industrializing societies is an unavoidable and entirely apposite starting-point. While this functional relationship is neither exhaustive of the role of education, nor a sufficient explanation of it, its position as a starting-point does, however, protect us against the illusion that the policy-makers of the 1960s and '70s were motivated by some sort of conversion to the educational idealists' vision of "Higher Education for all!" as an end in itself (see Roderick, G. E. & Stephens, M.). It might further protect us from the beguiling fantasy that liberalism in its educational garb was anything more than a fitting decoration for that less comforting battle-dress of social and economic libertarianism that clothes the new crusaders for market forces and freedoms. Such a fantasy ought, of course, to have been irrecoverably exploded by the collapse of the egalitarian idealism that informed the reformist consensus of educational sociology so familiar twenty years ago: but nostalgia, especially of the pyrrhic kind, appears unhappily to spring eternal in the liberal breast. Yet of course even apparent utopias of infinitely flexible social mobility and intellectual egalitarianism such as the Robbins Report in the UK—naively hailed by many then, and still naively recalled by some now, as advocacy of education, if not for its own sake, then at least for the benefit of all - were clearly predicated on, and saw themselves as further serving, economic needs. (Such a view does not commit us to reducing the highly complex relationship between an educational sector and an economic system simply to labour-force requirements: much less to seeing the functional relationship as unproblematic, uncontradictory or self-sustaining. It implies, rather, that although the political culture of society plays a major part through educational policy in shaping the form of educational provision, it is not explanatory in itself, nor even if treated on an equal footing with the economic needs of society. The relationship is certainly not one-way, but neither is such a mutual dependence an equal one. As against Bourdieu [1977] and Hall [1981], although creating an order of society around fundamental economic relationships is just as much a necessary matter as production itself, the particular form of that order is not. While a number of social forms consistent with production needs are possible, an inconsistent form cannot survive indefinitely since production itself cannot be sustained by it.)

It is in fact hard to see how any coherent defence of the self-justifying notion of "education for its own sake" could be mounted outside of any specific social and economic context. Even something regarded as quintessentially a personal value, such as broadening one's intellectual horizons for the sheer fun of it, and encountering wider intellectual horizons for the sheer fun of it, and encountering wider intellectual challenges for the good of one's spirit, are after all as highly regarded as they are—and rightly so--not because they make possible the boast that one has read Tolstoy or conjectured at Popper's invitation, but because of the purchase such experiences and understanding enable one to gain on one's social, economic and historical circumstances. In terms of the structural and constitutional parameters of learning and inquiry a similar rationale holds. Constitutional protection for, and the advocacy and financing of, dispassionate inquiry were never social and historical acts of generosity inspired by ethereal moralism: rather they were, and we would argue remain, a necessary aspect of the reproductive requirements of a modern society.

It is in this context that the development of humanities programmes which might steer a passage between the irresponsibility of the liberal illusion of "education for its own sake" on the one hand, and a capitulation to the pressures of economistic libertarianism on the other, must be approached.

Humanities and the Contemporary World

All teaching programmes are intended to facilitate acquisition of both knowledge and skills. Traditionally these have been categorized as primary, discipline-specific skills; and the second-order, general learning and communicative skills implicit in any pedagogy. Humanities programmes have been no exception. In addition to an understanding of the conditions of human existence and the problems of conceptualizing and theorizing those conditions and their development, students in the humanities have always been expected to train in the analysis of complex issues; identifying the core of problems, distinguishing what is relevant to their possible solution from what is not, and suggesting appropriate means whereby such solutions may be sought; integrating and synthesizing disparate elements across broader problematics; making effective use of a range of information; identifying, clarifying and often challenging values; and communicating as clearly as possible. In a world increasingly characterized by organizational, procedural, political and technological change, it is precisely these second-order skills which acquire particular value, and which constitute part of the expanding set of transferable intellectual skills whose importance has come increasingly to be recognized, even if all too often at the cost of their being conflated with the ideological objectives of, for example, advocates of "enterprise" in higher education.

We are not seeking to suggest that these skills are the sole prerogative of the humanities, but rather that courses in this area ought to be as well placed as any, and often better than most, to offer a structural and pedagogic lead. Clearly it is not possible to put the sort of emphasis on skills which we suggest without considerably revising traditional humanities courses—but it is precisely in the humanities that the need for such revision is most obvious and pressing if they are to fulfil the role we would wish to claim for them, namely that of serving to empower the widest possible range of people to deal with the society and circumstances in which they find themselves and, thereby, serving the needs, economic and otherwise, of that society rather than some one power within it. It is not that the second-order skills traditionally associated with the humanities exhaust the range of transferable intellectual skills, but that some even very obvious extensions (for instance self-criticism, group-work and group criticism) lend themselves particularly well to a setting within the humanities. Least of all is it the case that the sort of changes envisaged should be treated as unwelcome, although perhaps necessary, intereference with the teaching of the humanities: rather they propel a revision of both structure and content which enhances learning and which serves to stimulate exactly that critical thinking which teachers in the humanities have always advocated but all too rarely actually promoted.

It might reasonably be asked, of course, whether such a description and justification of the changes advocated might not merely constitute a smokescreen to disguise a supine and unprincipled surrender of academic independence in the face of pressure to conform to contingent educational and economic circumstances and a crudely pragmatic way of attempting to deal with the naively libertarian ideology with which we are faced in higher education. Is the kind of degree programme suggested a safe political compromise, a design framed with a view to finding comparative safety from the demands of contemporary capitalism? Is it in consequence unredeemably callow?

Such questions are pertinent, proper and entirely understandable. Whatever the intentions of the Department which is the collective author of the degree outlined below, our conviction that it constitutes neither surrender to prevailing political ideology nor even any sort of compromise beyond the limits always and necessarily set by the fact of working within a structure whose nature is ultimately determined by the state remains to be tested by the students who take it. Nevertheless, the view that it is a set of traditionally determined organisations of content, the internal concerns and constraints of which can uniquely constitute a proper course of higher education, and which alone must supply both the rationale and the parameters of students' learning experiences, is clearly inadequate. Among other things, it is precisely the prevalence of such a view which is in good part responsible for the inherent weaknesses of British higher education: for it is on the on the back of such an elitist liberalism that the current philistinely anti-educational libertarian ideology in pursuit of which the public provision of education is being attacked is able to make the considerable headway that it has. Why should anyone outside academe wish to defend an education which prepares a select few to join an elite club? Even if explicit attention to skills does not constitute the whole of what higher education needs to be about, it is at least part of that story: not only in helping to equip students for employment, but, more importantly, in empowering them as citizens.

All that said, course content remains governed by the normally accepted and entirely proper academic criteria of rigour and honesty. The developments in respect of learning and teaching strategies and in the structure of the degree as a whole, moreover, are ones which are specifically and explicitly concerned to promote just those skills in students which the humanities have long claimed as a particular prerogative. The aims of the degree therefore remain those at least implicit--and only implicitly achieved--in more traditional models: the development of a critical awareness and understanding of the genesis, character and implications of a particular set of issues, in this example issues centrally concerned with the contemporary world. The emphasis on transferable intellectual skills constitutes the development of what might be termed a cultural armoury, one which has application in innumerable contexts, whether for apology or critique.

It is perhaps a peculiar irony of the situation in which we find ourselves that such changes in higher education, which are of particular interest to industry, commerce and business in a capitalist society, would also be seen as potentially subversive of it by critics of the prevailing socio-economic system: and a parallel irony would in all likelihood underlie debates arising from a proposed introduction of a similar skills-based programme within, for example, a system predicated on socialism rather than capitalism. In both cases, it is the emphasis on teaching people rather than courses and the resultant concordance between economic objectives and those of education which gives rise to doubts. To the extent that both these are indeed ironies, the welcome view suggests itself that there are techniques of critical appraisal and knowledge acquisition which can be evaluated independently of their theoretical perspective or of the nature and objectives of the particular context of application. Such an avowedly non-relativistic view of the nature and value of education is perhaps unfashionable: but nevertheless, if it is rejected, then on what grounds can, for example, advocates of the elitist "learning by osmosis" view of what a humanities programme should look like *argue* against those who would see its abolition in favour of narrowly vocational courses only?

These are the central theses that have inspired the development of the new BA Humanities at Brighton Polytechnic. Doubtless none of its features is unique: as an integrated programme, however, we suspect that it constitutes a distinctive and experimental course which is at present unique. If it is to succeed, it will require considerable peer criticism, constant evaluation by its students and by its potential students, and a good deal of consequent revision. It is at least partly to this end that we outline it below, as well as to stimulate debate on the contemporary direction and role of work in the humanities.

THE BA HUMANITIES AT BRIGHTON POLYTECHNIC

The key features of the degree are these:

1. a multidisciplinary approach to thematic areas;

2. a considerable reappraisal of the content of "humanities";

3. pedagogies explictly oriented towards students' acquiring transferable intellectual skills;

4. an admissions policy geared towards the achievement of a social balance;

5. continuous and final assessment of both written and oral work;

6. both individual and group project work;

7. a highly developmental, rather than a modular, structure; and

8. IT components integrated into course-specific applications.

The OBJECTIVES of the degree may be summarized in the following terms. The founding conviction of the degree is that it should emphasize underlying intellectual principles rather than attempting to provide one or several branches of specialist knowledge. This must imply the *explicit* training of students in the development of a range of skills that may be divided, broadly, into three inter-related categories: the particular skills integral to the humanities disciplines represented within the department and their necessary contemporary extension; those associated with the application to issues and problematics of a number of disciplinary approaches and their comparison and critique, leading to a synthetically multidisciplinary appreciation of the matters concerned; and the skills of analysis, synthesis, identification of relevant information and presentation and communication of findings which are readily transferable from an academic context to the rest of the world. In brief, it seeks to locate the concerns and methods of the humanities within a cultural context characterized by scientific and technological development, and by an increasing recognition of the importance of the learner: it constitutes one facet of current attempts to develop what has been termed a "logic of the humanities."

Students who successfully complete such a programme should be well prepared to meet the challenges of a complex and rapidly changing world.

They will be equipped to engage in a critical evaluation of problems, and to approach job-specific training or professional courses, whether vocationally or academically oriented, with the confidence of those who know how to learn, how to set about discovering and integrating new information, and how to refine their crafts. They should be in a position to engage both in serial retraining for work and in continual political and cultural reassessments.

In terms of STRUCTURE, the degree is designed to achieve its overall objectives by means of a systematic progression that emphasizes the acquisition and practice of written and oral skills, analytical ability, and self-motivation and resilience. The choices available in Parts Two and Three afford considerable flexibility in respect both of content and the range of skills involved: students are thus enabled to develop their particular academic interests and strengths; their preferred modes of working; and specific specialized skills.

The three-year programme is structured as follows.

PART ONE provides a broad range of the methodological approaches of late twentieth century humanities disciplines. It consists of seven one-term (12 week) courses:

Philosophical Analysis

Natural and Social Scientific Method (a long overdue extension of 'humanities')

Historical Inquiry

Geographical Inquiry

Ideas, Religions and Culture

Word and Image: Reading Strategies

IT (an introduction to hardware, software, and basic questions about the social implications of IT).

All courses are compulsory, so as to ensure that every student has the broad base necessary successfully to pursue an integrated multidisciplinary humanities degree; to facilitate an informed and open choice of Part Two options (see below); and, through exposure to unfamiliar methodologies, to help students begin to think reflectively and self-critically about their interests and learning processes. The problem of designing twelve-week methodological courses for students from a wide variety of backgrounds is approached by using case-study material that is common to parts of each of the three courses running in tandem where possible (e.g., towards the end of the first term, common material on problems of relativism services seminars in all of the first three courses listed above); by preparing carefully delineated and guided sets of reading material; and by building a group self-reliance fostered by stable seminar groups throughout the whole of the first two terms. The distinct approaches of the disciplines represented in Part One are drawn together by a line of over-arching lectures from guest and staff speakers dealing with a range of contemporary issues.

PART TWO consists of nine two-term courses from which students choose three. They express the key teaching and research interests of staff, grouped around what are arguably central issues of the contemporary world: as such they are of course liable to change. At the moment, the nine themes on offer are:

The British State

Culture and Criticism

The Environment

From Magic to Mars

Modern World Studies

Multicultural Studies

North & South

Self and Society

Spatial Inequality and Development

These courses serve to introduce students to multidisciplinary work, using the methodologies to which they were exposed in Part One. At the same time, they are required to confront more demanding seminar and written work, taking greater responsibility in terms of, for instance, chairing discussions and submitting work. Finally, they begin in Part Two to focus their interests on specialist areas for intensive Part Three courses.

In PART THREE, students choose two more specialized courses--each running for four terms--from those emerging from two of their Part Two choices. These courses deal with material in considerable detail, requiring an increasingly intensive commitment and sophistication as they develop from one-third of the way through a student's second year to the end of their programme. Although always emerging from the thematic courses of Part Two, they vary from year to year, in accordance with the developing interests of staff, their availability, and, where possible, the particular interests and concerns of the student cohort concerned. This developmental specialization allows not only for concentration, but also time for the initiation and completion of the Project that constitutes the third strand of Part Three.

This takes the form of either a dissertation, an independent study, or a group project, defined below. Having followed a preparatory course in term 5, involving research methods, writing and speaking skills, audiovisual work, etc., students start their research in term 6, submitting the project in their final term. Its constituting a substantial part of the whole degree, being a central indicator, as well as focus for the development, of students' academic abilities, is reflected in its carrying 20% of the total of the final award. It also forms the basis for the final oral examination, which carries a further 10%.

A *dissertation* is a substantial piece of individual research work, often based on primary sources or first-hand inquiry, which enables students to demonstrate their capacity to plan, undertake and complete a sustained study of a particular topic related to elements of the courses they have followed.

An *independent study* is a project which encourages students to demonstrate initiative in the individual treatment of problems emphasizing the relation of academic skills to the wider world, together with explicit reflection on the learning process itself. It issues in either a substantial piece of written work or written work together with audio and/or visual presentation. It is distinguished from the dissertation in the dual demands that it apply skills learnt directly to the wider world and that students set their own objectives in terms of which the project is awarded a mark, which therefore reflects in considerable measure the quality of the assessment of the learning process undergone.

A *group assignment* is a project of either sort outlined above undertaken jointly by a group of at least two and not more than five students which places particular emphasis upon the work-related skills involved in collaborative investigation. The co-operative nature of this form of project clearly distinguishes it from the two wholly individual varieties. It is assessed on the basis of group participation and initiative, a joint report or other outcome, and the structured and identifiable individual contributions of participants.

Consideration of TEACHING AND LEARNING METHODS is of course central. It was, after all, a recognition of the need to reassess our pedagogy that contributed in no small measure to the decision to lay explicit emphasis on students' skills. The result is the embryonic elaboration of the pedagogic purposes of the two central ways in which students actively learn, namely orally and in writing. The former is represented largely by seminars, and the latter by course essays, reports, reviews, and the project, for all of which tutorials, lectures and practical work of various sorts function as supports.

Given the reality of constraints on staffing, therefore, this implies fewer meetings than would be possible in larger-scale situations, commensurately reducing contact time per student.

Seminars are discussion groups (of 8 - 10 students) in which theory and data are collectively explored, ideas elaborated and tested, and the impetus of the respective courses maintained and stimulated. They are organized on the basis of presentations by one or more students, and range from workshop format to formal presentation of papers, with students playing increasingly central chairing, structuring and organizational roles from Part One onwards.

The function and nature of seminar work has been the subject of much departmental discussion stemming from the tensions commonly perceived in higher education between the clear educational importance of small group discussion and their all too commonly desultory nature. The outcome has been a commitment to a programme of staff development in this area, with the aim of raising and maintaining the quality of the work described above. The introduction of oral assessment, covering both seminar performance (coursework) and a final examination (on the project) will doubtless be an important factor in seminar development.

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Tutorials on marked written assignments (initially in groups of three or four; then two; and in Part Three one-to-one) enable students and tutors to work together not only on the material concerned, but also on the identification of strengths and weaknesses in written work and the general ordering, articulation, defence and development of students' perceptions of it. The emphasis of tutorial work shifts progressively from analysis of the quality of written work in Part One and specific assistance with its improvement to the further development of, and debate about, the topic under consideration in Part Three.

Finally, *lectures* provide an efficient means of disseminating information, suggesting perspectives, making links not present in the established literature, drawing together various elements of the course, and, most importantly, stimulating interest and discussion. Their role, while prominent in Part One, diminishes as students progress into subsequent parts and the place of seminars becomes dominant.

These, then, are the key features of the BA Humanities at Brighton Polytechnic; their rationale; and their context. We are interested to hear from colleagues elsewhere how it compares with other current developments in the humanities, and whether in their view it can, or indeed should, succeed.

Further details of the BA Humanities program are available from the authors, at the Department of Humanities, Brighton Polytechnic, Falmer, Brighton, Sussex, UK.

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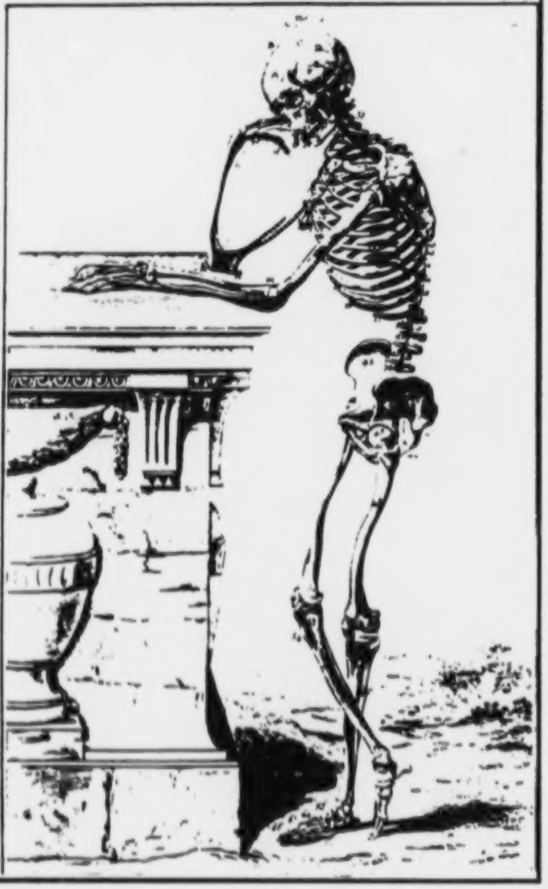

HUMANITIES EDUCATION
CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

Anne Kelsch Breznau

CREATIVE WRITING: FROM THE BOMBSHELTER

Twelve students slump on the dusty wooden floor. One student keeps her face toward the wall. It is a small room, about 12 x 12, windowless. It is illuminated by fluorescent light.

It could be an over-crowded prison cell or some other horror of civilization, but it isn't. It's a classroom and the students are part of an experiment in teaching Creative Writing. They are spending their class time in a simulated bomb-shelter, using writing as a way to express the feelings and thoughts which the situation engenders.

Because I teach Creative Writing primarily to non-English majors, I have found it useful to engineer an environment which thrusts students rapidly into the less familiar parts of their psyche. This enables them to write poetry and short stories both quickly and in depth.

Over the years, I have experimented with several different themes, keeping the basic structure the same. The theme is the motif I hang the course around. I have used an island, a bombshelter, a farm, and am currently finalizing a class centered around homelessness.

Once the motif is selected, the structure almost defines itself. First, I find a classroom setting most reminiscent of the theme and devise a semester-long role-playing situation within the students build the class experience.

The "island" was a raised platform covered with green carpet. If anyone fell off or left, they were considered drowned or they were rescued by others. Drowning sometimes was a way for a student to indicate withdrawal from the course. The farm or "heartland" motif led us to spend many class periods at nearby farms, wandering fields and sitting in tumble down buildings. The "homeless" theme is especially interesting because it will be taught without a classroom--in train stations, church basements, even outdoors around a trash burner.

After theme and setting have been arranged, I equip us with the necessary props for the adventure. The bomb shelter had its lists of usual items found therein. For the island simulation, I made slips of paper containing items someone might grab if leaving a sinking ship (family album, bible, cigarettes, drugs, life belt, matches, etc.). Students each drew five slips and these became the only items used in simulated efforts at survival. Students also were allowed to keep any items they had with them on the first day of class. To understand the impact of this, ask yourself what you have in your purse, briefcase, wallet, or pockets right now that would be helpful in such desperate circumstances. For the homeless setting, students may keep what they have with them at the first class also--any other items needed later in the semester, such as warm clothing, must be borrowed or acquired from a charitable organization. The realism of our experience--lack of money, place, status, and possessions-- is the element which seems to make or break the creative endeavors.

At the first class, I lay out the ground rules: (a) no one may leave during class if not appropriate to the theme--they could be drowned or radioactivated, thus getting a "W." (b) Everyone writes a poem at the end of every class, including the instructor. (c) Everyone reads his/her poem at the beginning of the next class. (d) All poems are turned in to the instructor who critiques them in writing and returns them. (e) During the class time itself, the instructor will usually be just another member (except, of course, I do encourage certain developments and discourage others as seems appropriate to the course goals).

After the simulation is thoroughly explained and all questions answered, we begin. After some anger and confusion from students, I usually suggest we introduce ourselves since we're going to be stranded together, one way or another, for a long time. I invite students to tell what and whom they left behind. This simple invitation, coupled with the strangeness of circumstances, triggers surprising emotions. Students talk about family and friends, possessions, pets. Soon we are deep into the developing drama and I never know exactly what will happen next. Think for a minute how you would feel as a student in your first day of such a class. Perhaps you had hoped to learn sonnet form and the elements of a good plot. Perhaps you had simply hoped to catch up on your sleep. Each student enters with a different set of expectations, personality strengths and skills. All we have to make the class a success, we soon find out, is each other and our few props.

You may be thinking at this point: "Well, it's a good idea but how in the world do you sustain it for 15 weeks." Let me describe how a typical simulation evolves over the course of a semester. As you will see, ending it is often a bigger problem than sustaining it. It has been my experience that students get deeply involved in this class and it often becomes, not just another elective, but the most important class of their semester.

Here we go.

Week # 1--Setting the scene and ground-rules, fielding questions, familiarizing students with props and beginning role-playing. People sit awkwardly for a bit. Some may get up and wander around in curiosity, nervousness or disgust. Murmurs of protest may arise. After awhile, I or someone else points out that if we are to survive, we'd better do something. Sometimes I say, "IF we want to survive under these conditions, but perhaps we don't." Students think about the hassle of dropping and adding classes, of rearranging schedules; most of them decide to stay and begin to talk. Sometimes the focus becomes "survival," often a new question for students. They begin to wonder if they should hoard their own possessions or pool things for the good of all. **Week # 2**--Students begin to worry. How will they be graded? What if they don't like these people? What if they have to go to the bathroom? They may get a little claustrophobic and react self-protectively. Some may imagine ways to escape. Some go off and do homework in a corner. At about this point, someone usually remembers the game we're playing and thinks of one prop that I always include: guns.

As one student, John, suddenly realized in the "island" simulation, "What's to prevent someone just going berserk and shooting us all?" Other students protested. Who would do THAT? A heated argument ensued sounding remarkably similar to ones we hear surrounding any issue of gun control. Finally, students decided someone was going to have to be in charge of the guns. And THAT is a crucial issue because the question behind the question is: "Whom do we trust?"

People at this point may calm down and begin to talk seriously about how little they know each other and begin to frame their concept of trust. The poems in the second week are full of emotion students did not know they had. The whole point of the simulation is being realized at this time--people who are not usually in touch with their expressive sides have quickly become in touch. They have strong emotions about the subjects being role-played, and emotion is the stuff of poems.

About **Week # 4**, students have settled down and begun to have a little fun with the whole thing, when all of a sudden they discover they are bored. They aren't afraid of the room or each other any more, but what are they supposed to do during class time within the imposed constraints? They have already probably made schedules, assessed each other's survival skills, talked about their feelings ad nauseum and now they want action. The solution must come from the class. I don't provide it. Usually, it evolves as members put each other in charge of various aspects of the time. Somebody might volunteer to conduct a prayer service; someone might teach aerobics; some competitive games might be devised; someone might read out of a book to others; someone might propose a skit. Anything can happen. Two things almost always happen in the simulation as they do in real life with the advent of leisure time. Activity leaders begin to emerge and sex becomes an issue.

Week # 5 or 6 finds students discussing sex. This continues to one degree or another for the rest of the semester. They begin sometimes by an intellectual question as to whether they should "mate" or not. They wonder if people should be allowed to mate given the circumstances. If so, are there enough partners for everyone? (Obviously the "homeless" theme will move in a different direction at this time than the "island" or bombshelter" themes do.) What about birth control? Usually no one has any birth control device along that will meet everyone's needs. No birth control? Well, what about a baby then? Anybody want a baby? This raises other questions. Is there enough food? Who can birth a baby? What are the risks? Which women are willing? Will the baby belong to a couple, the woman, or to the whole community? The questions are exciting re-phrasings of questions humans have asked as far back as anyone can remember, and the answers are as diverse. Usually, students agree that the decision must be made by the whole community. The sex act itself then is recognized as a social act impacting on all, a new thought for most students. These discussions result in some very mature poetry. The issue is life itself and the development of community responsibility for life.

Somewhere around **Week # 8 or 9**, someone from the outside wittingly or unwittingly stumbles into the class area or knocks on the door (sometimes I arrange this; sometimes it just happens). What to do? To their amazement, the students typically panic and call for the guns. Then they wonder if they should open the door and be radioactivated? Should they welcome the intruder? Maybe it's someone offering help. The strength or weakness of the community is tested. Can the group survive? As one student put it, "I felt as if our amniotic fluid was being violated." The issue of us and them sometimes brings up racist or sexist attitudes. Can women be leaders? Aren't they too emotional? But, others argue, they're the only ones who know how to birth a baby, handle sickness, sew, make food out of limited rations. Suddenly, some of these "female" tasks become the most valued of all. Some of the men realize they are dependent on women for survival.

And what about blacks? On the island, we had one black male student. He expressed feelings of loneliness. Whites were astonished and supportive. Questions of inter-racial sex arose. Everyone was polite but no one wanted to bring up the heart of the matter--whether or not, Scott, the black male, could find a sex partner among the white females (theoretically, of course). The result in that case was interesting. Scott told the surprised women that he wasn't sure he was attracted to white females, while the white females found themselves very attracted to Scott. (I might add that Scott, a natural peacemaker, was the person who had been entrusted with the weapons.) The frank discussions and eventual decisions in this case made all members feel very united, proud, even tearful. These feelings were expressed in poetry.

And so the course winds toward the end. About **Week # 11** I remind students that our time in the class is nearing an end. We begin to prepare for separation. At this point, I ask students to write a short story based on their experiences. These are read aloud.

We use the last three or four weeks to compile a book of our adventure. The book includes our best poetry and short stories in the sequence in which they happened. Narration fills the gaps in the tale and we eventually publish a memorable, unique, creative book which each member can keep. The book eases the separation.

We end with a celebration and group efforts to sell the book to the larger Nazareth College community. This joint outreach complete the transition back and helps us share with others the impact of the dramatic, if imaginary, experience we have lived.

As an addendum: these books are greeted with curiosity and enthusiasm on campus. Usually, the mystery of Creative Writing class has already been the source of much conjecture on our small campus. Often, the publication surprises the community by its quality. One academic dean said, "I have never seen such an excellent student literary publication. How did you do it? Who are these students?"

His question remains a good one. This unusual method of "teaching" Creative Writing has never failed to produce exciting, visible results. One might well wonder "who are these students?" Every semester, it is different, but since we have a small English major, they are seldom majors. To take one class as an example--the students that year were:

--Patrick, an Education major who never had written a poem before entering the class;

--Ann, a Social Work student who equated descriptive adjectives and flowery language with poetry (and who was very shy);

--Dave, a Business major who worked full-time on the line at Fisher Body and thought the class was crazy until he found out the other students cared about him enough to change the class time when he got put on another shift (Dave also disliked blacks and mistrusted women but ended up writing his best poem about women as leaders);

--Scott, a Business major and athlete, black (Scott goes down in history as the only athlete I've ever know who gave up the baseball team because it conflicted with the class);

--Joyce, a Social Work major who had never written a poem;

--John, a Pre-Law student with a fiery temper honed on the streets of Brooklyn, inclining him to be verbally abusive and hard to control at times (his best poem ended up being a ritualized prayer). Who are these students? Quite honestly, they and other members of each class have been random members of the Nazareth student body, usually taking the course because it fits into the right time slot or meets a distribution requirement.

The exciting thing about simulated experience as the source of creative writing is the result--I have found anyone can become more creative quickly in this format.

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Fred E. H. Schroeder

GREAT CLASSROOM HANDOUTS OF THE WESTERN WORLD II

Writing About Buildings

The only real problem with this assignment on "experiencing architecture" is that it is ungradeable! This was apparent when I first used it (how can you justifiably tell a student that he or she had a C-minus encounter with a building?), but I have continued to use it as the opening assignment in a humanities course on classicism. Enrolling 70 students each fall, the freshman-level course introduces classical tenets of *symmetry*, *order*, *propriety* and *decorum* in ancient and renaissance literature, arts and philosophy with emphasis on architecture and drama.

The assignment is designed to forestall and counteract the prevailing academic depiction of architecture in which all buildings seem to become two-dimensional pictures of unapproachable Great Monuments. There's plenty of that in the course, because by the end of the term I want the students to have a reasonably sophisticated technical vocabulary to describe and discuss words of architecture. They don't when they write this paper, so if you use it, be prepared to deal generously with *incredible*, *awesome*, *humble*, and vague descriptions of details. It is worthwhile though, for over the past five years I've had many students remark that they'd "never thought about a building before," "had not been aware of their feelings," "passed by the church every day without noticing," and for those who have traveled: "I wish I'd had something like this before I went to Europe."

This is adaptable for almost any level and many situations, but be forewarned that it does require careful preparation. I spend an hour explaining the five senses with verbal illustrations from my own experiences (such things as the aroma of department stores, the sounds of King's College Chapel, the tight spaces of Wright's *Wingspread*, strained muscles at *Sacre Coeur*--mixing homely and exotic examples). A couple years ago I did a freshman honors section with only twenty students, and we finished the term with teams of three or four students selecting a local building to study and present in a video format. This required an hour on cinema terminology, another for teaching, scripting, another of videocamera elements, time to grade first drafts and some time for students to work together. We had no equipment for editing (I wouldn't have wanted any at this level, because making it "in the can" requires thoughtful, careful preplanning) so the technical results were pretty bad, but as a sophisticated

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reprise of the "experiencing architecture" essay, the exercise was successful.

Sometimes I specify compositional structure (start with a thesis statement); other times I don't. It seems to me that this handout and accompanying lecture could also be used prior to a field trip.

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Hum 1001

Writing Assignment #1

The purpose of this assignment is to heighten your awareness of "architectural experiences." In one or two typewritten double-space pages you are to describe how you encountered a building, how it affected you, what components contributed to the effect.

CHOICE OF SUBJECT. Select a building that is not familiar to you. It should be architect-designed-- that is, individual and not merely utilitarian.

(Many buildings are not individual, but are made from plans from books or magazines, or like many hotels and motels, are produced in multiple copies from a corporate master plan. Others are quite utilitarian, not designed for an architectural experience. Many office buildings are simply containers for offices; warehouses and factories do not have visitors in mind; most retail stores are planned for inexpensive alterations of interior decor.)

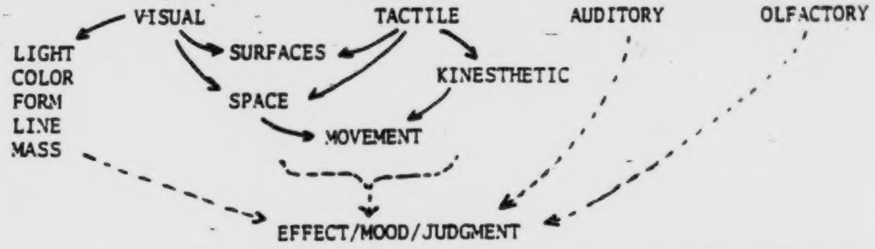
Ideally, your building should have been planned totally, that is, the designer planned both the interior and exterior with hope for permanence.

Therefore, churches and other public buildings are your best choices. Some of these, of course, have been built on a very limited budget and could not allow for any architectural "effects." But nearly all large religious buildings actually aim for an effect on the visitor. So do all shrines, most museums, all government (legislative, judicial and executive) centers (though not always bureaucratic buildings), many financial and corporate buildings, some schools, retail buildings, sports centers.

Some Duluth suggestions: City Hall, the new and old public libraries, The Depot, Grain Exchange, Greysolon Plaza (old Hotel Duluth). Most churches, but especially St. Paul's Episcopal, Holy Rosary , First United Methodist. Most of UMD is utilitarian, but architectural effects were intended in the Medical School, the School of Business and Economics, the Alworth Planetarium and the Marshall Performing Arts Center. Glensheen is a perfect example as a residence, but you must experience it as a member of a planned tour. The Twin Cities abounds in subjects, but the State Capitol and the Cathedral of St Paul in St Paul are particularly notable.

HOW TO "EXPERIENCE" A BUILDING. Start on the outside and walk in. The first time, do it as you might if you weren't doing an assignment -- except to be aware of how you are feeling. Then you might repeat the journey, jotting notes.

Of the five human senses, vision is most significant, while taste probably is irrelevant. Sound and smell are sometimes important. Feeling, especially in the feet and legs-- helped much by the eyes-- is always part of the experience.



e.g., oppressive, awesome, calming, cozy, inviting, reverent, unified, confusing, rich, cheap, irritating, dignified, alienating, etc.

Be sure your paper tells what place you are writing about. Proofread and correct legibly.

Don’t think about renewing too long!

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1281

Danney Ursery

GREAT CLASSROOM HANDOUTS OF THE WESTERN WORLD III

Writing About Philosophy to Improve Critical Skills

Having now taught philosophy for three years in New College, a non-traditional undergraduate degree-granting program, I have encountered certain problems which traditional faculty at our University generally do not have to deal with. One of these is the assessment of the student's progress with little personal contact and no examinations. In this program, which has approximately 900 students, all of courses are individualized tutorials where the professor meets each student six or seven times approximately one hour. During these sessions we discuss the assignments and related material. The majority of the readings are original works by contemporary philosophers. Most of the students have little difficulty in summarizing the material, but they encounter quite a bit of difficulty in discovering the major points and arguments. The problem for these students is not learning the content but learning how to think critically or philosophically. After several unsuccessful attempts at remedying this problem, I developed the following handout in an attempt to assist the student in thinking and writing critically. The first four paragraphs consist of an objective assessment of the author's work and the last two paragraphs are concerned strictly with the student's views concerning the article. Students must try to defend their positions by offering reasons or support for what they say. Some courses do not lend themselves to this type of approach, but for those that do, the students will write approximately 25 to 30 two page, typed critiques.

The primary focus of the assignment is to instill in the student an ability to think in a reasoned, reflective manner and to begin to understand the nature of argument. The goal of the writing assignments is not to get the student to arrive at the same thesis and arguments that I would, but rather it is to encourage them to penetrate to the heart of the essay and to arrive at their own interpretations and conclusions.

The major problem that I have discovered is that many students do not fully understand what an argument or even a thesis is. I have attempted to remedy this by placing on reserve in our library an essay on reading and writing philosophy, spending time in the first meeting discussing the assignment in depth, and making extensive comments on their initial attempts. Although they still find the assignments difficult, after the first or second meeting, most students understand what is required of them and do rather well.

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Critical Review Procedure

The following is the procedure for writing critical reviews of a philosophy article. In this course you must follow this procedure unless otherwise noted on the syllabus. Assume the reader is a friend of yours and knows nothing about the subject matter. Your objective is to demonstrate to the reader the thesis and the salient features of this thesis. You have six paragraphs and only six paragraphs to achieve your objective.

1st paragraph	Clearly state the author's thesis or position for which she or he is arguing. You should be able to do this in no more than two or three sentences.
2nd paragraph	Give as much background information as you deem necessary to help the reader understand paragraphs one, three, and four. Sometimes this takes the form of definitions, assumptions, etc.
3rd paragraph	State and explain the strongest argument for the author's thesis. This paragraph must relate directly to the thesis; it is the author's defense of the thesis.
4th paragraph	State and explain the second strongest argument for the author's thesis. This

	paragraph must relate directly to the thesis; it is the author's defense of the thesis.
5th paragraph	State and explain some of the problems you see with the author's arguments, etc. Make sure you explain why these are problems with the article.
6th paragraph	Write a good ending stating your position and the defense of this position. Any opinions, assumptions, etc. must be supported.

Your essay will be graded on the basis of the following areas which are listed in order of importance:

A) How well you have analyzed the article (paragraphs one through four).

B) How well you have thought out and defended your thoughts in paragraphs five and six.

C) Grammar and mechanics

The essays must not exceed six paragraphs and also should not exceed two, double-spaced, typed pages. The essays must be in your own words. If you quote or paraphrase please note the page number.

CALL FOR PROPOSALS

KNOWLEDGE, VALUE, AND BELIEF: INTERDISCIPLINARY PERSPECTIVES

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This conference will focus on the interdisciplinary nature and uses of fields traditionally identified as the humanities and their relations to knowledge, value, and belief. Papers may be submitted which discuss the role of value and belief in the construction of knowledge, their role as synthesizing or integrative forces, and the relationship between belief and scientific theory and practice. Papers on any other relevant topics are also welcome, including teaching the humanities, and interdisciplinary theory, methodology, and curriculum.

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HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

T-MINUS 50

50 Hours. A Core Curriculum for College Students by Lynne V. Cheney. National Endowment for the Humanities, Washington D.C. 1989. Reviewed by Sharon Scholl

"Core curriculum", the current buzz word of academia, is a loaded term carrying with it an unease with specialization, radical individualism, and cafeteria style education. Bloom tells us we have lost coherence and settled for discrete, value-free knowledge pills. Hirsch tells us that cultural illiteracy is undermining our national cohesion and furnishes us with vast lists of what every American should know. Now along comes Lynne Cheney leading the charge of the National Endowment for the Humanities into the fray with a list of its own. The stated purpose of their exercise is to "encourage coherent and substantive learning in essential areas of knowledge."

What are essential areas of knowledge? Key facts, dates, formulae, grammar, and techniques are on the list, but equally so are concepts, rationale, arguments, and the expressions of value systems. Knowing how to recall and manipulate data cannot be decried, but neither is knowing why it is important to do so. Now, when these fact and value systems must be defined into areas of study, the NEH document becomes very traditional. Their idea of a core curriculum is an array of foreign language, mathematics, natural and social sciences, along with a catch-all labeled "cultures and civilizations." However, as though to undercut strictly disciplinary barriers, the Brooklyn College and Columbia University core curricula are detailed because of their interdisciplinary focus. (In actuality, Brooklyn's core is multidisciplinary, with only one integrated course.)

Those of us who teach Humanities courses based on the culture history model will recognize the 18 hour Cultures and Civilizations category as what we have been doing all along. It simply has a larger proportion of history, sociology, and economics materials, implying some team teaching arrangement. It attempts a global reference in the first course of the sequence, but classics of other cultures do not appear in succeeding course lists. As though to atone for this omission, the unit prescribes two courses in non-Western or Third World studies. The disciplinary representation is the same:

literature, art, music, religion, philosophy, over a detailed historical framework. The main twelve hour body of the Cultures and Civilizations unit is divided into four courses: world culture prior to the Greeks; Greek, Roman, Medieval and Renaissance periods; post-Renaissance through modern periods; and America from the Colonial Period to the present. Original historical, philosophical, literary, and artistic documents and artifacts are emphasized. The familiar listings (Aristotle, Mozart, et. al.) leave no doubt as to which side the NEH takes in the "canon war."

Embedded in all this material are significant questions which must be used to give continuity; the nature of a good society, the function of religion, the proper source of authority, etc. The plan requires devoted teams of faculty willing to coordinate disciplinary materials into workable integrated units and to provide threads of continuity to lead from course to course. Rather than legislating what faculty should do, the secondary purpose of the report is to call attention to the variety of ways their suggested coherence may be realized.

The Cultures and Civilizations unit does not exhaust NEH tinkering. For example, the plan advises mathematics studies in the history of math, biographies of its leading thinkers, and analysis of the value theories that underlie its thought process. Another general education mathematics option is to stress the solutions to very practical problems in business management, statistics, and social choice theory.

Social Sciences, the plan asserts, are based upon questions about human nature and society that have timeless roots. Plato's *Republic* and Aristotle's *Politics* have as much relevance in a sociology course as in a philosophy course. In fact, the cumulative message of the NEH core curriculum proposal is that important ideas housed in influential texts must not be cordoned off and labeled "Humanities: Do Not Touch." The Humanities approach to knowledge should permeate the general education curriculum, and the report is one way of encouraging a movement in that direction.

50 Hours: A Core Curriculum for College Students" may be obtained by writing to the National Endowment for the Humanities, Washington D.C. 20506

ANKHERS AWEIGH

W. V. Davies. *Egyptian Hieroglyphs*. London: British Museum Publications, Ltd., 1987. 64 pg. Paperback, 4.95. Reviewed by Roger Johnson, Jr., University of Southern Mississippi.

This modest book has limitations that are both evident to the reader and honestly articulated by the author. The book serves as introduction to a language and a way of writing that remain inherently fascinating and historically important. Ancient Egyptian is probably the second oldest recorded language (after Sumerian) and stands as the language having the longest documented history--almost four thousand years. To accomplish a meaningful introduction in less than a hundred pages is a formidable task and requires the perspective and judgment of a seasoned scholar. W. V. Davies is such a scholar and has rendered a service to all those who are interested in ancient Egypt, but primarily to students of cultural history, the Middle East, history of language, and general humanities.

Language can indeed be a window into a civilization or culture, and the three central chapters of *Egyptian Hieroglyphs* constitute such an entry. They are the second through fourth chapters, respectively "The Scripts," "The Principles" and "A Little Grammar." A preceding chapter, "The Language," provides background information to orient the reader. The fifth chapter, "Decipherment," retells the drama of the Rosetta Stone, Johan Akerblad, Thomas Young, and Jean-Francis Champollion. For the reader who has progressed through the first four chapters, the story of decipherment and the history of modern Egyptology will have meaning far beyond that available otherwise though summary--because the reader will have become acquainted, first hand as it were, with some of the actual problems that confronted the earliest pioneers of Egyptology. A final chapter, "Borrowings," contains information about the relationships of Ancient Egyptian to Protosinaitic and hieroglyphic signs to Phonecian and thence to Greek and Latin alphabets.

As an example of Davies's conciseness and accuracy, one may cite his explanation of why some hieroglyphic signs represent objects as seen from the side while others depict objects from above. Referring to examples included photographically in the book, and noting the relationship of art and writing, Davies writes:

> A basic convention was that a figure should be depicted as objectively as possible, with no account taken of visual distortion. A figure was reproduced, two-dimensionally, in what was deemed to be its most "characteristic" aspect; in the case of a complex figure, it might be necessary to embody more than one aspect in a single representation. The hieroglyphs follow this convention. (p. 6)

Thus briefly and eloquently Davies illuminates the mimetic basis of hieroglyphic signs and, in the process, establishes the rationale of Egyptian graphic perspective.

The chapters entitled "The Principles" and "A Little Basic Grammar" go far in demystifying Ancient Egyptian. While providing an overview that is balanced and, insofar as possible, jargon-free, the chapters are more detailed than one would have expected. Step by step the author explains Egyptian employment of logograms, phonograms, determinatives, and calligrams, along with their mixture in word and sentence formation. The presentation includes carefully selected examples that lead ultimately to the reader's understanding of simple but authentic phrases. Although descending from Alan Gardiner's *Egyptian Grammar*, both chapters make good use of recent efforts to render Ancient Egyptian more accessible, in particular Wolfgang Schenkel's "Schrift" and H. G. Fischer's "Hieroglyphen" in *Lexikon der Aegyptologie* (5 vols., ed. Wolfgang Helck and Wolfhart Westdorf, Wiesbaden, 1984).

Because the book is so valuable as an introduction to the language and script of ancient Egypt, the last chapter is a slight disappointment. The tables of correspondence among alphabetic and other signs dominate the chapter and, in my estimation, lead the reader away from Ancient Egyptian, as though the point of the book were to reach an understanding of the history of Latin letters. To be sure, Davies is more cautious than Charles King (in *Hieroglyphs to Alphabets*, London, 1977), but such tables inevitably oversimplify relationships.

The library of no college where ancient history is taught should be without this book. Teachers of ancient civilization or western culture will find it to be an attractive, readable, and manageable supplement to more general texts. It is much more substantial than Norma Jean King's *Hieroglyphs: The Writing of Ancient Egypt* (1985), another volume by British Museum Publications. Those who teach courses that include Ancient Egyptian should be advised that the slim volume make an excellent introduction to Gardiner's *Egyptian Grammar*, providing perspective and clarity for the beginner. It is the single most valuable general introduction to the language and script available in English.

NEVER THE TWAIN

"Integrating Oriental Philosophy into the Introductory Curriculum" by Joel Marks, in *Teaching Philosophy* (September, 1989). Bowling Green State University, Bowling Green, OH 43403-0189. $18.50/year; $7/issue.

"Publishers, are you listening?" is the closing sentence of this article, for even though Marks sets forth a variety of approaches to integration of Oriental and Western philosophies, some are rendered impractical by the lack of textbooks. Nonetheless, a global emphasis in introductory philosophy course is devoutly (or skeptically) to be wished. Teachers will protest that they can't do an adequate introduction to western philosophy in a semester--how are they to add eastern thought? Marks, who teaches at the University of New Haven, accepts the first part of the statement, pointing out that we always make selections in any introductory course, so why not do the same in an Eastern-Western course? He suggests three basic approaches to integration and selection: divide the course into one-half East, one-half West with an integrating term paper; divide the course into problems, each of which balances East-West standpoints; or thirdly, limit the course to a single *domain* of philosophy, such as Method (what is philosophy?), Ethics (how shall one live?), Self (what am I?).

There are difficulties with each, particularly because the western tradition allows for "bookishness," that is, you can study about philosophy without committing yourself to it. Thus, while we can teach students how to analyze a logical argument, can we also teach them to meditate? Can we teach about the meaning of life without "having cracked that nut" ourselves? The oriental teacher of ethics should have done so, but "this is simply not to be expected of the teachers to whom this essay is addressed."

Marks does not dwell on matters of definition, but notes that there is not a total distinction between the two philosophical traditions, and that when one adds Islam, Native American, African and western Feminist views to the Hindu, Buddhist and Chinese philosophies that he considers in this article, the distinctions at very least lose their hemispheric division. Despite the closing sentence, this article does have a good discussion of available resources. (F. Schroeder)

SPACED OUT

"Picture Space and Moral Space" by B. R. Tilghman in *British Journal of Aesthetics* (Autumn, 1988).

Fans of the art of the Italian Renaissance know what a revolution in the exploration of space was achieved by the invention of scientific, linear perspective by Filippo Brunelleschо. A quarter-century or so later Leon Battista Alberti wrote a treatise on painting that provided a theoretical and philosophical context for the new invention. Looking into Alberti's *On Painting* with a fresh eye, Tilghman, who teaches philosophy at Kansas State, argues that the revolution in space perception goes hand in hand with the new interest in people.

In Renaissance painting, Tilghman says, we first see human beings occupying interrelational space. That is, the personages in a Biblical or historical painting confront one another in a dramatic sense. Quoting William Ivins on the lack of a sense of spatial organization in classical Greek art, "The Greeks represented Jim making a single gesture such as he might use in a fight and somewhere they represented Jack making another such gesture, but they never represented the fight *between* Jim and Jack.... "Alberti, though, places *composition* (the arrangement of people in space) as the highest aspect of painting, saying "We painters who wish to show the movements of the soul by movements of the body are concerned solely with the movement of change of place."

Yet these artists did not go the next step toward invading the space of spectators. Renaissance paintings are like a proscenium-framed drama. With Carravagio and Rubens the picture frame is crossed; indeed in some paintings of Rubens the viewer occupies "a pedestal" surrounded above, below and around by the created space of the painting. The American artist Frank Stella regards Picasso's early cubism as a similar space revolution, but he laments what has happened to abstraction since. Artists have lost their way and what began as creation of space for subjects to "live in" has become flat and without meaning. Carravagio, where are you now that we need you? (F. Schroeder)

LIVY LIVES

"Dawn of the Eternal City; Archaeologists Illuminate the Shadowy Origin of Rome" by Albert J. Ammerman in *Italian Journal* 1989, No. 5. Italian Academy Foundation, 278 Clinton Avenue, Dobbs Ferry, NY 10522-9909. $36/yr.

We all know of the she-wolf who suckled the legendary founders of Rome, Romulus and Remus, and we all know how Schliemann's faith in the *Iliad* led to the discovery of historic Troy. Could there be any truth to the accounts of Livy, Varro and others? Fairly accurate history of Rome begins with the Republican period, from 509 B.C. forward. This was preceded by the Regal period which began about 750 B.C. with legendary Romulus and Remus, closing with the more historical Tarquin kings. In the myth, Rome was actually founded by Romulus' tracing a boundary line by plowing a ritual furrow, which symbolized the place where a ditch (*fossa*) was dug and a wall (*murus*) was erected.

Archaeological study of Rome has been going on for 150 years. Some of the most interesting finds were made around 1900 by one Giacomo Boni who excavated the Forum, the center of truly urban activities, finding nine fora surfaces below the Imperial piazza. The lowest was gravel, eleven feet down. Around 1950 a Swedish archaeologist, Einar Gjerstad advanced the theory that dominated until the past few years. This shows Rome's origins in a dispersed society of hill-top hut-dwellers, gradually spilling into the valleys below, finally to establish a unifying forum, paved with gravel about 575 B.C. Recent works, characterized by new interdisciplinary environmental archaeology, not only puts the first forum fifty years earlier, but shows this to have been a major engineering feat, requiring some 20,000 cubic years of landfill. Furthermore, in 1987 Andrea Carandini of the University of Pisa uncovered evidence of a major ditch and wall along the Palatine Hill. It dates from the traditional period of the founding of the city by Romulus. So at this moment, it appears that Rome's origins may not be in primitive villagers, but in city plans and engineering on Etruscan models of the 8th century B.C. (F. Schroeder)

NON-COMPUTER CATS

"Patterns of Information Seeking in the Humanities" by Stephen Wiberley Jr. and William G. Jones on *College and Research Libraries*, November 1989.

Humanities scholars are a different breed of cat, that's for sure. The way in which we do research is apparently unique, compared to scholars in the natural and social sciences, at least if this indepth study of eleven humanists can be multiplied by a thousand and made into a generalization. The small sample were mature, well-published college professors who participated in a yearlong seminar at the Institute for the Humanities at the University of Illinois at Chicago. The librarians who studied their ways of seeking information are at the same institution.

The main finding was that none of the humanities scholars relied on computer searching for research material. For that matter, they didn't make much use of sophisticated bibliographies such as PMLA or *America: History and Life*. That doesn't mean that they were ignorant of research in their areas: most browsed bibliographies covering the geographic area or the time period that interested them, but these tended not to be library sources but publications of professional associations of which the scholars were members. Another curious fact is that the humanists rarely if ever asked assistance of reference librarians. This didn't seem to reflect on the competence of the librarians; it's just that the humanists seemed to prefer a do-it-yourself approach. Indeed, with at least one humanist, asking for help was an admission of ignorance, so it was preferred to use simple finding tools (not identified, but presumably on line public access, card catalogs, *Humanities Index*, *Readers Guide*, etc.) rather than arcane bibliographies and new data bases. The exception to this rule related to the "real stuff" of research, primary sources. In special collections and archives, the scholars felt no compunction about seeking help and instruction.

All the humanists were studying people, and the authors of the study noticed two patterns of information seeking not previously identified by information specialists (i.e., librarians) who have examined various groups. These are the "geographical" and the "genealogical." Using telephone directories and maps, the scholars traced the home sites of their subjects, went there, and used local historical societies, public libraries, archives and museums, and, in several cases, on-site interviews.

Probably, though, the greatest difference between humanists and scientists, is that while scientists do collaborative work, humanists are independent, introspective loners. Like some Siamese cats we've known. (F. Schroeder)

EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with **content** that draws upon the human cultural heritage, **methods** that derive from the humanistic disciplines, and a **purpose** that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanity, humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable, practical and useful.

Format? Typed or word-processed double-spaced on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. Camera-ready line illustrations are very welcome. We can use written material of two lengths: one to three page commentaries, etc.; and articles of eight to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions. If you have **word-processed** your article, please specify the program you used (we use **WordPerfect**). If your article is accepted we'd like a copy on disk.

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The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

- THEORY "Piaget and Theories of Integrated Study"
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Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

- "What you should know about teaching novels in a philosophy course"
- "Pre-teaching history students for an art museum field trip"
- "How to help non-musicians to follow a score"
- "A designer speaks of humanities bulletin boards"
- "Getting adults to role-play in public humanities programs"
- "Understanding Oedipus: An Actor's View"

What we don't want:

- Creative writing by teachers or students (it doesn't relate to our purpose)
- Syllabus outlines (curricula should be explained, not listed)
- "The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)
- "Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)
- "Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

HUMANITIES EDUCATION

Dedicated to the teaching of integrated studies among the humanities, arts and related fields in schools, colleges and cultural institutions.

ISSN 0882-5475

VOLUME VII, NUMBER 2 SPRING, 1990

Special Issue on Landscapes, Environments, and Learning in the Humanities
Guest Editor: Stephen Adams

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HUMANITIES EDUCATION is published by the National Association for Humanities Education
with editorial offices at the Department of Humanities & Classics
University of Minnesota, Duluth, Duluth, MN 55812

The University of Minnesota is an Equal Opportunity Educator and Employer.

VOLUME SEVEN: NUMBER TWO: SPRING, 1990

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Published by the National Association for Humanities Education at the Department of Humanities and Classics, University of Minnesota, Duluth. Subscriptions and renewals are $20 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Humanities and Classics, UMD, Duluth, MN 55812.
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CONTRIBUTOR INFORMATION

Contributors should consult the Editorial Policies sheet carefully. As will be seen, HE is wide-ranging, quite permissive and has no "party line" in respect to definitions of **humanities, interdisciplinary** and **education**, but the wide boundaries are nonetheless firm. Please do not submit articles over ten pages long unless you are planning to revise.

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Stephen Adams

FISH IN WATER, WEIGHTLIFTERS IN PINK ROOMS: LANDSCAPES, ENVIRONMENTS, AND LEARNING IN THE HUMANITIES

The two-page advertising spread in a recent *Newsweek* featured a set of barbells against a shocking pink cinderblock wall. "Color has power," the copy began. "Research suggests weightlifters actually lift less in pink rooms. And the color on this page did get your attention."

Unless the color, shape, or some other feature stands out so insistently, however, the environment does not often catch our conscious attention. It is axiomatic that we fish do not see the water that we swim in, although the qualities of that water are crucial for our lives. In his fascinating article "Experiencing Places," Tony Hiss points out that "far from being simply a kind of backdrop that we can ignore at will—as long as it permits us to see and breathe adequately--such things as the kind of light around us, the chemical composition of the air, and colors, spaces, materials, shapes, scents, sounds, and views affect our physical health; our mental grasp and agility; our ability to work productively; our sense of self; the ways we interact with other people; our ability to function as citizens in a democracy; even our sense of humanity and our sense of humanity's pressing problems and unfinished business."

William H. Whyte has demonstrated that people are unconsciously affected by small features of public parks--slight elevations, stairs, open areas--that either invite them into a place or send them away. Teachers realize intuitively, even if we don't consciously think about it, that particular classrooms affect the learning that occurs within them; the physical environment of some classrooms encourages active participation while other rooms discourage anything beyond passive, quiet note-taking.

Our courses, too, no matter what the announced topic and the overt intention of the instructor, often feature place, environment, nature, cityscapes. As I was editing the material in these two special issues of *Humanities Education* I was also teaching a survey course in early American literature and a graduate seminar in Thoreau. The concurrent duties made me especially aware of how important place is to American history and literature and to our self-definition even today. Native Americans explore the shape of the land and their own relations with it in their origin myths and sacred songs; early European adventurers organize and alter the new land by perceiving it through Old World eyes; southern colonists celebrate life in a restored Eden; their New England counterparts find a biblical "desert" and set about creating from it God's "citty upon a hill"; Thoreau (most of whose major works are titled with place names) rails against the village in which he has traveled a good deal and celebrates the necessary tonic of wild nature. Without my consciously intending it, place loomed large in the syllabi for both courses. To and from classes I would walk through April snow squalls that made me wonder why I had traded southwestern Virginia for Duluth--and then occasional glimpses of Lake Superior assuming its spring colors and textures reminded me of part of the answer.

This issue of *Humanities Education* and the next are devoted to helping make us and our students (in whatever educational setting) conscious of the importance of place--to encouraging fish to realize and explore the water. The places included range from the relatively small (public monuments) to the large and grand (specific cities, the city in history, the wilderness, nature as a whole). The various articles share the assumption that environment *is* crucial to understanding human life and should be included in learning about the humanities. Because of its complexity, the topic lends itself well--indeed, it requires--interdisciplinary approaches to learning. It taps not only literature and history but art, geography, architecture, psychology, anthropology, political science and other disciplines. These different perspectives all suggest that place provides important clues about our values, perceptions, self-definition, culture, history, and our future.

Excellent studies of landscapes, cityscapes, and environments have been available for years; works by W. G. Hoskins, P. F. Lewis, J. B. Jackson, D. W. Meinig, and Yi-Fu Tuan come immediately to mind. More are coming out all the time (e.g., by Charles T. Goodsell, John A. Jakle, and the authors reviewed in these two issues), an indication of continuing and perhaps increased interest. The University of Iowa Press is publishing "The American Land and Life Series," books "ruled by the conviction that landscape offers the largest body of evidence for certain kinds of cultural and social action, a body of evidence which has been overlooked for the more easily studied archival sources used by traditional scholars" (promotional brochure). The Johns Hopkins University Press, also, offers a series devoted to "Creating the North American Landscape." This growing wealth of material should be available for our students and should affect the way we teach. The recent revival of Earth Day, too, reinforces the timeliness of making education about environments a significant part of humanities learning at all levels and in all modes.

As Meinig has written, "Any landscape is so dense with evidence and so complex and cryptic that we can never be assured that we have read it all or read it aright. The landscape lies all around us, ever accessible and inexhaustible. Anyone can look, but we all need help to see that it is at once a panorama, a composition, a palimpsest, a microcosm; that in every prospect there can be more and more that meets the eye." The goal of these two issues of *Humanities Education* is to make the eyes (and other perceptual organs) of our students more acute; to introduce ways of approaching landscapes, cityscapes, and environments in various learning situations; to provide a vocabulary and various methodologies for studying these rich topics.

In this issue, Tad Park offers the first half of a museum tour that models what to say about particular art works while placing them in the context of periods and movements in humankind's relationship with its environment; four slides for class use and/or personal enjoyment accompany his essay. Sharon Scholl outlines an interdisciplinary course centered on nature that examines the connections between science and the humanities, spirit and matter. Robert A. Schneider uses a novel to explore American places and to demonstrate how use of space reflects value judgments and how particular settings carry individual and cultural meaning. James A. Percoco shares his methods for making students aware of public monumental art and its roles in a culture. Bryan Feuer describes a course intended to help students see their own culture in historical perspective through a comparative, multifaceted study of specific cities from ancient Ur to modern Los Angeles. And Deborah DeZure offers an experiential learning project that introduces students to the study of one city.

The summer issue of *Humanities Education* will feature the second half of Tad Park's museum tour along with four more slides. W. Arthur Mehrhoff discusses what phenomenology of place (particularly the study of national symbols) can contribute to a holistic understanding of American culture. Laura Cowan details the contributions that poetry can make to interdisciplinary environmental education; she provides an overview of significant changes as 19th- and 20th-century poets express humankind's relationship with nature. Carol P. Hovanec describes a course that focuses a survey of American literature on the physical environment (landscapes and cityscapes). Fred E. H. Schroeder offers "The City" as a rich, concrete, complex theme for humanities education--and explores the paucity of visual art devoted to the city. Correcting a common oversimplified image of Ralph Waldo Emerson, Rosalie Murphy Baum details Emerson's often positive views of what cities add to human life. Finally, Marcia Bundy Seabury discusses the concept of the *Wanderung* (ramble or extended exploration of the countryside) as an approach to interdisciplinary study of artists and their milieux. Both issues also feature reviews of recent books devoted to our broad themes of landscapes, cityscapes, environments and teaching in the humanities.

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Recommended Readings

Appleton, Jay. *The Experience of Landscape.* New York: Wiley, 1975.

Goodsell, Charles T. *Studying Political Authority Through Architecture: The Social Meaning of Civic Space.* Univ. Press of Kansas, 1988.

Hiss, Tony Hiss. "Experiencing Places--I." *The New Yorker*, 22 June 1987, pp. 45-68.

Jackson, John Brinckerhoff. *Discovering the Vernacular Landscape.* New Haven: Yale Univ. Press, 1984.

Jakle, John A. *The Visual Elements of Landscape.* Amherst: Univ. of Massachusetts Press, 1987.

Meinig, D. W., ed., *The Interpretation of Ordinary Landscapes: Geographical Essays.* Oxford, 1979.

Tuan, Y-Fu. *Topophilia: a Study of Environmental Perception, Attitudes and Values.* Englewood Cliffs, N.J.: Prentice-Hall, 1974.

Whyte, William H. *The Social Life of Small Urban Spaces.* Washington, D.C.: Conservation Foundation, 1980.

Kolodny, Annette. *The Lay of the Land: Metaphor as Experience and History in American Life.* Chapel Hill: Univ. of North Carolina Press, 1975.

Tad Park

A DIALOGUE WITH NATURE
PART I

Introductory Remarks on Landscape

Landscape painting has a long history, closely linked at every stage and in every form with that of changing cultural attitudes and conceptions toward the natural or built environment as those have varied down the ages and from place to place. Our human response to nature--which is not always love of nature--is as old as civilization. To quote T.H. Huxley, the great champion of Darwin, "The question of questions for mankind--the problem which underlies all others and is more interesting than any other--is the ascertainment of the place which man occupies in nature and of his relation to the universe of things."

This question is what leads us to record our observations of the world around us. It inspired Homer, the Greek poets, and Virgil, but not until comparatively recently did it inspire an independent branch of Western, as distinct from Asian, art. In the European tradition the appreciation of nature as scenery to be contemplated with awe or delight, and along with it the rise of a true school of naturalistic landscape painting, was a surprisingly late development which began only with the Renaissance. Even in the 17th century, when numerous practitioners were making their living from "pure" landscape and critics were forced to take notice of the fact, it was not ranked very highly on the scale of fine art; next to the bottom, in fact, just above flowers-and-fruit. This may be contrasted to China, where the Taoist philosophy of humans living in harmony with nature led to landscape painting becoming the major tradition, practiced and encouraged by the scholar-officials who ran the empire.

Western civilization with its Judeo-Christian roots has always had a dualistic approach to nature as something which both reveals the sacred and is given to humans to be exploited. That the legacy of this philosophy is not an altogether happy one means that the question raised above is still true today, when our despoliation of the natural world has resulted in an ecological crisis.

The eight works of art included here are not meant to be a comprehensive historical coverage of attitudes toward nature. They do provide an adequate sampling from different periods and places. The *Jade Mountain* epitomizes the Chinese reverence for nature and the human role in maintaining a balance of forces. Hubert Robert's 18th-century "folly" reflects that age's mechanistic view of the universe and its confidence in human ordering of even natural elements. Courbet presents a more respectful, "hands off" view of the natural environment in an impersonal rendering akin to the Naturalism of his compatriot Zola. Kandinsky by contrast is totally subjective, using nature solely as the vehicle for his personal symbolism. Morrison expands the definition of landscape with his monumental collage, actually incorporating the environment into his representation. The three cityscapes also present contrasting approaches: Pissarro revels in the energy of a Paris still newly transformed under Baron Haussmann, O'Keeffe depicts her personal ambivalence toward New York's concrete canyons, and the emigrant Kokoschka celebrates the sense of vitality and freedom he found in the bustling city of London. Each work reveals both an individual response to the stimulus of place imagination and a cultural attitude toward the environment. Each gives a partial answer to Huxley's question and provides at the same time an impetus for contemporary exploration.

China, Ch'ing Dynasty, Ch'ien Lung Reign, 1736-95
***Jade Mountain*, 1784**
Nephrite jade
Extended loan from the T.B. Walker Foundation 12.5

The Ch'ing Dynasty (1644-1912) was the last period of imperial rule in China and the second of the great foreign dynasties to reign during that country's long history. It was founded by the Manchus from the north, relatively peaceful conquerors who adopted and ruled through traditional Chinese institutions of government, philosophy and religion. They also respected Chinese cultural tradition and sought to preserve the great achievements of the past and to encourage the arts of the present. One of the foremost patrons of art and scholarship was the emperor Ch'ien Lung (1711-99, ruled 1736-95), whose reign is regarded as the last truly creative period in Chinese art. Ch'ien Lung was himself a prolific painter, calligrapher and poet and his collection of Chinese paintings of all periods was one of the greatest ever assembled. Under his rule the textile and ceramic arts also flourished and jade carving reached its technical and aesthetic peak.

The Chinese consider jade to be the most sacred and treasured of all precious stones. Their word for jade is *yu*, meaning pure, precious, noble and "right." Its physical characteristics were believed to express the greatest of human virtues: it is soft and glossy, like benevolence; fine, compact and strong, like intelligence; angular, though neither sharp nor cutting, like righteousness; internally radiant like faith; pure of sound when struck, like wisdom; and able to be broken, but not bent, like courage.

The choice of landscape as its subject matter reinforces the connection of the *Jade Mountain* with virtuous behavior. Landscape recurs again and again in the literary and visual arts of China. Scenery was considered to be not merely aesthetically pleasing but it struck a deep chord in Chinese philosophy. Nature revealed the vastness of the universe, in which humans were thought to play an insignificant part. At the same time, careful attention to the ways of nature could offer the keys to balance and harmony in the world. The followers of Confucius drew their wisdom from "the natural order of things," and the Taoist philosophers urged close harmony with nature. Thus motifs from nature used on ceramics, textiles and lacquerware or as the subject for paintings or carvings or in literature generally carried symbolic overtones.

The *Jade Mountain* commemorates a gathering held at the Orchid Pavilion of Lan T'ing near K'uai Chi mountain in Chekiang province. It was to this spot that on March 3, 353 C.E. the gentleman-poet Wang Hsi Chih invited 41 of his scholarly friends to tend the graves of the ancient dead and spend the day in contemplation of nature. Relaxing by the banks of a meandering stream where orchids grew in abundance, the group consumed wine from cups floated downstream and composed poems for the occasion. Wang later assembled the poems and immortalized the historic party for future generations in a long poem entitled *Prelude to the Orchid Pavilion*. Composed of 324 characters in 28 lines, the text is a rather sophisticated discourse on the meaning and enjoyment of life, death, the past and present. Because the Chinese consider calligraphy to be the highest of all art forms, and because Wang was regarded as the greatest of all art forms, and because Wang was regarded as the greatest of all calligraphers, many copies of his poem were soon in circulation. It has received great attention and respect from artists, poets and calligraphers in China and Japan ever since.

Although his name has not come down to us, the artist who conceived and carved the *Jade Mountain* must have been an honored and respected member of Chinese society. The creation of any jade object required great skill, patience and discipline, due to the extreme hardness and dense, compact nature of the stone. This can certainly be appreciated when looking at the crisply defined ridges of the hills, the leaves on each tree, the delicate cups floating down the brook and the tiny yet distinctly individual figures walking the mountain paths. Equally remarkable is the delicately inscribed calligraphy on two sides of the mountain: Wang Hsi Chih's famous preface, reproduced below, and a dedicatory poem written by Ch'ien Lung.

It is not surprising that an enlightened connoisseur and patron like Ch'ien Lung would commission and comment upon such a piece as this. In addition to being a statement of technical prowess the mountain would have called for great scholarship, aesthetic sensitivity and feeling for life. It is not just a reverent tribute recalling the historic event of a poets' gathering. Nor is it merely a decorative triumph of the jade-carver's art, or yet another copy of a famous poem. Rather, it is a combination of all these things, uniting in one work the best of the past and the present and embodying for the viewer the important Chinese virtues of scholarly activity, love of the arts and oneness with nature.

Prelude to the Orchid Pavilion, Wang Hsi Chih

In the late spring of the ninth year of the Yung Ho reign, a gathering was held at Lan T'ing, the Orchid Pavillion, north of K'uai Chi mountain. The meeting was held to clean and repair the honored graves and all the luminaries came. Young and old alike were gathered together. At this site were steep and magnificent mountains of lush forests and elegant bamboo. Here, too, was a clear, rapid running stream, traversing the slope which could be used to float the wine cups. We sat about the banks of this stream. Although lacking the joy of flute and string, a single cup and single poem were sufficient to draw out the deepest emotions. On that day the sky was bright, the air pure and the gentle wind a thing of tranquility. Gazing upward the vastness of the universe could be comprehended; downward one saw varied abundance of things. All that the mind and eye conceived was best appreciated through the senses. It was a delightful experience! In this generation one is influenced by experiences within his own tiny environment, but one's emotion comes from outside his material existence. Although there are ten thousand moods of fondness and dislike, and a difference between action and non-action, when a man feels joy he is content to know that that feeling may be confined to him alone.

With this acceptance one will never notice the approach of old age. When one is fatigued through thought the feeling is joy, and that emotion will suddenly become a thing of the past. Still, these are the things which excite one's emotions and all achievements and failures are thus transformed and finally come to an end. The ancients stated that birth and death are great events. Such pain! In tracing the course of the emotion involved in building a grave I always feel grieved although I know that birth and death are illusions and that the (legendary) birth of Chi and the demise of Pong are untrue. Our concept of posterity is presently formulated and can be likened to our present view of the past. A sad situation! Therefore, I record and collate all the writings of my contemporaries. Although the occasion may change from this one and although the next generation may be different from this one, what touches one's heart remains the same. Posterity will be inspired by these verses.

Hubert Robert
French, 1733-1808
Le Pont Rustique (The Rustic Bridge),
after 1786
Oil on canvas
The William Hood Dunwoody Fund
33.14

Life among the French aristocracy of the later 18th century was marked by contrast and contradictions. Chief among these was the rise of a taste for naturalness and simplicity in an age noted for its theatricality and artifice. Signalling the birth of a Romantic sensibility that stressed emotion over intellect, this new taste was nowhere more evident than in the art of landscape gardening.

The new sensibility was actually born in England, but by the 1760s, stimulated by visits to English gardens and by publications about them, French landowners and designers were rejecting the formal traditions they had observed since the Renaissance and were placing them with what was understood to be informal style more in harmony with nature. Gone were strict symmetry and regularity of proportion, and in their place came wildness, picturesque "accidents" and the irregularity of growing things. Ironically, where such a landscape was not already native it was constructed, as a kind of stage set where the aristocracy could act out their fantasies of leading the simple life. Whole villages were moved, mountains leveled or raised and ancient ruins newly built--all in an attempt to create a "natural" environment.

In 1784, the wealthy financier Jean-Joseph de Laborde acquired the chateau and estate of Mereville, some 45 miles south of Paris. With the help of the eminent architect Francois-Joseph Bellanger and later of the artist and landscape designer Hubert Robert, de Laborde spent the next ten years transforming the place into one of France's most celebrated landscape gardens.

The earliest account of the work at Mereville dates from April 1786. The garden site was then a marshy valley, hemmed in by rocky outcroppings, and in transforming it into an elegant landscape of several square miles, de Laborde and 400 laborers literally moved a mountain. The marsh was drained and stripped, the offending high ground leveled, and its stony debris spread as necessary foundation. Next two kinds of topsoil were mixed and distributed over the surface and then building and planting began. A river was re-routed into sinuous channels "such as the eye delights to dwell on and which, after all, are modelled after Nature," and one of its two arms was led underground to emerge miles away at the head of a 12-foot rocky cascade. Not far from this site a public road divided the main park from a smaller park, where a smaller chateau, stables and a coach house stood on a hill. The road, which ran through a cutting, is probably the one shown in *Le Pont Rustique*. To the left may be seen one of the garden's deep artificial grottoes; in the distance is a picturesque "ruin." A fragile bridge spans two great masses of roughly hewn rock, connecting the main park with its smaller companion. Such rustic bridges evoked Alpine scenery and were thought to introduce a touch of wildness into vistas otherwise tame and familiar. Part of their charm was the danger that they might collapse, which sooner or later, no doubt, they did. It may be observed that the rocks and the stone fortification supporting one end of the bridge look decidedly artificial, even theatrical. This, however, does not necessarily imply that they were imaginary. Robert's chief contribution to the development of garden design was his exploitation of theatrical and painterly elements. It is a style in which nature is often arranged to look like art.

While the garden landscape in *Le Pont Rustique* reflects a basic Romantic sensibility, the style of the painting itself is that of the waning Rococo. Lighthearted and decorative, it is primarily interested in recording the gaiety and elegance of the scene, using the playful curved line, delicate pastel colors and free, graceful movement typical of the Rococo. We cannot even know for certain whether Robert is presenting a truthful image of the park as it appeared or a proposal for a new construction, as Mereville, like the nobility it delighted, vanished with the Revolution.

Gustave Courbet
French, 1819-1877
***The Castle of Ornans*, about 1850**
Oil on canvas
The John R. Van Derlip Fund and the William Hood Dunwoody Fund
72.66

"Painting is an essentially concrete art, and can only consist of the representation of things both real and existing....An abstract object, invisible or nonexistent, does not belong to the domain of painting...." With such statements, Gustave Courbet became the spokesman for the French Realists, a radical group of writers and artists that emerged in the mid-19th century. Championing the ordinary and the actual and rejecting all mythological, religious, historical and imaginary themes, the Realists constituted the first truly modern movement in art.

Castle of Ornans is one of Courbet's most ambitious landscapes. A splendid panoramic vista embraces the valley of the Loue, which is framed on either side by screens of trees and bluffs of high ground faced with the rock escarpments characteristic of this region, the Franche-Comté) of eastern France. In the distance is Courbet's native village of Ornans, a cluster of houses straddling the river Loue. "Castle of Ornans" refers to the hamlet on the cliffs, built on the site of a medieval fortress that had belonged to the dukes of Burgundy and was destroyed in the 17th century. A small figure of a woman laundering clothes by a stone trough in the foreground, her presence accentuated by a splash of bright red at her feet, serves as an indicator of scale. Standing with raised arms as she holds out her linen, she seems to embrace the view spread out behind her and at the same time to invite the viewer imaginatively to enter the scene and journey through the landscape. At the same time, she serves as a reminder of Courbet's Realistic sympathies: she is the antithesis of the nymphs and dryads who hover in the forest and lake idylls of the classical Academic painting rejected by the Realists.

Courbet achieves a masterful rendering of depth by modulating his color from the soft greens of the spring foliage in the foreground through the brownish patches of barren upland in the middle distance to the misty blue-violet of the far distance. The idea of landscape implicit here is of straight-forward, unidealized reportage where the artist selects an advantageous viewpoint and adopts a coherent pictorial scheme but does nothing to alter the view presented. "Where I place myself is all the same to me," Courbet is reported to have said; "Any location is as good as long as I have nature before my eyes."

Recent scholarship has sought to establish that Courbet's landscapes embody the kind of social and political meanings that are more overtly expressed in some of his great figure compositions. It has been suggested, for example, that in this prosaic depiction of a place steeped in medieval history Courbet was subverting the trite theatricality of the romanticized legends that regularly filled the walls of the Salon. It has also been interpreted, in a more general way, as a sort of *vanitas* symbol conveying the idea that the splendor of medieval French history cannot withstand the process of time: the modest village represents the embodiment of the present victorious over the past, peasants' houses over feudal ruins, and reality over fantasy.

The extent to which *Castle of Ornans* contains this kind of meaning must remain speculative, but there is little doubt that the view of nature presented here conforms to a general belief in primal nature that was widespread in the mid-19th century. The Franche-Comté), like the Auvergne or Brittany, was one of those regions that during the 19th century came to be viewed as a particularly remote, unspoiled and "primitive" part of France--in opposition to the corrupting and constraining effects of Paris--and one that was characterized by a strong spirit: he saw it as a river that was more genuine and wild than the Seine and whose banks, unlike those of the Seine, were unenclosed. It seems likely, therefore, that in this confident and expansive landscape Courbet was expressing not only his love of his native region but also the independence, wildness and free spirit of the Franche-Comté).

Wassily Kandinsky
Russian, 1866-1944
***Study for Improvisation V*, 1910**
Oil on linen
Mr. and Mrs. Bruce B. Dayton Fund
67.34.2

Since the Renaissance, Western artists have traditionally attempted to imitate nature, thus producing a vast body of works depicting people, places and things as though the canvas were a mirror reflecting the world around it. In the early 20th century, however, this custom was increasingly abandoned in favor of the theory that a work of art is a reality unto itself, with its own laws and its own reasons for being. This new belief provided the needed impetus to open up a whole new realm of artistic possibilities, enabling artists to choose for themselves between the extremes of imitative realism and completely non-representational art.

Wassily Kandinsky is sometimes credited with having painted the first total abstractions in Western art. While other artists are also candidates for this honor, it is certain that he is one of the greatest innovators in the history of modern art. His style, radical and startling in its day, may be classified in a number of ways. Its highly personal, intuitive approach to depicting the world may be described as expressionistic--that is, more interested in manipulating line, shape and color for their emotive than their descriptive effect. Kandinsky even introduced exaggerations and distortions in order to create a greater emotional impact.

These distortions, together with a certain calligraphic simplification of form, also place Kandinsky at the forefront of the movement toward abstraction--that is, an art more interested in manipulating the formal elements and principles of design for their own sake than in naturalistic representation. Seeking an art that would be concerned only with the spiritual, the inner psyche rather than the rational universe, Kandinsky tried to rid his painting of representational forms.

Kandinsky was a deeply religious man, influenced both by the Orthodox faith of his youth and, later, by the teachings of Theosophy (a popular religious movement concerned in part with humankind's relationship to the cosmos and the play of forces within the Divine nature). Further, like many of the intellectuals of his day, he felt that the world was headed for disaster, that the rationalistic promises of science had failed humanity, and that there was a need for a spiritual rebirth. This he saw as the great mission of the modern artists. Equating purely representational art with negative, materialistic forces, Kandinsky sought to purge art of objective references and thus return it (and society) to the realm of spiritual values.

This theme, the struggle between the opposing forces of the negative materialistic world and the positive spiritual one, is the basis for much of Kandinsky's art between 1910 and 1916. The works of this period are often complicated allegories whose motifs are drawn from the traditional pictorial imagery of Christianity: the Deluge, the Apocalypse, the Resurrection of the Dead on the Day of Judgment.

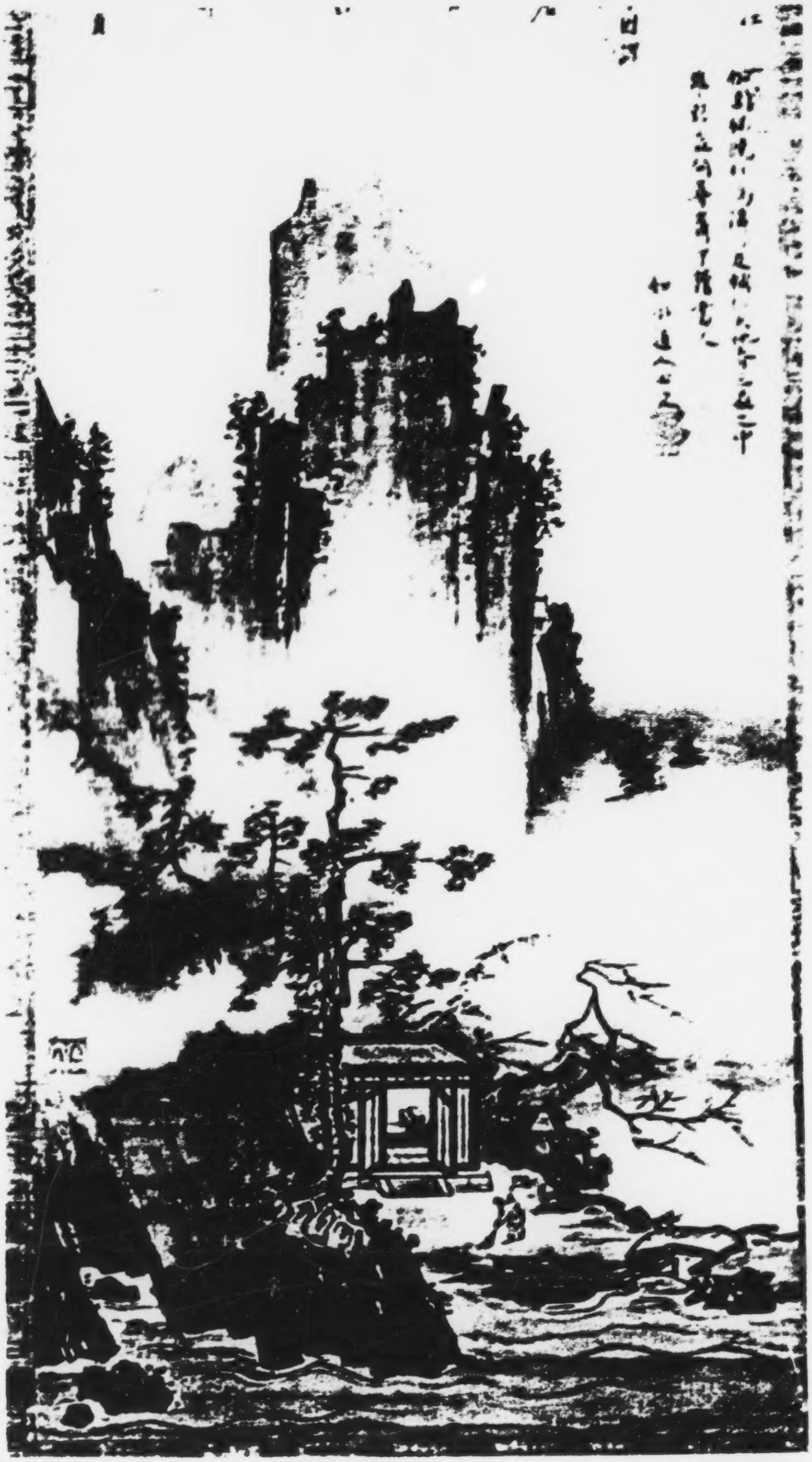
Some of this symbolism may be easily interpreted while the remainder is highly arcane, its meaning private to Kandinsky. Indeed, he did not intend that the viewer should immediately recognize the specific symbolism of each motif. Rather than merely describing his forms, Kandinsky reduced the imagery from profile to linear notation and, ultimately, to sign. Colors, to which the artist assigned symbolic connotations as well, were used to further "veil" or obscure the drawing. At times the choice of color reinforces the imagery, at other times it is independent, even contradictory in meaning. Only in this way, Kandinsky felt, could the observer escape being seduced by the "story" alone and respond freely to the deeper reality (what Kandinsky called the "inner sounds") of the colors and objects presented.

A preliminary work for a much larger painting, now destroyed, *Study for Improvisation V* appears at first glance to be completely without reference to objective reality, but this is only the effect of Kandinsky's "veiled" imagery. The colors are indeed extremely rich; the contrasts of red, blue and yellow almost overwhelm the descriptive elements. Yet a landscape, seemingly a garden in full bloom, and figures can be discerned, and their presence reveals that despite the joyful colors, the theme of the painting is probably drawn from Biblical images of destruction.

At the lower left a looping motif is seen which Kandinsky used in numerous works to represent the wave of the Deluge, while in the opposite corner two riders (identified with the Horsemen of the Apocalypse) gallop across the scene. Closer inspection reveals a kneeling supplicant figure (female?) in a blue cloak at the lower right and, standing in profile at the composition's center, a second figure (variously identified as male or female) whose hair streams in the breeze. Its rigid stance makes it an image of stability in the midst of the destruction, and scholars interpret this figure as an arisen soul, called forth from the grave on the Day of Judgment.

Thus "decoded," this is clearly an apocalyptic vision, intended to convey the imminent approach of the end of the world. But the effect of the painting is not one of terror or despair; the colors are bright and spring-like and evenly balanced between warm, changing hues and cool, stable ones; a similar balance is created by the placement of solid blocky shapes next to fluid sketchy ones; and while the forms suggest that the action depicted is beyond human comprehension--every object seems capable of evolving into something else before our eyes--at least some of the images seem to offer hope.

In the final analysis, Kandinsky's abstract landscape is a testament to his belief that a new spiritual epoch would emerge from the destruction of the old, just as a new artistic order was being forged by the painters of his generation. In Biblical terms it represents humankind returning to an unspoiled Garden of Eden as the Apocalypse ends in the creation of "a new Heaven and a new earth."



Studio of the Three Worthies by **Shūbun**

Sharon Scholl

NATURE AS SPIRIT

A new course was added this year to our Humanities program bearing the title "Humanities and Science: Nature." The goals of the course are to encourage a lifelong interest in imaginative and scientific literature for the layman; to increase visual and aural literacy; and to explore the connections between science and the humanities. The course is divided into segments corresponding to various positions Western people have taken in relation to the natural world. In the order of presentation they are: Nature as Spirit, Nature as System, Nature as Friend and Enemy, and Nature as Victim. Each of these perspectives is developed with readings from science, short stories and essays, works of music and art. Since there is no available text for such a course, a collection of readings was assembled and Xeroxed, accompanied by the trauma of securing and paying for permissions.

The course in its present format is a compromise between an historical and thematic plan. For example, the second section is a mini-history of science module hitting the high spots between Aristotle and Stephen Hawking. Thus Nature as Spirit (admittedly the least scientifically oriented) begins with a chronological sampling of spiritual communities that have attempted a synthesis of God, mankind, and the natural world. An eloquent voice for the world of the American Indian is that of a Sioux medicine man as recorded in *Black Elk Speaks*, by John Neihardt. The geese with magic voices, the grandfathers who make thunder, the tepee roofed with cloud populate the vision of this spiritual master. "It is the story of all life that is holy and is good to tell, and of us two-leggeds sharing it with the four-leggeds and the wings of the air and all green things; for these are children of one another and their father is one Spirit." (1)

Two significant artistic traditions that connect with the sentiments of Black Elk are Hopi Kachinas and Navaho Sand Paintings. The Kachinas are dolls which represent the spirits that provide fertility to earth and sustenance to humans. Their costumes are richly symbolic in color and figuration; their living counterparts are the masked dancers who celebrate the seasons, bearing gifts to loved ones in the tribe.

Navaho Sand Paintings are most commonly associated with the healing of illness by a medicine man. The figures, drawn by trickling colored sand from thumb and forefinger, represent powers known to be helpful for the condition at hand. Many of the nearly 500 recorded examples are rooted in the origin mythology of the Navaho; symbols are intricately combined for ritual meaning and artistic effect. An interesting modern offspring is the art of Jackson Pollock, which he confessed had Indian influences and a spiritually expressive intent.

American Indian music is dominated by nature imagery. One can note the totemic veneration of spirit animals or the invocation of natural forces such as rain or fire. A kind of sexual division is interesting to note: corn grinding songs for women, hunting songs for men. The theme of this instructional unit is powerful in the music: we and the natural world are of the same spirit.

The struggle to preserve or recapture this vision of nature in the midst of an artificial and "unnatural" urban world is a major issue for the contemporary Kiowa writer, N. Scott Momaday. He details the depressed lives suffered by so many Indians who live between cultures and how deeply the yearning for heritage runs. In *House Made of Dawn* his promise to a dying man is "to get drunk and sing ... about the way it always was. We were going to sing about the way it always was. And it was going to be right and beautiful ... he was going home." (2)

Ancient Egyptian culture provides another example of interpenetration of natural and spiritual thought processes. The vast pantheon of gods appears in guises furred, fleshed, and finned. There is Horus, the divine falcon representing the sky, whose two eyes are the sun and moon; he is the son of Osiris (underworld) and Isis (fertility). There is Anubis, the jackal-headed conductor of souls to the underworld, who holds the star-shaped cross, emblem of life. The *Book of the Dead* and the hymns to various aspects of nature are still readable and illuminating.

The Western Middle Ages boasts a true nature-mystic in St. Francis of Assisi. The story of the wolf of Gubbio told in the *Little Flowers of St. Francis* is a charming anecdote illustrating his power to communicate with other forms of life on the level of spirit to spirit. The related art is the cycle of murals based on the life of St. Francis completed by Giotto for the headquarters monastery. Francis' own "Canticle of the Sun" is the best illustration of his sense of the spiritual unity of the whole natural order. The medieval monastery itself illustrates the community devoted to achieving a balance between the divine and the earthly; the meditation garden is a particular example. Though plainsong is usually unearthly in its orientation, the "O Magnum Mysterium" from the Christmas Night Offices is a useful exception. A rough translation runs, "O great mystery and wondrous sacrament, that animals should see their newborn Lord lying in a manager ... I have considered Thy works and trembled here between these living creatures."

A brief review of the spiritual community might include the Shakers, a paradigm of simplicity and devotion. They were practical scientists in their production of the best seeds and herbs. They bred superior strains of sheep and cattle. They viewed the earth as something raw and wayward to be redeemed by labor and love. A mid-Nineteenth Century Elder, Frederick Evans, is quoted as saying, "I don't know if a tree ever comes to know you; I think it may; but I am sure it feels when you care for it and tend it." (3)

Shaker furniture and artifacts provide plentiful examples of visual art; alas, albums of Shaker music have fallen out of print. The "Millennial Laws," first formulated in 1821, are useful guides to the esthetic of the Shakers and to the appeal of their unornamented but eloquent creations.

I conclude this brief time trip with a strange modern community in Scotland called Findhorn, whose inhabitants live with a profoundly spiritual approach to the land. They are a kind of "Sixties commune" guided by Devas (aspects of growth and creation neglected by modern man). Each plant species has its own spirit which guides the gardeners, and the "landscaped angel" communicates the needs of the farm as a whole. The cumulative philosophy is that humans are sentient beings among equally significant other sentient beings who are now distant and fearful because of our ill treatment of nature. If we open ourselves to them, they can guide us to a plentiful life.

Another section of the Nature as Spirit unit is centered on what used to be called "natural theology." The fundamental reading is William Paley's "Proof of God from the World of Biology" (1802). God is revealed, argues Paley, by the order and beauty of the universe; spirit is implied by matter. He goes on to derive the unity and goodness of God from observations of the system of nature. William Cowper's "Hymns to the God of Nature" elaborate on this same theme, though Wordsworth's "Lines Composed a Few Miles above Tintern Abbey" will be more familiar.

The foremost representative of the theology of nature in this century is probably Pierre Teilhard de Chardin. He declares, "It seems to me that every effort I have made, even when directed to a purely natural object, has always been a religious effort ... Science and Religion have always been for me one and the same thing." (4) In Teilhard's vision God permeates all things, and the world in return receives from God a kind of absoluteness. This process is going somewhere, leading inevitably to a point of unity and wholeness that we describe as love. For this stalwart Roman Catholic, Christ exemplifies the "Centric" where the oppositions of this world meet and are resolved.

Leibniz is the most convenient and eloquent exponent of the theory of spiritual permeation; it is well worth the time to read some sections of the *Monadology*. His discussion of our bodies as "divine machines" which represent the whole universe and are connected to all matter in the plenum is heady stuff.

Nineteenth-Century music is replete with the theology of nature. One of the most gracious examples is the "Good Friday Spell" from Wagner's PARSIFAL. The hero has slowly been redeemed through his life experiences and returns to the great hall of the knights to assume leadership. He sings of the extraordinary beauty of the meadows, to which Gurnemanz replies that all nature has been redeemed by Jesus' loving sacrifice; all living things are blessed by this act.

Mahler's "Song of the Earth" is a lengthy exposition on the theme of the spiritual consolation of nature. In "The Farewell" section the text explains death as being absorbed into the bosom of loving nature: "My heart is still and waits its hour. The dear earth everywhere blossoms in spring and grows green again. The distance shines bright and blue eternally."

The interpenetration of spirit and matter is a standard idea in Western art, appearing in many guises. The American Transcendentalists and Hudson River School of painters expressed the presence of the spiritual sublime in their landscapes. In his "Essay on American Scenery" Thomas Cole confesses, "In gazing on the pure creations of the Almighty, one feels a calm religious tone steal through his mind." Van Gogh's "Starry Night" is an eloquent expression of the spiritual power that courses through the universe. In more prosaic practice, earlier art often involves reading through some painted creature to a spiritual implication. Cranach's "St. Jerome in Penitence" (1525) takes this tendency to the extreme. The squirrel gnawing a nut is a seeker after divinity; the stork is filial devotion; the turtle and scorpion are evil influences; the pheasant a symbol of immortality. The real earth is a screen through which this spiritual analog is unfolded.

The teaching unit is completed with writings closer to scientific observation and analysis. In his *The Tao of Physics*, Fritjof Capra details the connections between ancient mystical teachings and the revelations of modern physics. Both assert "that the constituents of matter and the basic phenomena involving them are all interconnected, interrelated and interdependent; that they cannot be understood as isolated entities but only as integrated parts of the whole." (5) The interconnected cosmic web of nature is expressed in Hindu thought in the image of Brahma, the unifying thread and ultimate ground of being, but one that must be participated in rather than observed scientifically. Science has come to realize, as well, that there is no way to get rid of the influence of the observer.

Loren Eiseley, that most literary of anthropologists, leaves the pervasive impression in all his writing that he is looking for that unseen reality that he senses behind the bones and skins of the conscious world. "But beyond lies the great darkness of the ultimate Dreamer, who dreamed the light and the galaxies. Man partakes of that ultimate wonder and creativeness." (6)

As a kind of benediction, we conclude with Vaughan-Williams' "A Sea Symphony." The second movement, "On the Beach at Night Alone," has a marvelous text by Walt Whitman which reads, in part:

> A vast similitude interlocks all,
>
> All distances of space however wide,
>
> All distances of time,
>
> All souls, all living bodies though they be ever so different,
>
> All nations, all identities that have existed or may exist,
>
> All lives and deaths, all of the past, present, future,
>
> This vast similitude spans them and always has spanned
>
> And shall forever span them and shall compactly hold.

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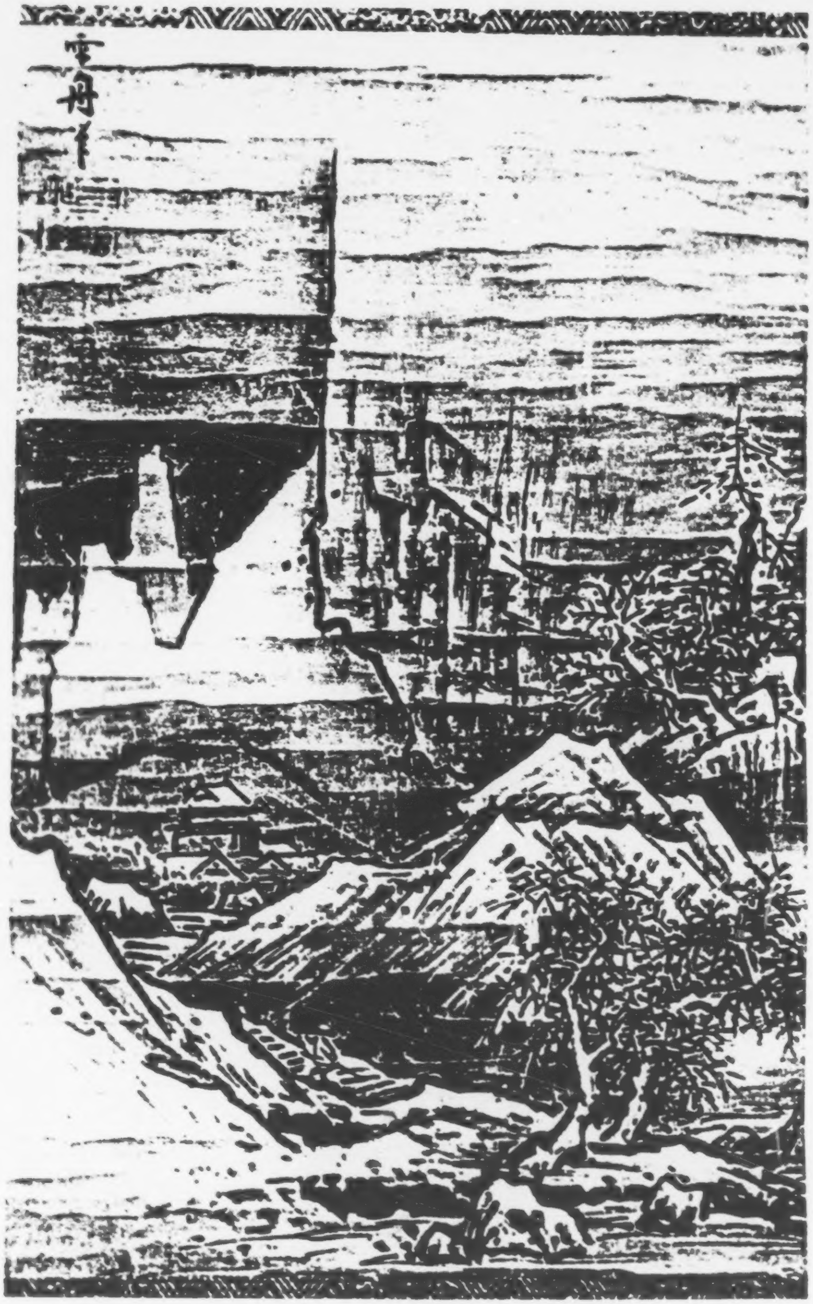

***Winter Landscape* by Sesshū (1420-1506)**

Robert A. Schneider

"A PLACE WHERE ONE COULD LIVE": WILLA CATHER'S USE OF PLACES IN *THE PROFESSOR'S HOUSE*

When I was given the opportunity to design and teach an undergraduate American Studies course on "American places," I knew it would have to include consideration of certain themes. Among them would be psychological and architectural understandings of "sense of place" and "use of space," literacy uses of spatial symbolism, regionalism in United States history and literature, attitudes toward and uses of the land, and the values underlying rural, small town, suburban, and urban life. Connecting all of these and organizing the course would be the simple contentions that the use of space reflects value judgments, and that particular places, of whatever kind or scale, carry individual and cultural meanings.

Coming up with course themes was easy, but deciding how to introduce students to those concepts, without either fragmenting the course into apparently unrelated units or risking a premature synthesis, was more difficult. Perhaps approaching them indirectly, through a novel, would work best. Philip R. Yannella, director of Temple's American Studies Program, had previously introduced me to Willa Cather's *The Professor's House*. Borrowing his many insights into the book, I decided to use it. Several semesters of the American places course have demonstrated that the novel is a painless and stimulating vehicle for engaging students' attention and raising a variety of relevant issues for consideration throughout the course.

The Professor's House, a readable novel of about 280 paperback pages, was first published in 1925 and is set in that era. Three "books" of unequal length tell the story of Professor Godfrey St. Peter's midlife crisis, the earlier adventures of his protege Tom Outland, and the self-discovery that resolves the professor's identity crisis. Book One, "The Family," takes up nearly two-thirds of the novel. It depicts the professor's discontent with his increasingly materialistic family and university (in fictional "Hamilton" near Lake Michigan). His havens from a heartless world are the blue waters of the lake, beloved as a special place since childhood, and the garden and study of his old house. He returns there from the new house built with academic prize money, and ponders the experiences of his young friend Tom Outland, lost in World War I.

"Tom Outland's Story" shifts to the American southwest, where Tom and another cowboy find ancient ruins in the Blue Mesa--a story based on the actual discovery of the Mesa Verde cliff dwellings. Tom's altruistic concern for the exploration and preservation of the ruins is ignored by ambitious Washington bureaucrats and betrayed by the profit-oriented assumptions of his friend, Roddy Blake. In the third section, "The Professor," St. Peter's musing on Outland's story leads him to literally "find himself," in an imagined encounter with his younger self. The realization that he can no longer live with his family is followed by a near fatal accident, in which the professor lets go of "something very precious." Afterward he takes Augusta, the family's middleaged Catholic servant, as his model for living out of duty rather than passion, and is able to face his family and the future.

Students usually enjoy reading this novel but are puzzled about its relevance to "American places" until we begin to discuss it in class. The importance of places for the story soon becomes obvious, if it wasn't before: Godfrey St. Peter's tale is told with houses, lakes, villages, canyons, and the contrasts of staid midwestern college town, stuffy bureaucratic capital, and windswept southwestern mesa. Students see the positive and negative places--the old house, lake, and mesa on one hand, and the new house, daughter Rosamond's new mansion, the university, and Washington on the other. Also evident are Cather's technique of describing positive places in detail but referring only vaguely to the negative ones, and the impact of the abrupt jumps from Hamilton to the Blue Mesa to Washington and back. When pressed to explain the "meaning" of Cather's story, however, students hesitate. They feel it has something to do with the professor's identity crisis, but aren't sure how the places relate to that.

More information is then introduced into the discussion through lectures, films, or student research reports, raising topics for further consideration. I will describe briefly here the various approaches I use, any one or more of which helps stimulate critical thinking and greater appreciation of the novel and of the importance of "place." I cannot go into details, but will indicate the sources of the insights I have found helpful in understanding Cather and *The Professor's House*. I usually try to see that three issues are raised: 1) the relationship between the author and the novel's character; 2) her use of the history of the discovery of Mesa Verde; and 3) her comments on the writing of the novel.

First, it is useful for readers of *The Professor's House* to know that Willa Cather's acute sensitivity to space and intense attachment to particular places were important in shaping her personal identity. The recent biographies of Cather by James Woodress and Sharon O'Brien document this. O'Brien asserts that "Willa Cather's struggle to establish an independent personal and literary self was also a search for a psychological, social, and geographical space where she could 'dissolve into something complete and great' without being dissolved" (70). Professor Godfrey St. Peter is not simply a veiled self-portrait of the author, but it is evident that Cather put a great deal of herself into the character, and students find the parallels between them illuminating.

Among the parallels are similar families, childhood removals from cherished environments, and adult returns to the childhood region. Cather moved from Nebraska to Pittsburgh, closer to her early home in western Virginia, to take an editorial position; St. Peter chose the university in Hamilton because "any place near the lake was a place where one could live" (31). Throughout her life Cather searched for places where "one could live," and she depicted that quest in the professor's story. The parallel is especially clear with regard to the professor's study: it duplicates the attic sewing room in the Pittsburgh home of Cather's close friend Isabella McClung, the room in which Cather did her first work as a professional short story writer.

Biographer Woodress reports that Cather called *The Professor's House* a grim little tale written in a middle-aged mood, and it seems legitimate to assume that Godfrey St. Peter's thoughts and emotions reflect what Willa Cather was feeling at least part of the time while she was writing his story (367). This matters for an understanding of the novel only in the sense that we take the professor, his problem, and his solution to it more seriously when we assume that they reflect a personal crisis in Cather's life, and the resolution she found for it. That brings us to the subject of the geography of *The Professor's House*.

The use of a southwestern site as a place with special significance for an individual can also be traced to Cather's personal experience. She grew up with stories of the discovery of ancient cliff ruins in Mesa Verde in the 1880s. Several of her early stories dealt with characters affected by encounters with the southwest, and "The Enchanted Bluff" of 1909 was based on her childhood response to the Mesa Verde story. It was Cather's first actual visit to Arizona in 1912 that marked a turning point in her professional life (O' Brien, 403-420). She returned to New York and began writing the novels based on her Nebraska childhood that brought her literary fame. In one of them, *The Song of the Lark*, an artist (singer Thea Kronberg), whose private refuge as a child in a midwestern town is an attic room, comes to self-understanding in a southwestern cliff dwelling (O'Brien, 85,403-420). Cather visited the southwest again in 1914, 1915, and 1916, and "rediscovered" it after a decade in 1925. She then came across the story that would be the basis of her popular 1927 novel, *Death Comes to the Archbishop*, and returned the following year to do more research. "Although the Southwest was only the catalyst for creative and psychological processes already under way, later Willa Cather viewed the region as her artistic birthplace.... The region remained a permanent feature of her emotional and imaginative landscape" (O'Brien, 417, 419).

On her 1915 trip Cather visited the nine-year-old Mesa Verde National Park and heard the story of the exploration of the mesa from a brother of discoverer Richard Wetherill. Writing to a friend about her adventure of being lost overnight, Cather declared that "she was ready to go back and be mauled again by the big brutality of Cliff Canyon. She never had learned so much as in the twenty-four hours of that experience. That country, she said, drives one crazy with delight"

(Woodress, 264). Cather's companion Edith Lewis thought Cather "was intensely alive to the country--as a musician might be alive to an orchestral composition he was hearing for the first time... one felt that she was deeply engaged with it always, was continually receiving strong impressions from the things she saw and experienced" (265). Given this relationship to the southwestern landscape, it is obvious that Tom Outland's response to the Blue Mesa, appropriated by the professor through his empathy with Tom, reflects Cather's response to what she calls "those long, rugged, untamed vistas dear to the American heart" (*Professor's House*, 270).

More insight into the meaning of the professor's story is gained by considering Cather's use of the history of Mesa Verde's discovery. White settlers in the Mancos River valley of southwestern Colorado had long been aware of the ruined cliff dwellings in the area, and of the profits to be made from selling artifacts and escorting visitors. By the early 1880s appeals for legal protection for area ruins had been made to, and ignored by, the Colorado legislature. In 1888 Mancos rancher Richard Wetherill, with brothers and a friend, discovered extensive unknown ruins deep in the canyons of the mesa. "Ancient Journeys," David Drew's public television series on archeological discoveries, includes a good show on Wetherill's efforts to become a competent archeologist. Wetherill also hosted Swedish archeologist Gustav Nordenskjold, who helped him map the ruins and, like everyone else, left with a large quantity of artifacts. The Wetherills contacted the Smithsonian Institution about purchasing their collection or sponsoring further excavation. That underfunded and overextended organization, however, did not respond to their requests (Smith, 22-23). Careless treasure hunters damaged the ancient structures by digging and blasting. After a vigorous campaign by concerned Colorado women, Mesa Verde was made a national park in 1906, the first to preserve human artifacts rather than a natural area. In 1908 Smithsonian scientists took over the exploration and preservation of the cliff ruins.

Shortly after her 1915 trip to the mesa, Cather described the ruins and her reactions to them in an article for *The Denver Times* (reprinted in Rosowski and Slote). This article "is 'Tom Outland's story' in embryo," and demonstrates that Tom's story fused the facts of Wetherill's discovery with Cather's emotional response to the mesa (Rosowski and Slote, 91). In her novel Cather simplified events to clarify the important issues, and the changes tend to emphasize the greed of those involved in the discovery of the mesa, and to highlight the contrast of an ideal ancient culture with modern American society.

Cather's article says nothing negative about Wetherill or Nordenskjold, and reveals the empathy she felt with Wetherill because of her personal discovery of the beauty and mystery of the mesa. But in the novel, reactions to Outland's Blue Mesa are somewhat different. Tom obviously embodies Wetherill's, Nordenskjold's, and Cather's sense of discovery and awe, as well as the Swede's respectful scientific approach to the ruins. But Tom is the only person in the story except the professor who sees the cliff dwelling that way. Cather oversimplifies the diverse attitudes toward the preservation of southwestern ruins, so that what was in fact widespread public apathy becomes, in the novel, the irresponsible self-aggrandizement of ambitious Washington bureaucrats. She builds on the real hostility in Colorado to Nordenskjold's removal of relics, turning him into a German--significant after the world war--and an unscrupulous foreign looter of American historical treasures. The greatest betrayal comes from Roddy Blake, who wants the best for Tom but can conceive of that only in material terms. By emphasizing the mercenary motives of those involved with the mesa, Cather aligns them with the professor's materialistic family. Tom and the professor stand alone in transcending the acquisitive impulse.

The 1916 article does not comment on greed, but it does idealize the original inhabitants of the mesa in terms repeated in the novel. Both accounts describe the cliff dwellers as "a superior people," with "a distinct feeling for design" (*Professor's House*, 219). These ancients "were absolutely unenterprising in the modern American sense. Their architecture and their religion were their national purpose. Their religion was largely a personal recognition and interpretation of nature. They seem not to have struggled to overcome their environment. They accommodated themselves to it, interpreted it and made it personal; lived in a dignified relation to it. In more senses than one they built themselves into it" (Rosowski and Slote, 82; *Professor's House*, 221). That this positive response to the ruins of the southwest was in part the product of a negative reaction to modern American culture is evident from Cather's 1916 observations: "On the way from New York to the Montezuma valley one goes through hundreds of ugly little American towns, but when you once reach the mesa, all that is behind you. The stone villages in the cliff arches are a successful evasion of ugliness--perhaps an indolent evasion. Color, simplicity, space, and absence of clutter, the houses of the Pueblo Indians today and their ancestors in the Mesa Verde are a reproach to the messiness in which we live" (Rosowski and Slote, 84). Environmental awareness, antimodernism, and the organic architecture of Frank Lloyd Wright all echo here, as does the assumption of late-nineteenth-century archeologists that advanced ancient cultures were unrelated to the more primitive modern American Indians (in the novel, "our roving Navajos" are implicated in the demise of the cliff culture) (Trigger; Patterson; *Professor's House*, 219, 221).

The haunting remains of this ideal human culture draw Tom, during his summer alone on the mesa, into a deep identification with the place and its shapers. "This was the first time I ever saw it as a whole.... It was possession.... For me the mesa was no longer an adventure, but a religious emotion. I had read of filial piety in the Latin poets, and I knew that was what I felt for this place. It had formerly been mixed up with other motives; but now that they were gone, I had my happiness unalloyed" (250-251). It is in pondering Tom's relationship to the mesa that Professor St. Peter is brought into a new relationship with the Kansas boy he had once been, "the realest of his lives"

(264). "He was not nearly so cultivated as Tom's old cliff-dwellers must have been--and yet he was terribly wise. He seemed to be at the root of the matter; Desire under all desires, Truth under all truths" (265). It is by the contrasts between others' mercenary attitudes toward the mesa and Ton's religious experience there, between the sophisticated materialism of the professor's world and the natural primitivism of his true self, that the author's message is conveyed.

In a 1938 letter to a friend Cather explained that *The Professor's House* was the product of two experiments in form, attempts to reproduce in a novel the effects of "the device often used by the early French and Spanish novelists; that of inserting the *Nouvelle* into the *Roman*," and of musical sonatas "in which the academic sonata form was handled somewhat freely." She continued with an image perfect for a course on places:

> Just before I began the book I had seen, in Paris, an exhibition of old modern Dutch paintings. In many of them the scene presented was a living-room warmly furnished, or a kitchen full of food and coppers. But in most of the interiors, whether drawing-room or kitchen, there was a square window, open, through which one saw the masts of ships, or a stretch of grey sea. The feeling of the sea that one got through those square windows was remarkable....
>
> In my book I tried to make Professor St. Peter's house rather over-crowded and stuffy with new things; American proprieties, clothes, furs, petty ambitions, quivering jealousies--until one got rather stifled. Then I wanted to open the square window and let in the fresh air that blew off the Blue Mesa, and the fine disregard of trivialites which was in Tom Outland's face and in his behavior. (*On Writing*, 30-32)

From her biographers we know that Cather felt increasingly uncomfortable with the modern society of the 1920s. In this novel it seems that she questions the values of her society, not by preaching against them, but by creating in the reader's mind pictures of places: a blue lake, a beloved old attic room, the silent cliff ruins of a culture in harmony with its natural environment.

There are numerous interpretations of *The Professor's House*, of the professor's "problem" and Cather's solution to it. Depending on the critic, St. Peter does or does not represent the author; his/her despair is real, inexplicable, or self-induced; it is the result of unrealizable homosexual love, pervasive greed or middle-age; he/she ultimately fails, commits spiritual suicide, or is reconciled with life, We discuss the various conclusions in class, and I usually defend Rosowski's and Slote's reading: the professor is able to accept his present and future because of his discovery of his past self--just as Tom discovers a meaningful past--and because he has Augusta as an example of a life upheld by ritual--just as the cliff culture was a ritualistic one. In the 1916 article Cather wrote of the ancients:

> One has only to go down into Hopiland to find the same life going on today on other mesa tops; house like these, kivas like these, ceremonial and religious implements like these--every detail

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preserved with utmost fidelity. When you see those ancient, pyramidal pueblos once more brought nearer by the sunset light that beats on them like gold-beaters' hammers, when the aromatic pinon smoke begins to curl up in the still air and the boys bring in the cattle and the old Indians come out in their white burnouses and take their accustomed grave positions upon the housetops, you begin to feel that custom, ritual, integrity of tradition have a reality that goes deeper than the bustling business of the world. (Rosowski and Slote, 86)

The Professor's House was Cather's attempt to tell a story, or stories, that would evoke in her readers the same feeling. It was an effort to take them, like Ebenezer Scrooge led by the Christmas spirits, to places so startlingly different that their own places could be seen from new perspectives. The novel is about mid-life crisis, self-discovery, greed and spiritual malaise; it is also about the ways in which ideas shape places and places affect our lives and our selves.

Cather's novel comes up repeatedly throughout the rest of the course, as we consider attitudes toward the land, urbanization and suburbanization, frontiers and communities. In reading it students have encountered different North American regions (midwest and southwest), different attitudes toward places (reverent and exploitative), the symbolic use of place (lake, study, houses, Washington, mesa), and the importance of specific places for individuals (lake and study for St. Peter, the mesa for Tom). Not all of this needs to be dealt with at length for the book to be effective, and there are still other topics to explore if one desires. Cather's novel is a rich work that could be used for different purposes and in different ways in almost any educational setting. It certainly has proved to be a stimulating and flexible introduction to the variety of issues arising from a consideration of "American places."

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James A. Percoco

MEMORIALS: THE PUBLIC AND PRIVATE DOMAIN

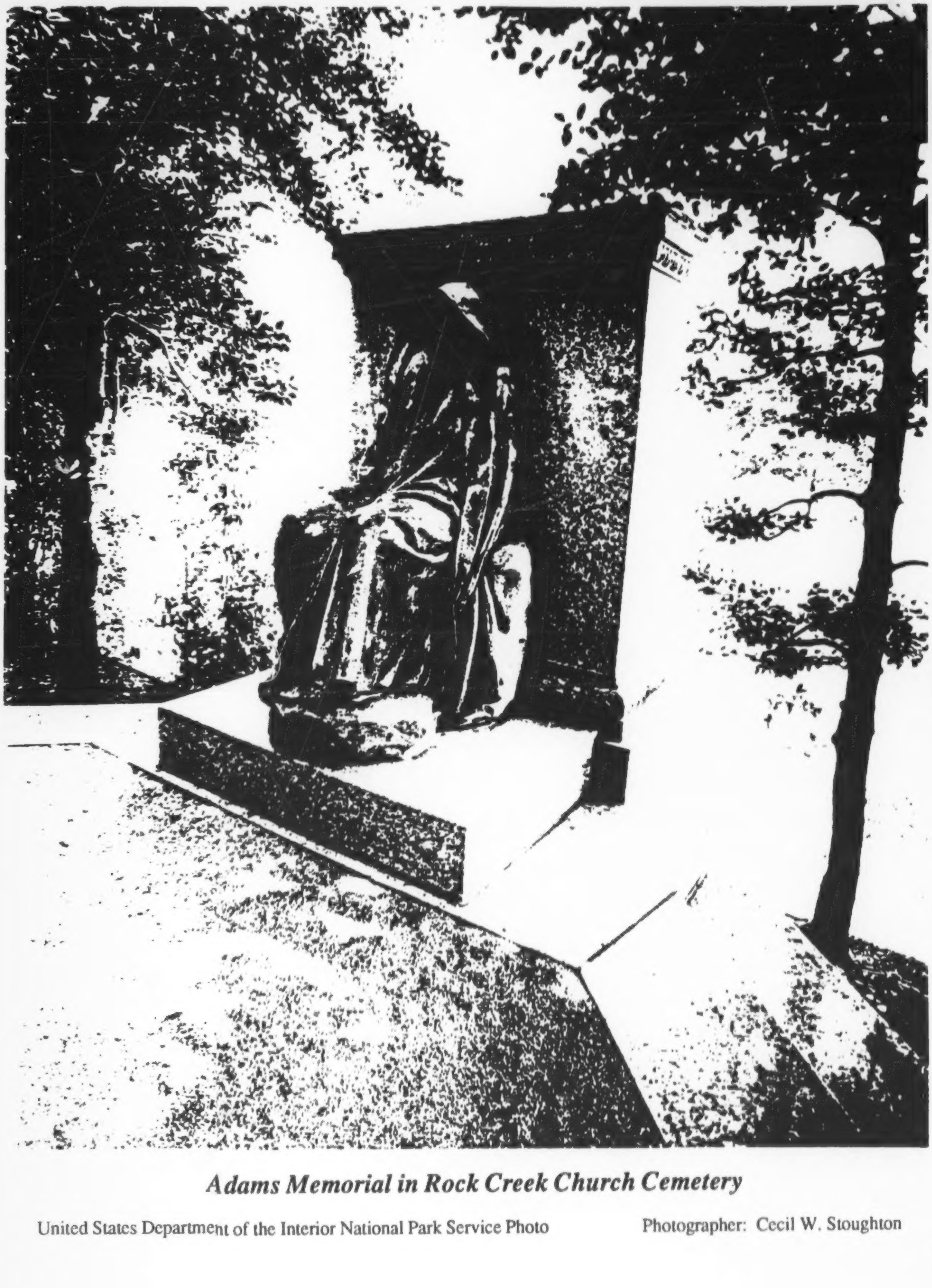
Within five miles of each other, in the confines of the nation's capital, exist two memorials, similar yet different, grand, yet simple. Secluded in a grove of holly trees in Rock Creek Cemetery sits Augustus Saint-Gaudens' masterpiece, *The Adams Memorial*, commissioned in 1886 by the scholar, historian and journalist Henry Adams as a tribute to his deceased wife, Marion Hooper Adams. On the Mall, in a much more public and spacious environment is *The Vietnam Veterans Memorial*, May Lin's black granite tribute, dedicated in 1982 to honor the men and women who gave their lives in that conflict. Each memorial speaks of American culture from a time and a place. They are universal in their ability to get viewers to examine themselves and their lives.

One does not have to come to Washington, D.C., to find monuments and memorials which captivate the mind and imagination. Americans living in the smallest of towns and communities have also erected their own monuments and memorials to commemorate people and events. The lesson activity here described is centered on *The Adams Memorial* and *The Vietnam Veterans Memorial*. Students who engage in this activity are high school juniors enrolled in my American Civilization (American Studies) course. I live and teach near Washington, D.C., with its wealth of memorials; other teachers can adapt this activity to fit their own locale. Educators will need to utilize local resources, cemeteries, and historical societies. Additionally, teachers will need a camera to take slides or photos to share with their students. I purchased slides of the Augustus Saint Gaudens monuments from Saint-Gaudens National Historic Site in Cornish, New Hampshire, and shot my own slides of the *Adams Memorial* and the *Vietnam Veterans Memorials*. If you wish to focus on memorials of national prominence, you can use an ektagraphic copy stand to make slides from the photographs in the books listed in my bibliography, or you can use an opaque projector to share these pictures with your classes. Plan on devoting four class periods to this project.

MASTERY OBJECTIVES:

At the conclusion of this unit students will be able to:

1. Understand the impact of public and private memorials on society.
2. Define public and private art.
3. Discuss why public art is significant in a democracy.



Adams Memorial in Rock Creek Church Cemetery

United States Department of the Interior National Park Service Photo Photographer: Cecil W. Stoughton

4. Recognize the different environments that memorials enhance.

5. Understand the challenges that face the public artist.

6. Realize that buildings or parks can also be a form of public art.

7. Understand that society needs public and private memorials to remember people and past events.

8. Appreciate the variety of memorials that exist throughout the American landscape.

9. Create their own public or private memorials.

DAY ONE

I begin my unit by defining public art. I explain to my students the importance of public art in a democracy. I highlight this by telling them about my trip to the Soviet Union and my examination of public art in that country. Quickly I point out that public art in the Soviet Union primarily celebrates three things, Vladimir Lenin, Karl Marx, and The Soviet Fatherland. Furthermore I explain that these monuments have only existed since the Russian Revolution and the 1920s. It is important that my students recognize that in the United States Americans celebrate the diversity of this nation in many ways and I discuss with students the fact that in a democracy a variety of groups, ideas, and opinions must be satisfied. Students should recognize quickly that the American public artist assumes a great risk when creating a memorial, structure, or space because the artist must speak for the entire nation or community. Consequently, the sharpest critic of the public artist will be the people of the nation or community for which the work was created.

At this point I show slides of various examples of public art, such as:

- *The Minuteman* and *Lincoln Memorial* by sculptor Daniel Chester French

- *The Boston Public Library* designed by the architectural firm of McKim, Meade, and White

- *New York Central Park* designed by landscape architect Frederick Law Olmstead

- *The Brooklyn Bridge* designed by engineer John Roebling

- *Mount Rushmore National Monument* by sculptor Gustam Borglum

- *Saint Louis Gateway Arch* by architect Eero Saarinen.

Students consider that public art is not necessarily a statue or sculpture, but can be a building, a structure, or a space that the public can occupy.

DAY TWO

I begin by providing a brief lecture on the background of *The Vietnam Veterans Memorial* in Washington, D.C. I discuss the story of the design competition and the controversy over the final design. I poll students to see how many have actually visited the memorial, asking them to explain their reactions to it. What did they think of it? How did they feel when they first saw it?

Then I show slides of the memorial. Students respond to the following questions as they look at the slides:

- Is funerary art an appropriate form of public art? Explain.

- Do war memorials have to be designed in the form of human figures? Why or why not?

At this point I stop the slides and discuss the addition of the Frederick Hart statue and the proposed addition of the statue of an Army Nurse. I explore with students the addition of the Hart piece as a means of settling the original design controversy and the women's statue proposed to accommodate this special interest group. Following this discussion I show slides of the Hart statue and ask them to read editorial letters from the *Washington Post* that respond to the proposed women's statue. Students are asked to think about the following:

-Does the addition of the Hart statue add anything to the original design of the wall? Why or why not? Explain.

-Should the proposed statue of an Army Nurse be placed near the wall? Why or why not? Explain.

Finally as the class draws to its conclusion I show a final set of slides of the New York City *Vietnam Veterans Memorial.* For homework students answer the following questions:

-Which *Vietnam Veterans Memorial* are they more attracted to? Why?

-What different emotions does each memorial evoke? Explain.

-How do the surrounding landscapes (The Mall and Office Buildings) affect each memorial? How do you think the designers took these environments into consideration when planning each memorial?

-In 100 years how will Americans view the *Vietnam Veterans Memorials?* Why?

DAY THREE

I begin this class by collecting the previous night's homework for evaluation. Then I move into a brief lecture on the life and works of the sculptor Augustus Saint Gaudens. I discuss the impact of Saint Gaudens on American public art, explaining to students that America in the late nineteenth century was creating much public art. Many memorials commemorated Civil War events and heroes. I tell the students that America was going through a healing process after the war; these memorials helped to heal the wounds caused by that conflict. I ask students to think, too, about the healing impact of the Vietnam Memorials. At this point I present slides of Saint Gaudens' Civil War memorials *(The Admiral Farragut, Abraham Lincoln: The Man, The Robert Gould Shaw,* and *The General Sherman)* and examine with students how these memorials reflect the post-Civil War United States. I then focus on what many consider to be Saint Gaudens' masterpiece, *The Adams Memorial.* I explain to students the mystery of the *Adams Memorial*, telling them how Henry Adams wanted no name or inscription on the memorial and that Saint Gaudens was to leave the figure untitled. In addition, the figure was to bear no likeness of Marion Hooper Adams. Over the years many people have tried to name the figure (e.g., *Grief* and *The Peace of God*) and have visited this memorial to draw strength from it. As First Lady, Eleanor Roosevelt would visit the memorial during times of personal and national crisis.

Then I show slides of *The Adams Memorial*, being sure to include details and closeups of the facial features. I tell students that Saint Gaudens had both men and women pose for the memorial and that legend claims the figure's nose is actually Saint Gaudens' signature. I explain to students how the memorial is landscaped within a private, natural outdoor enclosure of holly trees. This outdoor "Room" was designed by Saint Gaudens' close friend, architect Stanford White. The slides I use include this landscape arrangement. After students have viewed the slides I assign them some essay questions due the next day and present questions for discussion at the beginning of the next class. These are the essay questions:

- If you could title *The Adams Memorial* what name would you give it? Explain.

- Reflect on this quotation from Henry Adams regarding *The Adams Memorial*: "Saint Gaudens held up the mirror and no more."

- What is the meaning of the mystery behind *The Adams Memorial*? Explain.

- How does the landscape of the "Room" created by the grove of holly trees add to the atmosphere of the whole piece? Compare this with your observations on the more public *Vietnam Veterans Memorials*.

DAY FOUR

I begin class by collecting *The Adams Memorial* essay. With the whole class I discuss their responses to the essay questions.

As a culminating activity I assign students the following long-range project on public and private memorials. I call this project: *A Personal Memorial Tribute*. I tell students to pretend that after having lived a good life in service to their nation and community they have died. To honor them, the nation or community has decided to erect a public memorial to their efforts. Based on all that they have learned in class from this unit students are to create their own memorial to their lives. I tell them that they must be positive in their outlook and approach. At this point I model for them a memorial that I would like to have built in my honor. This memorial would be located on a cliff overlooking the ocean. Allegorical figures representing "Joy" and "The Humanities" flank the lamp of knowledge, symbolic of my life as an educator. Surrounding the white marble base are red, green, and white flowers, representing my Italian lineage. The inscription on the memorial reflects the things I am most proud of in my life and it includes goals that I still hope to reach before I die. I encourage my students to base their design on what they hope to accomplish by the end of a long, productive life. They can create their memorials out of any medium. Some students use clay, while others use wire or poster board. On the day that I collect the memorials students submit on a separate sheet of paper the following information:

- the dimensions of the memorial;

- where the memorial will be placed and a statement of why the memorial is there; this should include a discussion of the environment and landscape;

- a brief explanation of the design;

- a projected cost of the memorial;

- a description of the materials used to create the memorial;

- a statement which justifies the memorial.

Generally, I give the students two weeks to complete this assignment. They are advised that they will share their memorials with their classmates after I have evaluated them. Results in the past have exceeded all my expectations; I have been moved by the students' accomplishments. This project not only provides me with the personal satisfaction of teaching about something I value--public art--but it confirms my belief that teenagers do have ideals and in many ways are concerned for the good of humanity. Some of the Personal Memorials have included tributes to physicians who have found the cure for cancer, whiie others have memorialized social workers, nurses, and parenting.

Because direct experience of memorials proves much more impressive than a slide, I encourage my students to visit the various monuments and memorials located in the District of Columbia. I enjoy giving up a Saturday to take interested students into town to look at the monuments, and I make certain that the *Vietnam Veterans Memorial* and the *Adams Memorial* are on our itinerary.

A new building or park in your town could be substituted very easily for the monuments I have used in this unit. Contact the local historical society or department of parks to find out what treasures exist in your own backyard. Take your students to visit these places or motivate them to explore them on their own time. If a picture is worth a thousand words, perhaps a statue or memorial is worth even more.

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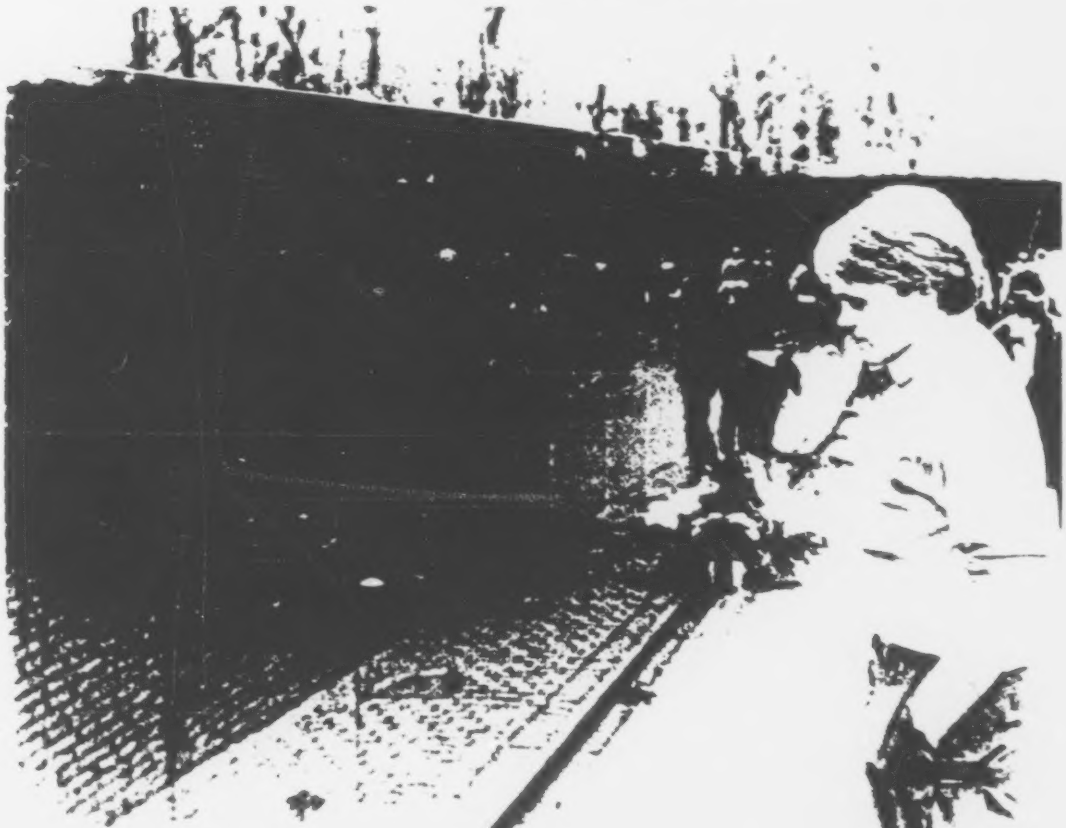
Daniel Chester French: An American Sculptor
Office of Printing and Photographic Services
Smithsonian Institution
Washington, D.C. 20560

This very complete slide set is from the exhibition of the same name held in 1976-1977. It contains fifty-nine slides of many of French's public and private monuments, numerous clay sketches, and architectural drawings. An excellent guide is provided to assist in class preparation.

The Public Monuments of Augustus Saint Gaudens
Saint-Gaudens National Historic Site
RR #2, Box 73
Cornish, New Hampshire 03745-9704

This set of five slides includes *The Adams Memorial*, *The Farragut*, *Abraham Lincoln: The Man*, *The Puritan*, and *The General Sherman*.

Photographs by Eric Kutch



Bryan Feuer

GREAT CITIES IN HISTORY: AN AVENUE TOWARD THE COMPARATIVE STUDY OF CIVILIZATIONS

How can we get students--many of whom still retain the late adolescent ahistorical vision of their own and their society's uniqueness--to see their own culture in some kind of historical perspective? I would like to suggest that one way to approach the problem is through the comparative study of civilizations. This approach can, however, be an intimidating experience for students. Confronted with multi-volume works by heavy thinkers such as Spengler, Toynbee and Sorokin, even the most motivated might well be daunted. Yet by analyzing complex societies existing at different times and in different places, we can gain greater understanding in at least three areas: 1) how civilizations originate and evolve; 2) similarities and differences between specific historical cultures; 3) a vision of ourselves as unique in some respects, but also as one of many civilizations, shaped and influenced by those of the past.

One possible strategy focuses on some of the great cities of the world, particularly in their roles as hearths of civilizations at different periods in history. Cities and civilizations have, of course, been intimately interrelated ever since their first appearance in Mesopotamia around 3500 B.C.; the two words even derive from the same root, the Latin *civitas*. In his article "The Urban Revolution," archaeologist V. Gordon Childe explicitly linked the rise of large population centers characterized by various criteria--such as monumental architecture, social stratification, trade, writing and mathematics--with the phenomenon we call civilization.

Cities thus provide a useful focus in a number of different ways. For one, they are, as I have already suggested, the places in which civilizations first appeared and flourished; they are not only centers of population, but also of culture and innovation. It would be impossible, in any case, to discuss ancient Greece without dwelling upon Athens, or Roman civilization without dealing with the city of Rome itself; so to some extent such a focus is a natural and inevitable one. Second, most aspects characteristic of civilizations are to be found in their great cities, particularly art and architecture. Third, cities--to a greater degree than the civilizations of which they are a part--represent a comprehensible whole. Most cities before the 19th century, although immense compared to a rural village, were relatively small in both size and population; neither classical

Athens nor Renaissance Florence, for example, had populations larger than 100,000. According to Lewis Mumford, "early cities did not grow beyond walking distance or hearing distance." Finally, great cities such as Athens, Paris, Rome or London have a distinct and unique character, reflective of their specific environment, history and culture, which makes them attractive and interesting objects of study.

I recently used this approach when I taught a course called "The Idea of Civilization: Great Cities in Literature and History." The course had two major components: an introductory section dealing with general aspects of cities and civilizations, followed by the study of five specific cities and civilizations: prehistoric Ur, classical Athens, Renaissance Florence, 19th-century London and modern Los Angeles. In the first part of the course, we discussed the nature of urbanization and civilization largely in theoretical terms. We began by considering various concepts and definitions of terms such as "culture," "civilized" and "civilization." We then looked at comparative historians of the past such as Vico, Ibn Khaldun, Morgan, Marx, Spengler, Toynbee and Kroeber. It became clear that there was great diversity in how civilizations had been studied and particularly in how the results of those studies have been interpreted. We confronted some "big questions" here: how and why did cities and civilizations originate? What is the relationship between environment and culture? Is there a pattern, such as rise and fall, that all civilizations adhere to?

One question I particularly wanted the students to consider and so raised periodically throughout the course was "what does it mean to be civilized--both in general terms, and at particular times and in particular places?" It was instructive, for example, to compare civilized and non-civilized societies in various respects. We discovered that in addition to some obvious differences such as scale and complexity, there are some concomitants of civilization and city life that are less apparent. Although we commonly identify civilization with such glories as the Parthenon and the *Mona Lisa*, we are perhaps less likely—immediately at least—to associate it with social stratification and intensive aggression or competition, most egregiously exemplified in warfare. Similarly, when students think of great cities, they rarely think about rampant overcrowding, lack of sanitation and the prevalence of disease.

Since cities are, as Mumford pointed out, containers for the multifarious activities of a civilization, I tried to cover as many of these aspects as possible, including politics, economics, religion, social structure, technology, art, architecture and literature. Taking this broad, integrative perspective has obvious hazards, particularly a tendency toward superficiality, and this is, of course, also one of the major criticisms of comparative history itself. To some extent such an approach may be unavoidable if one is attempting to fill in the big picture at the expense of details; after all, the individuality and distinctness of a particular place and time are to be found precisely in such specifics. On the other hand, if we want not only to gain an overall image of a certain civilization or city--a snapshot in time, as it were--as well as to compare it to others, it may be necessary to sacrifice some depth. An alternative strategy, however, would be to restrict the scope of inquiry to areas such as art, literature and religion, acknowledging a certain incompleteness or more limited focus. In my course, I chose a middle path, trying to be broadly comparative while at the same time identifying the specific characteristics of each city and civilization.

With each city/civilization, we began by looking at its environment and the ways in which that environment shaped and was shaped by the developing culture. In ancient Ur, for example, it seemed apparent that the dry, treeless Mesopotamian plain necessitated an extensive irrigation system in order for cities to exist, which in turn influenced Sumerian civilization in a number of significant ways: reliance on the gods and their priests to insure and regulate the flow of life-giving water; endemic conflict over access to circumscribed resources; a world view emphasizing conquest of and control over the natural environment. After considering the setting, we then turned to the history and development of the city and civilization before taking up more specific aspects. We concluded our examination of each time and place by trying to define its character and legacy to other civilizations.

As I suggested earlier, I think the comparative aspect offers a number of advantages. One is not necessarily bound to follow a strictly chronological sequence (although it is useful, for example, to note the influence of classical Greece and Rome on Renaissance Florence). A focus on similarities and differences between cities and civilizations simultaneously draws the student in two directions: toward regularities which may characterize many or all similar societies and toward an appreciation of those qualities which make a great city distinctive. Thus my students tried on the viewpoints of both the social scientist, seeking larger patterns over time, and the humanist, concentrating on the particularities of text or painting. They also came to see life in their modern megalopolis--with its diversity, its consumption-induced stresses and its squalor amidst plenty--as similar to and yet technologically and qualitatively different from major cultural centers of the past.

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Deborah DeZure

EXPERIENTIAL LEARNING MEETS HUMANITIES EDUCATION IN THE STREETS OF NEW YORK: TEACHING "NEW YORK—THE CITY AS TEXT"

"A great city is a profound challenge to the impulse to make one's own interpretation of reality universal ... "

-Thomas Bender, *New York Intellect,* 5

Bender's words proved to be prophetic for the groups of midwestern college students I have brought to New York City in the context of a course entitled "New York: The City As Text." Their notions of reality were tested and retested in every domain of experience from the arts to ethnicity, from their definition of the good life to their notions of social evil, from their views of themselves and their peers to their relations with other races, cultures, and viewpoints.

Background

Interdisciplinary courses which utilize the city as text are burgeoning throughout American colleges (Braid and Raia). These courses represent the confluence of six trends characteristic of American education as we approach the 1990s. First, renewed interest in interdisciplinarity is evident after a decade of eclipse during which traditional disciplines dominated (Fish). Second, educators nation-wide are beginning to embrace experiential, interactive, and collaborative methods of learning and teaching and the values they represent. Third, deconstruction and reader-response theories have led educators to re-examine and to broaden the definitions of *text* and *aesthetic object* and to accept cultural relativism and indeterminacy in meaning (Crowley). Fourth, the national educational agenda now includes multiculturalism, environmental issues and student involvement in public service (Gabelnick). Fifth, media attention to the acute plight of the homeless and inner cities challenges the academy to walk outside its doors and take an active role in solving problems of our society. And sixth, students who previously pursued study abroad are inhibited by increased costs due to the devalued dollar and problems with international security. They are opting instead to broaden their horizons by exploring America.

College Honors programs have spearheaded the development of city as text courses. At the 1989 National Collegiate Honors Council Conference, one-third of the sessions were devoted to city as text curricula. Increasingly, however, such courses are also appearing in a wide range of educational settings to challenge non-Honors students, including remedial, reluctant, and nontraditional learners.

In the context of an Honors Program at a midwestern college, I was asked by the Honors director to develop a course on "New York: The City As Text." My training was in interdisciplinary humanities education, although I was teaching composition and literature courses within an English Department. I was already a practitioner and advocate for experiential and collaborative learning. And I was a former New Yorker who used New York City as a text throughout my training at New York University in Greenwich Village. I agreed without hesitation, despite a realistic sense of the risks inherent in traveling with college students, especially to New York. It turned out to be the most gratifying, albeit challenging, educational experience of my career in teaching and one which students continue to lavish with praise and gratitude as the "most important course" they took in college. I subsequently taught this course a second time the following year with some modifications and with even more enthusiastic results. The course described here draws primarily upon the second of these experiences.

Here, at last was an opportunity to give full expression to my commitment to experiential learning (learning by doing) and interdisciplinary humanities education. Yes, I would take students to New York City, but once there I would move beyond passive learning in a lecture format, even if those lectures could take place within the awe-inspiring walls of the Metropolitan Museum or St. Patrick's Cathedral.

Students would learn about dance in New York, but it would not be by watching a polished performance in an uptown theatre. They would experience dance close-up, interacting with dancers as they created and refined their art. They would attend a rehearsal of a young dance troupe meeting in the social hall of an aged Settlement House on the Lower East Side. Within arm's length of the dancers, students would hear and feel the floor vibrate and see the muscles strain as the dancers developed the choreography, stopping to argue shades of difference in arm position and beat. And later, students would get to ask the dancers questions, hearing how these young people make ends meet by waiting tables and driving cabs just to stay in New York—the center of dance in America.

Students would not simply see works of art in galleries and museums, they would also visit with a reknowned Japanese American artist in her studio loft in Soho. There they would sit on the paint-spotted floor of a cavernous room, surrounded by immense canvases, some crated for delivery to a gallery show, others in the process of development, others unsold, and still others in early draft form in a variety of media. There students would ask her about how she goes about her work. They would hear how she paints daily despite nausea from paint and chemical fumes or lack of inspiration, negotiates commissions, and copes with the challenges of her conflicting Japanese and new American identities. And they would see first hand why artists love the old cast-iron buildings of Soho with their open spaces, high ceilings, and large windows which flood the rooms with light.

Students in this course would learn about the art scene, both artistic and commercial, by playing the role of art buyers. I would give them a hypothetical $2,000 each with which to "consider buying" a favorite work of art in the galleries of Madison Avenue, 57th St., or Soho. Students would be expected to browse, identify works they loved, ask gallery owners or attendants about these works, about the artists, and about the price and the potential art market value of the works. And if that work was a signed and numbered lithograph, they would inquire what that meant. They would also be asked to share with other students a description of their favorite work, why they chose it, and what they had learned about their taste in art. They would also convey tales of gallery owners who would not unlock the doors to let them in and others who gave them personal extended tours of the gallery exhibits, offering them descriptive literature on schools of art and how specific works are made.

Students would go to an opera at the Metropolitan Opera House, but first they would take a backstage tour of the Met, provided by the Opera Guild. In that city within a city, they would visit mammoth carpenter and electrical workrooms; wig, costume, and makeup shops; rehearsal rooms, rotating and elevated stages, computerized lighting boards, and the orchestra pit. And when the curtain would rise for them on *La Boheme*, students would understand and appreciate the complexity and scale of the achievement.

It would have been sufficient to take them as tourists to New York, systematically visiting the places starred in the *Michelin Guide*. But to do so would have been to deny all that I knew about the efficacy and significance of experiential learning and teaching. It was a golden opportunity, and I was going to explore its limits.

Structure of the Course

The course consisted of eight weekly seminar sessions on campus before an eight day stay in New York City over Winter Break. Three additional sessions were held after our return: one for debriefing, one for course and trip evaluations and discussion of their papers, and one for a social gathering (with New York cheesecake, of course).

Seminar sessions were three hours long. This permitted sufficient time for movies about New York City (*Wall Street, Hester Street*), small group collaboration and presentations, and discussion of weekly seminar topics. These ranged from New York history and architecture to factors which influence response to the arts. The movies were used to reinforce themes and to help students visualize the environment they would be entering. For many young people from the midwest, the scale, the pace, and the crowds in NYC can be overwhelming and disorienting. Movies were an effective way to prepare them for what they would see and experience and to envision, for example, immigrant life behind the aging tenement facades on the Lower East Side.

The model of experiential learning advocated by D. Kolb proceeds in four stages: 1) Provide students with background skills and information, i.e., "tools with which to observe and analyze the effects of experience" (i.e., weekly seminar sessions). 2) Provide students with direct or concrete experience in a real life situation (i.e., trip to New York City). 3) Concurrent with the concrete experience, provide students with frequent opportunities to share their observations and reflections in oral and written form (i.e., daily debriefing sessions to share our experiences and daily journal entries of their reactions and emerging views). And finally, 4) provide students with an opportunity to rethink and revise their abstract concepts and generalizations (i.e., a culminating paper exploring what the student had come to understand about New York City and himself/herself). (Sharan and Sharan, 21)

My emphases in the course, including seminar topics, readings, assignments, methods of assessment, and itinerary in New York, reflected 1) my training in the arts and ethnicity; 2) what was available in NYC in March; 3) the backgrounds of my students; and 4) last, but not least, budgetary constraints.

I began by asking myself what I wanted students to experience and to understand as a result of this course. New York is akin to a highly complex Rorschach test to which each person reacts in highly personal and often idiosyncratic ways. New York would be our text, but each of us would bring to this dynamic place different ways of looking at the world; and in the course of eight days, each would experience a different New York. In their free time, students would pursue different activities. Even in the experiences we did share, we would perceive different things. I would have truly limited control over this educational environment, and it was best to confront and accommodate that in my planning form the outset. I would build in a core of experiences, both readings and activities in New York, which we would all share, with the understanding that an equally significant part of the course would be individualized.

My students themselves had special needs. Most of my twelve students had never been outside southeastern Michigan, nor had they been to a large city, not even Detroit. Most of them knew little of art, music, or theater, although they valued them in the abstract as elements of cultural awareness and intellectual prowess. They had limited exposure to ethnic or cultural diversity, and many were frank about their prejudices and intolerance of otherness. They were part of the cohort of traditional white lower middle class students of the 1980s, caught up with a blend of materialistic, professional goals and a vague but untested sense of social concern. They saw New York City as the center of culture and commerce in America and as gateway to the world beyond the confines of home, campus, and mid-America. And most of them, despite fears of safety, cost, and airplanes, were champing at the bit to try life in the Big Apple.

I was eager to make New York accessible to them, but it was clear that no set of facts would prepare them for what they were about to experience. The curriculum would have to be conceived in other terms. I concluded that my primary tasks were to help them to function safely and independently in an urban environment and to look at New York from a wide range of perspectives. They would need the ability to observe, to ask relevant questions, and to analyze the effects on themselves of their experiences in response to the arts, the urban environment, and the unplanned, unexpected aspects of our journey.

The result was a three credit course which focused on the following topics:

-NYC as a center of the arts and commerce: a mega-city.

-Overview of NYC history: relations among geography, commercialism, democracy, tolerance, ethnicity, education, intellectual life, and the arts.

-NYC and the American Dream.

-NY Personality Syndrome: creative, risk-taking, competitive, tolerant of difference, questing for uniqueness and excellence.

-Ethnic diversity and patterns of assimilation and group identity; contributions to the arts; relations among ethnic groups today.

-Cultural diversity.

-Identification, development, and analysis of each student's taste in the arts.

-The effects of context in response to the arts, e.g., Do you respond differently to works displayed in a gallery, a museum, an artist's studio, on the street?

-Form and function in the arts, e.g., Does the shape of the Guggenheim Museum as architecture serve its function as a museum to display modern art?

-Architecture in NYC; public art.

-The impact of an urban environment on us, e.g., How do crowds make you feel?

-The media in NYC: journalism and television.

-How would an urban anthropologist look at NYC?

-Urban development: economics, employment, gentrification, schools.

-NY politics: the mayors.

-Human Services in NYC: the homeless, the poor, the roles of city, state, and federal governments.

-Coping in NYC: Practical information—geography, transportation, safety, dining, budget, planning for the trip.

Assignments

1. Journal of the trip with daily entries and a critical analysis (8-20 typed pages) of the insights and issues raised in the journal and the course, exploring what students had come to understand about NYC and themselves.

2. A small group presentation tracing the arrival and assimilation patterns of one ethnic group in NYC, e.g., Italians, Irish, Jews, Blacks, Hispanics (primarily Puerto Ricans), Chinese, New Wave Asians—Koreans, Vietnamese, Japanese.

3. Analyses of any six articles from a coursepack of readings and four media assessment forms in response to one or more issues of the Sunday *New York Times, The Wall Street Journal, The New Yorker*, and *The Village Voice.*

4. Daily assignments associated with NYC activities:

Ex. 1: You have been given $2,000 to buy an art work for yourself in the galleries of Madison Avenue or Soho. (Sorry, the money is only pretend.) Find the art work you most want. Inquire how it is made; about the artist and his/her school of art, if any; how art of this type is priced and what determines its value. Be prepared to share with the group a description of the work, why you like it, and what you have learned about your own taste in art.

Ex. 2: (For our visit to the Metropolitan Museum of Art) Explore the art of at least three different eras or cultures and try to identify the major concerns or interest of those cultures from their works. Work in pairs or small groups.

Ex. 3: Try at least two ethnic foods (in ethnic restaurants) which you have never eaten before. Try to identify aspects of the ethnic culture beyond the food which are present in the restaurant, e.g., language (both oral and written), decor, method of service, dress, formalities, the diners, etc.

Ex. 4: Optional activity—attend a religious service of any denomination or religion *other* than your own, e.g., St. Patrick's Cathedral, St. John the Divine, Trinity Church, Abysinnian Baptist, Temple Emanuel, Holy Trinity Greek Orthodox.

The Itinerary in NYC

The time in NYC was divided into three categories of almost equal weight: 1) tourist sights, including all cultural events; 2) speakers or visits with individual New Yorkers; and 3) free time or optional activities. To plan the itinerary, I divided each day into three time blocks of morning, afternoon, and evening activities, making an effort to leave free time each day in one of those three blocks. However, little free time was provided during the first few days of the trip when students felt dependent on me for their safety and selection of things to do and to facilitate group cohesiveness and community. As the week progressed and students gained a sense of independence, they were eager for time to explore, shop, visit friends, or return to places of great interest. I also tried to include popular attractions (Metropolitan Museum, Greenwich Village) early in the trip so they would have time to revisit them later in the week.

During free times, students were required to go in pairs or small groups or to take cabs to specific destinations if they were alone.

Some decisions were determined by budgetary considerations. I tried to take advantage of free or reduced entrance fees offered at specified times. To save time and money, I tried to cluster activities by location.

Selection of Activities

NYC offers so many quality museums that I decided to focus on the museums themselves as places to experience art. I selected museums to maximize contrast, pairing a visit to the modern Frank Lloyd Wright structure of the Guggenheim Museum with the Frick Museum, housed in an elegant neo-Renaissance turn of the century mansion. I contrasted the neoclassical interior of the stately Metropolitan Museum with the stark, well lit rooms of the Museum of Modern Art. Students would also visit commercial art galleries along Madison Avenue and Soho, where they would peruse the small but intriguing Museum of Holography and an artist's loft.

In the performing arts, my criteria for selection included diversity and how available the activity would be at home in Michigan. Although we have access to theatre and concerts, we rarely have access to musicals and opera. Therefore, we went to musicals on Broadway (*Les Miserables* and *Phantom of the Opera*) and Off-Broadway (*The Fantasticks*) and to the Metropolitan Opera House to see *La Boheme*. We explored dance by attending a rehearsal followed by a question and answer period with a small modern dance troupe.

We had studied the ethnic groups to prepare us for our walks through Chinatown, the Lower East Side, Little Italy, Black and Spanish Harlem, and our visit to the Statue of Liberty. But we did not have to go far to interact with peoples of all nations. Every corner had a Korean green grocer, and cab drivers and waiters were inevitably immigrants.

To explore commercial New York, we went to the opening bell at the Stock Exchange, to the garment center for a talk with a furrier who worked his way up from poor immigrant to successful entrepeneur, and to the public television station (PBS) for a tour and talk with the one of the producers of the Great Performances Series about the problematic relations between federal funding and artistic freedom.

There were other sights, some of them optional, including the Museum of Natural History, the South Street Seaport, Central Park, Trump Tower, the Cloisters, the U.N., Madison Square Garden, Bloomingdale's, and Zabar's (the ultimate in delis). Kids who love views enjoyed the World Trade Center and the Empire State Building. For night life, students loved Greenwich Village and rock and comedy clubs. Many students wanted to attend "Saturday Night Live," but tickets were sold out 1 1/2 years in advance. Had we gone during the summer months, we might have taken the Circle Line Tour around Manhattan and visited the Bronx Zoo and The Brooklyn Botanical

Gardens. The new Museum of Immigration on Ellis Island is due to open shortly.

To evaluate the course and the trip, students were asked to rate every seminar topic and every activity in NY. The activities with the highest ratings (Very Worthwhile) were the Metropolitan Museum of Art, *Les Miserables,* the visit with the artist in her Soho loft, and the final group dinner in Chinatown. Many students commented that visits with individual New Yorkers provided a critical dimension to the trip. They offered a human link that made NY into a place where people live and work, create and consume culture and recreation. Those New Yorkers spoke to us without fees of any sort, giving generously of their time and experience, providing students with models of passionate commitment, hard-work, and creativity.

Debriefing Sessions and Group Dynamics

Every morning the group met in my hotel room for a daily debriefing session. This time was well spent. We discussed details of the day (although they had been given three copies of the itinerary in detail). Students also organized their free time activities by asking others who would join them, taking turns at making arrangements for specific events. Most important, we discussed what we had done the previous day and how people felt about all aspects of their New York experience. Inevitably students were confronted by how differently others perceived events we had shared. This was the time when students re-examined their characteristic ways of responding and interpreting their experiences. This was the place in which they discussed challenges to their long held biases and vision of reality.

Students discussed issues which troubled them, especially their ambivalence toward the homeless for whom many felt pity and concern, anger and fear. Students got a chance to blow off steam ("Dr. DeZure, you walk too fast!"). And they had a chance to begin organizing observations into tentative generalizations ("I came here expecting New Yorkers to be rude and uncaring, and every place I go, they are friendly and helpful. They do walk fast and talk fast, but if you ask for help, they couldn't be nicer." "It seems like everyone I meet was originally from someplace else. It isn't like home at all." "The New Yorkers we've met say that living here is too expensive and a hassle, but they love it so much they wouldn't consider moving. They think it is the center of the universe in so many ways.")

The group meetings were a time to share feelings. It gave us a chance to bond as a group. No one else would quite know or understand what our experience had been. And, of course, it was a time to suggest highlights to others: be it a "neat" rock group, a cheap place for a decent Italian dinner, or a science fiction bookstore.

The first and last meals of the trip were eaten family style (by reservation) in Chinese restaurants. The first meal thrust us into group living with each of us tasting what everyone else ordered while sitting knee to knee, crammed around a table meant for eight instead of thirteen. By dessert on our first night, we were a community. Our final meal in Chinatown lasted three hours while each of us recounted our most memorable, hilarious, weird, frightening, and inspiring moments. Ethnic cuisines were a significant part of our trip, one that contributed immeasurably and joyfully to our expanded vision of cultural diversity and our own group identity.

Cost and Budget

With the exception of my teaching salary for a three credit course which was covered by the Honors Program, students bore the entire cost of the trip, including my flight and expenses in NYC. In addition to their tuition, students pre-paid $650.00 to cover flight, lodging (2-3 per room in a good midtown hotel), all entrances and tickets to required activities, lectures and tours, and ground transportation to and from the airports. Students also paid for their food (approximately $15.00 per day), transportation in NYC ($30.00), texts (coursepack of readings and the *Michelin Guide to NYC*, about $25.00), and optional activities and expenses. Students felt that they had gotten an incredible amount for the money despite the fact that most of them paid for the trip out of money they earned themselves. The price was right.

Conclusion

In their final papers, students wrote of their pride in experimenting with so many unknowns, of feeling "intellectual" and "cultured" for the first time in their lives. Some described the joy of loving a work of art or the wonder of entering the fictive world of *Les Miserables*. Some despaired at the thought of going home where the pace is slower and life is far less exciting; others welcomed a return to open spaces and a sense of security. Most vowed to return; all of us felt that we had changed for the better and grown in countless ways. Thomas Bender was right. New York had focused us to see the world differently by helping us to understand how differently others see it.

Deborah DeZure

LECTURESHIPS IN HUMANITIES
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The Department of Humanities, Wayne State University, invites applications for two one-year lectureships. Both appointments will start on August 28, 1990 and run through the academic year 1990-1991.

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3. Participating in some extra-curricular activities.

4. Performing related duties as assigned by the department chair.

Applications and inquiries should be addressed to Martin M. Herman, Chair, Department of Humanities, Wayne State University, Detroit, MI 48202. Applications must include: (1) a letter; (2) a current curriculum vitae; and (3) the names and addresses of three references.

The deadline for submitting applications is June 1, 1990.

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HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

PARIS PAINTED

T.J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and his Followers.* Princeton: Princeton UP: 1984; paperback 1986. 118 black-and-white ills.; 30 color plates xv + 338 pp. Paperback, $12.50. Reviewed by Roger Johnson, Jr., University of Southern Mississippi.

The volume at hand is not a current book requiring initial reaction and critique. There has been time for the dust to settle, the sides to be drawn, and longer-term evaluation to begin. (For a competent, positive review, see Marilyn Brown's remarks in *Art in America* 74, Jan. 1986, 1, 21-23; a thorough, somewhat more critical review is that of John House, *Burlington Magazine* 128, Apr, 1986, 296-97.) Now that *The Painting of Modern Life* is available in cheap and popular format, there is a need to assess the book's value for humanities education at the undergraduate level. The present review is directed to this end.

The first point to make is that the book should not be and is not being ignored, but there may be a tendency for undergraduate scholars and their teacher to categorize the study too narrowly as art history. The subject of the book is indicated in its subtitle, *Paris in the Art of Manet and His Followers*, not *The Art of Manet and His Followers.* No serious study of French society or culture during the second half of the nineteenth century nor any thorough analysis of modernism can afford to avoid Mr. Clark's analysis. Whether reactions are positive or negative (and most are positive, if perhaps reluctantly), this book is now the sun around which many inquiring planets wander. The belle epoque, under Clark's Marxist glare, has lost some of its glitter; but it has gained clarity in the light of Clark's new articulation of its shortcomings and achievements. The book is therefore, for many educational efforts, both helpful and necessary at some level--as text, assigned reading, assigned reading for selected students, or background for teachers.

The book consists of an introduction, four main chapters, and a conclusion. Clark's initial task is to introduce the reader to a set of four terms crucial to his central notion that "the form of the new art is inseparable from its content" (5). The "content," by the way, is "those 'objective forms of bourgeois recreation in the 1860's and 1870's'" (5, citing Meyer Shapiro). The terms are *class*, *ideology*, *spectacle*, and *modernism*. The definitions are both ingenious and essential. Class or, more precisely, social order is fixed "most potently by representations or systems of signs" (6). Ideology is a "set of limits to discourse" (8). Spectacle is not an Aristotelian term but rather a concept indicating the "progressive shift within production towards the provision of consumer goods and services, and the accompanying 'colonization of everyday life'" (9). "Modernism," we are warned, "is used here in the customary, somewhat muddled way." It describes something that "happened in the history of art around Manet," a change involving skepticism or unsureness "as to the nature of representation in art" (10). The definitions (to which I cannot do justice in summary) are not casual, and they are certainly not concise. They are, however, consistent; and the reader must be advised to keep a finger in the introduction while proceeding through the book.

The first chapter, "The View from Notre-Dame," focuses on the Haussmannization of Paris and paintings that reflect that process, chief among them Manet's *Exposition Universelle de 1867*. There was a desire, according to Clark, to visualize the change Paris was undergoing and, more generally, to "have the modern city be an image" (66). One of Manet's effects was to unsettle the meaning of emerging images. "Olympia's Choice," the second chapter, provides a reading of *Olympia* but, more abundantly, an exhaustive scrutiny of contemporary reactions to the painting. Clark's now somewhat notorious note 8 (a two-pager in reduced type) is, in itself, an astonishing contribution to scholarship. He begins, "In the following list of criticism and other items on the 1865 Salon, I have attempted to be as complete as possible, though there are some omissions and loose ends" (281). There are over seventy entries that deal with Manet or *Olympia*, of them four that Clark designates "deliberate and good" (282). Particularly interesting are the absences of reaction in certain quarters.

"The Environs of Paris," the third chapter, seems to me the best choice for those seeking to read an excerpt in place of the entire book. Clark focuses on Manet's *Argenteuil, les canotiers* and includes a great deal about the paintings of other artists, particularly of Claude Monet. These considerations take place within a context of Clark's description of the emergence of leisure as a kind of performance among members of the lower-middle class. "A Bar at the Folies-Bergere," the fourth chapter, is about popular culture, especially the cafe-concert, and Manet's brilliant, difficult last painting, which is replete with inconsistencies "so carefully contrived" that Manet must have felt them "to be somehow appropriate to the social forms [he] had chosen to show" (252). This chapter, like the third, might be read as a free-standing essay, although perhaps with more distortion (because of isolation) of Clark's general assumptions/conclusions, which are expressed at the end of the chapter: 1) What was "visible in modern life" was not character, but class. 2) The culture erected obstacles to understanding this fact. 3) For the artists, the obstacle constituted an ideology, namely, "that modernity was no longer characterized by a system of classification and control but, rather, by mixture, transgression, and ambiguity in the general conduct of life" (258). Clark's "Conclusion," on the other hand, makes little sense without the foregoing text. It is not a conclusion in the sense of a summing up, but rather an analysis of Seurat's *Dimanche apres-midi a l'Ile de La Grande Jette*, wherein Clark finds "ways in which class might still be painted" (261) and a clear delineation of the "limits of modernity" (267).

Although I have suggested that parts of *The Painting of Modern Life* might be read as essays, students of humanities would obviously be better served to take it whole, a condition in which the book's status as cultural and, especially, social history is evident. Taken in parts, the book's greatest value is its reading of various individual works of art and its refinement of critical terms that have in some cases come to be cliches—*flatness*, for example. Almost any section, but especially the third chapter on *Olympia*, can serve as coherent commentary on the history of art criticism.

This is a patiently assembled book, and reading it requires the patience to wait for Clark's argument to illuminate the subject, something that does not happen while the reader is skimming or under pressure to extract a timely comment. Most especially, the book does not reveal its value lightly to anyone seeking art history in the sense of a narrative that provides aesthetic context to a movement. Indeed, there is almost nothing here of the world of art, nothing of Japonisme, for example. There is, on the other hand, plenty of theory, although it is not presented as such. John House remarked in the review mentioned above that Clark has tackled a "central problem of writing about art: how to relate the discussion of visual forms with questions of meaning" (296). *The Painting of Modern Life* does not contain a solution to the problem but is, rather, a solution. It is not, however, a solution that lends itself to abstraction and general application; this is no how-to book. The theoretical bases are alluded to with a measure of irony; and the text is studded with rhetorical questions; long and short ellipses; and organizational paragraphs that often fail, on a careful first reading, to shed light on even the structure of subsequent passages.

In short, this is not an easy book; but it is an immensely rewarding one. To place it without commentary on an undergraduate reading list for a general course would be to set a booby trap. Both the book and students deserve better.

HOMOGENIZED ANOMY

Out of Place: Restoring Identity to the Regional Landscape by Michael Hough. Yale University Press: New Haven, 1990 (211 pp; 174 ill) $35.00. Reviewed by Fred E. H. Schroeder, University of Minnesota, Duluth..

As the subtitle indicates, a primary audience for this volume is professional planners, but as the *double entendre* of the main title hints, Michael Hough is a most engaging writer. Urban and suburban landscapes world wide are "out of place" in the sense that they all resemble—what? New York City? Houston? One another? Lack of identity has become such a universal problem that not only can we transpose office towers, condos, airport-strip high-techopoli, and malls from one place to another without either loss or gain in identity, but we no longer know what the home place is for this anonymous pattern. Any European or Third-World citizen would call it Americanization, but Americans are victims themselves. "Out of place" is also the solution to anomy; planners and the people they serve must learn how to recognize the factors that have given a place its identity, and then, out of the understanding of the place, strategies can be developed to restore its identity.

Hough, who is a professional landscape architect and a faculty member at two Canadian universities is almost an ideal person to write *Out of Place* because he has intimate memories of so many places: he lives in Toronto, grew up in Istanbul, studied in Edinburgh, has been a consultant in Hong Kong and on Baffin Island, played as a child on his uncles' carnation farms on the Cote d'-Azur, has helped plan landscapes for malls, parks, streets, roads and freeways, and most of all seems to experience any place, urban, rural or wilderness with heightened awareness of all five senses. The book begins with "Images of Places Remembered," a personal travelogue. From here he distinguishes between "pedigreed architecture" and "vernacular architecture." Pedigree, he says, "is the outward and formal manifestation of the way a culture perceives its identity," and one of its characteristics is "the use of materials that have no connection with the local site" (17-18). Like Versailles, which resembles nothing of local geography, flora or economy, pedigreed architecture can yet express and punctuate local identity. The vernacular, however, is out of *the* place. Basically, this is founded on the native landscape, imperatives of the given rocks and rills, lakes and hills, climate and prevailing weather patterns. The factual data are filtered through enculturated eyes, though. The landscape is not what is *there*, but what we *perceive* as there.

Moving from the native landscape to the cultural landscape, Hough also sees regional identity as a product of necessity, not planning. The towns, villages and cities that charm and intrigue us by their uniqueness are "the result of having to deal with the realities of the time. In the absence of the technological means to flatten hillsides, this inevitably led to what we see as a sensitive adaptation to site, and a forthright use of materials and building techniques" (47). There is, of course, the problem that the indigenous population cannot perceive their uniqueness, making them vulnerable to imported and imposed regional "identities," the sort of thing that utopian planners and commercial developers specialize in. Self-recognition is not easily learned.

Possibly we can only be shocked into such self-recognition by harsh necessity. Hough provides several successful case studies: Tucson's water-crisis that made it realize that it was a desert; Ontario's budget crisis that made it look for cheaper ways to maintain highway rights-of-way; Manteo, North Carolina's realization that tourism investments could destroy all that they held "sacred," Baffin Island Inuit's realization that loss of identity with their harsh landscape was ruining their minds and bodies. Throughout the book there is a haunting fear that disastrous crisis may be the necessary imperative worldwide to end the thoughtless advance of homogenized anomy. Hough hopes not, and urges us to turn our minds from the despair of the huge problems of global self-destruction to the places where we *can* turn things about, for we don't need *humanity's mind* changed as we need *people's mind* changed. His principles: Know the Place. Maintain a Sense of History. Promote Environmental Literacy. Do as Little as possible (i.e., eschew utopianism). Make the Landscape Sustainable. And, Start Where It's Easiest.

Out of Place is not a book of American culture, but its global range reflects profoundly on what has been wrought by the application of American practices of environmental ethics and western dicta of utopian planners. Both practically and theoretically *Out of Place* also provides ways in which we can understand our regions, our communities and ourselves more clearly, more thoughtfully and more responsibly.

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How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanity**, **humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable, practical and useful.

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ISSN 0882-5475

VOLUME VII, NUMBER 3 SUMMER, 1990

Special Issue on Landscapes, Environments, and Learning in the Humanities
Guest Editor: Stephen Adams

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HUMANITIES EDUCATION is published by the National Association for Humanities Education with editorial offices at the Department of Philosophy & Humanities University of Minnesota, Duluth, Duluth, MN 55812

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VOLUME SEVEN: NUMBER THREE: SUMMER, 1990

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Published by the National Association for Humanities Education at the Department of Humanities and Classics, University of Minnesota, Duluth. Subscriptions and renewals are $20 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, Department of Humanities and Classics, UMD, Duluth, MN 55812.
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Tad Park

A DIALOGUE WITH NATURE
PART II

George Morrison
American, 1919-
***Collage IX: Landscape*, 1974**
Wood
The Frances E. Andrews Fund 75.24

A member of the Grand Portage Chippewa Band, George Morrison was born in a rural Minnesota town on the North Shore of Lake Superior, a location he still considers his spiritual center. On that rugged shore, in rock formations, stones, driftwood, and plant life are found the infinite shapes, colors and patterns that Morrison builds into dazzling classical essays on the art of composition. Although the works created across his now forty-some years of production differ vastly in material and technique, all have in common the artist's lifelong involvement with the natural world and with human beings' principal point of reference to the universe, the horizon.

It is a necessary referent for Morrison's pieces which, subtly colorful and abstract, are hard to pin down until one turns to Lake Superior, with its fleeting, all-over colors and the clear razor-cut at the horizon. The horizon "is like the edge of the world," Morrison has said. Artistically, "It's the dividing line between water and sky, color and texture. It has an extensity that relates it to the broader range of the universe. I like the range of color that's constantly changing, that's never the same. I like to look at it...I've heard other people say that they don't see the lake all the time, but they're aware of it, and when they go on vacation, they miss the lake." Morrison has carried the lake all through his life--first to Minneapolis, then to New York and the East Coast, then Europe and back again to his present home on the North Shore.

Although Morrison does not consider himself an "Indian artist," he feels that his heritage plays a large part in his work, particularly as Indian culture relates to the natural world. The influence is especially clear in his notebooks where, from one page to another, a realistically drawn bluff transmutes to an abstracted pattern, which becomes a page of looped lines, eventually to emerge as a wood construction. Morrison contends that this art form, which he developed in the mid-sixties, is an extension of painting, that he paints with wood rather than oil or acrylic. "The little pieces I picked up on the beach were like the shapes in the paintings. The old textures were already there: the crusty old grain in the wood. It was a made surface." It is easy to see why this form and method would suggest itself to an artist imbued from birth with a reverence and a "feel" for nature.

Morrison's relief painting departs from the 20th-century tradition of assemblage, however, with its emphasis on accidental and incongruous relationships. While Nature may shape and weather his materials to some extent, Morrison feels that the artist makes the final choices from within. Thus the first step in his working method is the determination of the horizon line, generally one-quarter of the way down from the top of the work. Then he begins laying out pieces from the lower left-hand corner, moving toward the one constant, known element in an otherwise continuous process of moment-to-moment choice.

Collage is a large scale embodiment (60 1/8 inches x 168 1/2 inches) of Morrison's theories and method. With one sweeping horizon and many smaller echoes Morrison organizes the apparent randomness of the natural world into a coherent visual system. He then combines the weathered textures of grayed wood with bright accents of red and blue to create visual interest and movement within an otherwise static composition. Despite its suggestion of great distance and spatial depth, *Collage* maintains a very human scale, a tension due in large part to the sensuous tactile properties of the wood. Thus Morrison celebrates the wholeness of order and chaos, instinct and intellect, the human and the natural worlds.

Camille Pissarro
French, 1831-1903
***Pluie, Place du Théâtre Français (Rain on the Square of the French Theatre)*, 1898**
Oil on linen
The William Hood Dunwoody Fund
18.19

Camille Pissarro's cityscape was painted late in his career, in the winter of 1898. In January of that year, Pissarro had gone to Paris and taken a room at the Hotel du Louvre on the rue de Rivoli, a location that offered him a splendid bird's-eye view of both the Avenue de l'Opera and the Théâtre Français. He stayed there until April, painting 32 views of the neighborhood at different times of the day and in various weather, always depicting the scene from a fresh angle.

By its very title, *Pluie* betrays Pissarro's Impressionist interest in the transient effects of light and atmosphere. It is painted with a luminous use of soft color, in short, brisk brushstrokes derived from the famous "broken" Impressionist style. Unlike other works from this group, however, which were often hastily composed, it is carefully constructed so that the rectangular solidity of the architecture becomes a foil for the bustling figures and traffic and the swaying trees. Pissarro has emphasized this contrast by creating a more detailed "portrait" of the buildings while rendering the moving vehicles and pedestrians in a sketchier flurry of brushstrokes.

With its unconventional view and asymmetrical framing, *Pluie* also reflects the influence on later-19th century art of the Japanese print and the photograph. Both of these new art forms were avidly studied by the Impressionists, who were inspired to incorporate the compositional effects they saw into their own paintings. The result was a flattening of pictorial space, emphasizing the two-dimensional nature of the canvas rather than the illusion of three-dimensional distance. Here, depth is indicated as much by Pissarro's placing of background objects at the top of the picture as by the conventional use of perspective. A second result of this study is the casual air of the composition itself, with its "unfinished" edges and figures cut off in the middle. It appears to be a spontaneous sketch, a snapshot taken at random. This is true to Pissarro's desire to paint an "impression" of the scene in front of him, one that was true to his optical experience rather than to his knowledge of what was there.

Pluie thus gives us an image of Paris caught in the rain--people with umbrellas scurry across busy intersections and huddle at street corners, while horse-drawn carriages click and splash their way along water-soaked avenues. Only the tan stuccoed buildings with their tin rooks and brick chimneys do nothing as the stone fountain gurgles in the square below and the bare trees quiver in the dampness.

Despite the greyness of the weather, the mood of the scene is not gloomy but rather conveys the pleasant excitement of a busy thoroughfare. The city seems alive and bustling with activity and energy. "It is very beautiful to paint!" wrote Pissarro. "Perhaps it is not really aesthetic, but I am delighted to be able to do these Parisian streets which people usually call ugly, but which are so silvery, so luminous and so vital."

Georgia O'Keeffe
American, 1887-1986
***City Night*, 1926**
Oil on canvas
Gift of the Regis Corporation, Mr. and Mrs. W. John Driscoll, the Beim Foundation, the Larsen Fund and by public subscription 80.28

Born and raised on a Wisconsin farm, Georgia O'Keeffe became interested in art at an early age and declared at ten that she would become an artist. She later studied at the Art Institute of Chicago, the Art Students League in New York, the University of Virginia and Columbia University. After graduation, O'Keeffe worked as an art instructor at the University of Virginia and in the public schools of Amarillo Texas. She found it difficult to adhere to traditional artistic formulas; modern art was more interesting to her, particularly the abstractions of Wassily Kandinsky. His idea that lines, colors and forms could be as expressive of beauty as musical notes liberated O'-Keefe artistically and she began to draw shapes while listening to music. From this point on, her private vision became the subject of her work.

In 1916, while O'Keefe was teaching in Texas, a friend took her drawings to New York and showed them to the prestigious photographer and gallery owner Alfred Stieglitz. His remark at first seeing them has become legend: "Finally, a woman on paper." Inviting her to move to New York, Stieglitz soon mounted a one-woman show of O'Keeffe's work in his Gallery 291 and then found a patron for her so that she could pursue her artistic career full-time. Other exhibitions followed and in 1924, after a show of 100 paintings that established O'Keeffe as an artist in her own right and not just Stieglitz' protegee, the two were married.

During the mid-1920s, O,Keeffe and Stieglitz lived in an apartment in the

Shelton Hotel, in mid-town Manhattan. From their windows on the 30th floor, they could see northwest to Central Park, east to the Queensboro Bridge and south to the Empire State Building. In the 1920s the skyscraper was a symbol of American enterprise, embodying the country's energy, inventiveness, power and wealth. Many artists became fascinated with the urban and industrial environment, painting skyscrapers, concrete constructions, grain elevators, factories and locomotives. Intrigued by the city, thinking of it as "something bigger" and "more complex than ever before," O'Keeffe began making views of the burgeoning metropolis, painting about 15 city scenes between 1925 and 1929. Many of these, like *City Night*, painted in 1926, were night scenes in which the tall buildings loomed like dark monoliths or presented ornate patterns of illuminated windows and spires.

At the same time as her soaring lines and precisely defined form suggest the dynamism inherent in the skyscraper, O'Keeffe's tolerance of city life was fundamentally uneasy and many of her Manhattan paintings give off a feeling of claustrophobia and of a choking absence of air. In *City Night* the towering walls are depicted as anonymous shapes devoid of human detail, emphasizing the viewer's sense of diminished stature below the sheerness of their vertical rise. The little white moon shining near the bottom of the picture appears completely overpowered by the cliff-like buildings, while the smoothly painted surface underscores the cold impersonality of the scene.

Reaction to O'Keeffe's New York paintings was negative at first. Stieglitz and the other artist in their circle suggested that she stick to the proper feminine sphere and paint nature since "even men" had trouble painting the city. O'Keeffe, not about to be told what to paint, went ahead anyway and was vindicated when in her 1926 show her first New York picture was the first painting to be sold. Still, O'Keeffe always considered herself "a country person" and in 1929 she stopped painting her cityscapes and made her first extended trip to New Mexico, visiting Santa Fe and Taos. The arid terrain, mountains and clear skies of the high desert suited her temperament perfectly, and she wrote home saying: "You know I never feel at home in the East like I do out here--and finally feeling in the right place again--I feel like myself—and I like it." From then on she spent several months a year there, and after Stieglitz' death settled permanently at Ghost Ranch, 16 miles northwest of Abiquiu.

Oskar Kokoschka
Austrian, 1886-1980
***Tower Bridge*, 1925**
Oil on canvas
Bequest of Putnam Dana McMillan
61.36.5

Born into a family of modest origins and finances, Oskar Kokoschka began his artistic career in fin de siecle Vienna, where, with his early portraits, he shocked its inhabitants by revealing the torment and tragedy behind the glittery gemütlich facade. Outraged by a public still living in the golden aura of outdated views of both art and politics, in 1909 Kokoschka left Austria for the more sympathetic climate of Berlin.

There, encouraged by the more forthright and aggressive example of the German Expressionists, he began to develop a style of almost savage power, in which both his subject matter and his drawing style were swept along with his feelings. Using bold, vigorous brushwork, emphatic lines and bright exaggerated color, Kokoschka sought to manifest on canvas his subjective reactions to the world of objective reality.

With the outbreak of World War I, Kokoschka returned to Austria and enlisted in the calvary. While in action at the Russian front he received serious head wounds that left him incapacitated for several years. By 1920, however, he was back in Germany as chair of the department of painting at the Academy of Dresden. There he reigned for four years as the star of German progressive circles when, seized with a sudden restlessness, he left his job overnight and embarked on a tour of Europe. Kokoschka's fascination with the nomadic life continued throughout his career, taking him to England, Italy, France and the United States (including a stint in the 1950s as guest instructor at the Minneapolis School of Art).

In 1925 Kokoschka made his first visit to London. Arriving in July, he stayed for only ten days and finished only one painting, *Tower Bridge*, a masterpiece of his early artistic maturity. In London the artist was particularly inspired by the Thames. "I think of the trenches in the First World War when I marched along that narrow walk with a wall on each side, absolutely confined," he recalled. "It is the contrast that made me love to paint the Thames, the distances, the sense of space, the freedom." Indeed, freedom is the real subject here, although the work is at face value only a bird's-eye view of a segment of the city. The horizontal format allows a maximum exposure of the rather highly placed horizon line, which seems to keep moving in both directions under the frame of the painting. There is a feeling of free movement in every direction. The eye can shift quickly from the rooftops in the foreground to the barges and bridge in the background. Kokoschka chose a high vantage point on the tenth floor of a building on the northeast side of London Bridge. The view downstream included the Pool of London, Billingsgate Market and the Custom House, the spire of Wren's St. Dunstan-in-the-East to the left and the Tower, all rendered rapidly and expressive of the excitement felt by the artist. His style here is at its most fluid, with paint applied as if it were watercolor, heightening the freshness and immediacy of the view. His brush charged with red, green or mauve paint, Kokoschka confidently caught what he called "the reality behind the appearance," with lines, dabs and patches of color. The vigorous brushstrokes convey the vitality of the port and the sense of pulsating activity along the wharves.

Kokoschka never returned to Germany or to his native Austria. His highly personal and emotive style of painting, and his liberal politics, soon drew the attention of the Nazi government and he was declared persona non grata. In 1939, together with the work of numerous other progressive artists, *Tower Bridge* was confiscated by the Nazis from its place in the Kunsthalle, Hamburg, and sold as "degenerate" art.

Tad Park

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W. Arthur Mehrhoff

THE PHENOMENOLOGY OF PLACE

Romance does not creep along the ground; like the memorial to Washington, it reaches upward -- a silver thread uniting earth to the blue of heaven above.

Whitehead, *Symbolism*

The interpretation of a major cultural symbol like the Jefferson National Expansion Memorial [Gateway Arch] on the St. Louis riverfront, our tallest national monument, necessarily involves the study of American culture itself, an exceedingly complex and difficult undertaking. Unlike the small, homogeneous societies traditionally studied by cultural anthropologists, America is a modern, pluralistic society characterized by rapid social change. It is exceedingly difficult, therefore, to comprehend American life as a whole. However, a holistic understanding of American culture has been the historic aim of the American Studies movement.

In particular, the myth and symbol school of American Studies sought such a holistic understanding of American culture. This formidable group of scholars dominated the study of American culture during the 1950s and early 1960s. Although they produced highly original works of scholarship such as Henry Nash Smith's classic *Virgin Land*, their work was increasingly criticized for a number of intellectual weaknesses such as its over-reliance upon the written word as the key to American cultural values. John Kouwenhoven, a noted scholar of American material culture, made this point when he wrote, "the fact that we are heirs to much of England's culture, including its language, does not necessarily mean, as Constance Rourke long ago pointed out, that we have, like the English, expressed ourselves most fully in literature." Increasing resistance developed to generalizations about American culture derived solely from literature or other written sources. Few were still willing to believe that such a diverse society could be so easily characterized.

American Studies scholar Gene Wise suggested that the student of American culture focus upon what he termed "dense facts." According to Wise, dense facts are important persons, artifacts, or events that appear likely to reveal many of the links between various aspects of the culture in which they exist. Some of these links may include the consciousness of the individual artist or historical figure, the socio-economic structures in which the 'dense fact' exists or was created, or historical references and meanings. This emphasis upon "dense facts" suggests a perspective very similar to that of modern phenomenology. Several basic phenomenological assumptions provide the foundation for the study of a "dense fact" such as a national symbol like the Jefferson National Expansion Memorial.

Human consciousness is one of the central concerns of phenomenology. It has also been a major concern of American culture studies since Emerson's seminal 1837 "American Scholar" address. Pioneer American Studies scholar Perry Miller asserted that he had difficulty "believing that anyone can be a historian without realizing that history itself is part of the life of the mind; hence I have been compelled to insist that the mind of [humanity] is the basic factor in human history." This emphasis on the primacy of human consciousness certainly applies to the phenomenological study of American culture and cultural history.

The principal concern of the phenomenologist turns out to be the *intentionality* behind human behavior such as architecture and landscape architecture. Historian Warren Susman suggested that intellectual historians "would do well to see ideas in things and to see that there is in fact some connection between the most ethereal of ideas and common, even basic, human behavior." It is human intentionality that gives physical and cultural objects and places such as the Jefferson National Expansion Memorial the various meanings they can be discovered to have.

A classic example of the phenomenon of intentionality can be found in the field of urban sociology. Urban sociologist Herbert Gans lived in and studied the Italian ethnic neighborhood of West End Boston prior to a massive urban renewal project there that forced much of the community to relocate. On the basis of visual appearances, city officials and renewal planners had decided that the neighborhood was a slum and should be cleared for renewal. However, as Gans discovered through participant observation, the members of this unique community regarded their homes and the street life of the area very differently than did the city officials. The West Enders valued what they considered to be the vitality of public areas such as their streets, while many of the interiors of the buildings were well-maintained as settings for domestic life. Public officials had failed to seek a means of evaluation appropriate to the phenomenon under study: the meanings of the physical landscape to the inhabitants themselves.

This broad and dynamic notion of evidence especially applies to the phenomenon of a place such as the Jefferson National Expansion Memorial. "Place and sense of place," observed cultural geographer Edward Relph, "do not lend themselves to scientific analysis, for they are inextricably bound up with all the hopes, frustrations, and confusions of life." Thomas Jefferson's dream of a new and virtuous American Republic was always predicated upon his understanding of the vast American land, and important cultural historans such as Frederick Jackson Turner have traditionally regarded the American frontier as the crucible of American culture. Relph's comment, therefore, is particularly relevant to an analysis of a cultural symbol like the Jefferson National Expansion Memorial.

Historian of religion Mircea Eliade has argued that even the most desacralized modern cultures still contain places where that culture's most important values and traditions are embodied. Lenin's Tomb in the Kremlin Square of Moscow represents one such privileged space. Many of our most important American cultural values and expressions of identity are embodied in special places: the Statue of Liberty, Mt. Rushmore, the memorial to Washington cited by Whitehead in the epigraph above, and our largest national monument, the Jefferson National Expansion Memorial. Architectural historian Henry Glassie has trenchantly commented that "our American land, too, is an artifact... People, affectionate or rapacious, have made the land their expression, their testament and legacy... The American [land] incarnates history enormously. It speaks, incessantly babbling myth."

Anthropologist Claude Levi-Strauss frequently addressed the phenomenon of place in relation to the study of cultures. He wrote that "a native thinker makes the penetrating comment that all sacred things must have their place. It could even be said that being in their place is what makes them sacred, for if they were taken out of their place, even in thought, the entire order of the universe would be destroyed." The Jefferson National Expansion Memorial functions as such a privileged place for American culture. It was specifically designed by architect Eero Saarinen to give place to Jefferson's belief in Progress and America's westward destiny. Noted urban designer Edmund Bacon observed that "the decision has irretrievably been made to symbolically concentrate this entire force of westward movement as it crosses the Mississippi at one single point, the Gateway Arch." Recalling Relph's observation about the phenomenon of place, one can see that the Jefferson National Expansion Memorial, too, is bound up in American cultural values and attitudes.

One of the most instructive works about the phenomenology of place is *Genius Loci*, by architectural historian Christian Norberg-Schulz. Norberg-Schulz believes that privileged places such as the Jefferson National Expansion Memorial encompass all dimensions of human existence. In stark contrast to detached and reputedly objective analyses of environment conducted by the physical sciences, understanding of place as a total phenomenon necessarily encompasses the highly subjective dimensions of human cognition and intentionality. The human response to place is poetic as well as analytic. Edward Abbey's description of Delicate Arch in Utah provides an excellent example of *genius loci*, the phenomenon of place. "There are several ways of looking at Delicate Arch," Abbey writes; "You may see a symbol, a sign, a fact, a thing without meaning or a meaning which includes all things." Because of the enormous diversity that characterizes the human experience of place, Norberg-Schulz emphasizes the concrete experience of specific places in seeking to ascertain their meanings. Like historian Gene Wise, Norberg-Schulz stresses the importance of the "dense fact" in seeking to understand culture.

As Levi-Strauss clearly perceived, the phenomenon of place provides important clues to the values of its parent culture. American Studies scholar Jay Mechling contended that "the rules and cognitions associated with the natural environment are usually more central to the overall worldview of the society than are the cognitive structures associated with other subsystems." This view of nature was shared by Alfred North Whitehead, who regarded love of the sheer geographical aspects of one's country, its whole nature-life, as an important cultural binding force. In the minds of many Americans, this country was ordained as Nature's Nation; Jefferson believed that Providence had endowed America with enough land "for the hundredth and thousandth generation." From the time of Hector St. Jean de Crevecouer's *Notes from an American Farmer*, few cultures have devoted as much energy to explaining their relationship to nature.

Many American cultural historians, therefore, have regarded the phenomenon of place as a key to what Mechling termed an American ethnophysics, or world-view grounded in nature. Several paradigmatic works in the field of American Studies have focused on place and sense of place as essential to understanding American culture. Henry Nash Smith's *Virgin Land* examined how the American ideal of an agrarian society inhibited needed social responses to industrialization; *The Machine in the Garden* by Leo Marx examined the transformation of the pastoral ideal under the impact of industrialization in American life; Alan Trachtenberg's *Brooklyn Bridge: Fact and Symbol* compared American rhetoric about nature with the political realities of urbanization.

Scholars of American culture in other disciplines have also emphasized the phenomenon of place. Cultural geographer J.B. Jackson, for example, demonstrated how the township grid system established in the Northwest Ordinance objectified American Enlightenment beliefs about a rational, utopian society based upon farming. American novelist Willa Cather transformed the harsh realities of the American frontier experience into an American *Aeneid*. "Problematic though it may be," observed cultural geographer Erich Isaac, "the study of transformations of the landscape made upon ideological principles constitutes the major material for one who would study the religious motive at work in the cultural landscape of the present day." When a place has become as compelling as the Jefferson National Expansion Memorial, the viewer can be sure that it has become the repository of emotionally charged ideas and is being perceived as a cultural symbol.

The study of the phenomenon of place as a key to analyzing culture closely relates to Whitehead's concept of symbolism. The human mind functions symbolically when one component of its experience (the symbol) elicits consciousness and beliefs about other components of its experience (its meaning). Symbols like the Jefferson National Expansion Memorial are important vehicles for the communication of meaning. They function within their culture to objectify the important values and attitudes of the culture. In fact, philosopher Ernst Cassirer defined culture itself as the totality of the forms, or symbols, in which human life within a group is realized.

Places such as the Jefferson National Expansion Memorial are particularly important symbolic forms because of their high visibility and physical permanence. Architectural historian Siegfried Giedion noted that architecture can provide important insights into a culture because it is so bound up with the life of the period as a whole. Sir John Summerson extended this analysis even further as he declared that "the urban historian must not be primarily concerned either with administration or with the social, economic and industrial life of the city. He will have to intrude himself constantly into those fields to discover causes, incentives, and controlling factors but...the main issue, all the time, is tangible substance, the stuff of the city, and that implies form."

Thomas Jefferson was certainly aware of the importance of forms to a new and highly fluid American society. "It is desirable," wrote Jefferson, "to introduce taste to an art that shows so much." He built his masterpieces at Monticello and the University of Virginia to serve as models for the new Republic in the hope that his countrymen would derive a sense of purpose and order for their unprecedented historical experience by viewing these symbols.

American Studies scholar Cecil Tate suggested that this understanding of symbols as cultural forms provides the basis for a new and more complete American Studies method. Tate considered the method of myth and symbol analysis traditionally associated with American Studies as more than simply the rudiments of a methodology. He argued that it is the only approach that offers any hope for achieving a holistic view of American culture. As sociologist Robert Bellah observed regarding the study of culture, "Being concerned with the whole does not mean a mere adding together of facts from the various specialized disciplines. Such facts become relevant only when interpreted in terms of a frame of reference that can encompass them and give form and shape to a conception of the whole." However, the myth and symbol school of American Studies often viewed certain forms or symbols solely in American terms. This narrow emphasis reinforced ethnocentric American beliefs about its chosen character and its uniqueness in human history. Tate argued that myth and symbol studies should be flexible enough to accommodate the notion that certain forms may grow out of archetypes of humanity as well as out of unique cultural traditions. American culture is still part of a larger human experience.

Drawing heavily upon the work of Ernst Cassirer, Tate suggested that an American Studies methodology should examine three critical dimensions of symbolic forms. The first dimension involves analysis of form, the symbol's basic structure and the role of the individual creator, such as the arch form designed by architect Eero Saarinen for the Jefferson National Expansion Memorial. The second dimension involves analysis as process, the evolution of the form within its specific cultural milieu, such as the effects of rapid urbanization upon American attitudes toward nature. The third dimension involves analysis as achievement, the cultural meanings assigned to a given symbol like the Jefferson National Expansion Memorial. These meanings might include the predominant American belief in progress, the triumphal arches of classical antiquity, or the archetypal human desire to touch the sky.

Although architects Thomas Jefferson and Eero Saarinen both sought to give formal expression to the meaning of American experience, they also recognized and drew upon the vast reservoir of human experience in their search for ideal forms. As noted cultural geographer Yi-Fu Tuan observed, the Memorial is not just a triumphal arch; it is also the dome of heaven. It is appropriate to view a symbol of their lives and work in this larger, more complete perspective. Like the memorial to Washington, it, too, reaches upward -- a silver thread uniting earth to the blue of heaven above. Creating such a view of the phenomenon of place is the province of the humanities.

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National Association for Humanities Education 1991 Biennial Conference

Call for Papers

April 18-20, 1991
Lafayette, Louisiana

Conference Theme:
The Global Humanities: Unity in Diversity

The National Association of Humanities Education invites submissions for papers, panel and discussion workshops for presentation at its biennial conference to be held April 18-20, 1991, in Lafayette, Louisiana. Sponsored by the University of Southwestern Louisiana, the conference will be held at the same time as Lafayette's *Festival International*, one of the top 100 music and arts festivals in the United States. In keeping with the opportunities provided by the festival performances, the theme of the conference will be "The Global Humanities: Unity in Diversity." Interdisciplinary papers and panels are especially solicited. Papers should be planned for twenty minute reading time; panels and workshops should be limited to an hour and a half. A one-page abstract for each presentation should be submitted by November 1, 1990. Proposals and inquiries should be addressed to Darrell Bourque and Vaughan Baker, Drawer 44691, University of Southwestern Louisiana, Lafayette, LA 70504-4691.

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Laura Cowan

"ALL THINGS FALL AND ARE BUILT AGAIN": ENVIRONMENTAL EDUCATION IN A LITERARY CONTEXT

Usually when we claim that Environmental Education is interdisciplinary and includes language arts or poetry, we mean that we end a field trip experience with a group poem or cinquain. This paper's goal is to explain a more sophisticated way to meet Environmental Education through the interpretation of literature, in this case nineteenth and twentieth-century English poetry.

Environmental Education began as an examination of people's relationship with the natural world. However, it has become a study of our changing relationship with our total environment. Concurrent with this evolution of Environmental Education from a study of nature to an emphasis on conservation, to a concern with the total human environment (including socio-economic and human-made) has been a growing awareness that humans are a part of their environment, and that we define our relationship with it. Similarly, poets over the last couple of centuries have been grappling with the nature of that relationship. Literature, philosophy and environmental writings are replete with attempts to explain or rationalize our relationship with our environment. Alan Watts, in *Man and Nature,* offers a Taoist interpretation. The books and essays on Deep Ecology present a more recent description. Most Environmental Education programs promote a holistic as contrasted with human-centric environmental ethic, again interpreting people as a part of the natural processes. The poets and poems I will describe also address this human/environment relationship.

Like the early environmentalists whose interest in their world focused on their natural environment, nineteenth-century English Romantic poets were obsessed with Nature. These poets turned to Nature for spirituality because of their century's unprecedented scientific and technological changes. While these advances materially improved most English people's lives, they also robbed them of religion and shook the foundations of their ironclad social structures. These disruptions caused the Romantic poets to mourn the loss of spiritual transcendence and to long for permanence through an escape from the materialism and temporality of our mundane world. William Wordsworth's sonnet "The World Is

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Too Much With Us" voices the complaint of a whole generation:

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!

The Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;

It moves us not. --Great God! I'd rather be
A pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less
forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.

(Wordsworth 289)

Wordsworth complains of the material world and the worries caused by preoccupations with this world and the frantic pace at which he and his contemporaries earned their livings. He complains of his loss of nature, but it is not just nature that he has lost. Nature is equated with emotions and the spirit: immaterial things which contrast with the worldly things which harass him and his contemporaries. It "moves us not" because Wordsworth and his contemporaries are spiritually and emotionally deprived—and fragmented. Like contemporary environmentalists, all the poets we will study believed that an appreciation of Nature could restore a lost wholeness.

Wordsworth longs to be reconnected with nature, but again, nature is more than lakes, rocks and trees. For what does a connection with nature finally allow? "Glimpses that would make [him] less forlorn; / . . . [the] sight of Proteus rising from the sea; / . . . [or] Triton blow[ing] his wreathed horn." The ability to appreciate nature restores the ancient gods: it gives him religion and something to believe in.

Wordsworth hoped to unite with nature and, thus, recover his soul and transcendence. Unable to turn outside themselves to religion or to science for this connection, the nineteenth-century poets exhorted their fellow humans to look within themselves to the visionary powers of the imagination, defined by Samuel Coleridge as "a magical power ... that blends and ... fuses [and] reveals itself in the balance or reconciliation of opposite and discordant qualities" (Coleridge 470).

In its ability to reconcile the warring contraries of our alienated lives, the Romantic imagination anticipated the goals of the environmentalists of the 1980s. The goals were transcendence and permanence; the means were the unifying and visionary powers of the imagination engaged with Nature. And the Romantic poets achieved their goals.

However, the century marched on and civilization brought with it more and more discontents so that twentieth-century poets no longer felt the Romantics' visionary power to unite with nature. The nineteenth-century John Keats was able (at least for a time) to join his "immortal" nightingale, whom he addressed as "Darkling" in his "Ode to a Nightingale"; the whole poem celebrates his vision. However, Thomas Hardy is unable to join with his decidedly mortal, "frail," "gaunt" "Darkling Thrush"—in a poem which deliberately alludes to Keats' victory in order to emphasize the alienation of the twentieth century:

I leant upon a coppice gate
When Frost was spectre-gray,
And Winter's dregs made desolate
The weakening eye of day.
The tangled bine-stems scored the sky.
Like strings of broken lyres,
And all mankind that haunted nigh
Had sought their household fires.

(Hardy 68)

The first stanza of Hardy's poem suggests modern people's limited imaginations through the speaker's lassitude, the bleak landscape which Hardy is unable to redeem, and the poem's comparison of tree-stems to the broken strings of a lyre, the traditional emblem of poetry.

In "Adonais," his elegy for Keats, the nineteenth-century Romantic poet Percy Shelley was able to console himself and his readers with the fact that Keats' spirit lives on in Nature:

He is made one with Nature; there is heard
His voice in all her music, from the moan
Of thunder, to the song of night's sweet bird;
He is a presence to be felt and known
In darkness and in light, from herb and stone.

(Shelley 1052)

However, the atrocities of modern warfare do not allow twentieth-century Wilfred Owen to claim such transcendence. The speaker in "A Terre" compares himself to a dug-out rat and mocks Shelley's elegy to Keats:

"I shall be one with nature, herb, and stone,"
Shelley would tell me. Shelley would be
stunned:
The dullest Tommy hugs that fancy now.
"Pushing up daisies" is their creed, you know.

(Owen 65)

This brings us to a low point in poets' relationship to nature. Humans have achieved the ultimate degradation: no spirit; no soul; they are pure matter, earth and worms.

T.S. Eliot's poems most vividly dramatize the poverty of the modern imagination and twentieth-century people's alienation from their environment. The opening of "The Love Song of J. Alfred Prufrock," for instance, contrasts markedly with Romantic poems which celebrated nature with gorgeous metaphors. Eliot's poem begins with an ugly, but indescribable horizon:

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table; . . .

(Eliot 3)

What kind of a landscape is this? Dismal, certainly; flat, maybe; but it is hard to say much more. This description tells us much more about the mind which creates it than the world that it describes. It tells us about a failed imagination; about a mind which is numb and unable to connect with the world around it. Eliot's poems (and our contemporary world) are full of paralyzed characters and desiccated landscapes, as the title of his masterpiece, *The Waste Land*, suggests.

The modernists of the twentieth-century do not blame nature for their failure, but themselves. Their alienation results from their state of mind which Eliot defines as a "dissociation of sensibility" ("Metaphysical Poets" 247). This is the opposite of the unifying imagination which Coleridge described. Central to this dissociation is a duality between reason and emotion. The opposite of this dissociation, according to Eliot, is a "mechanism of sensibility which could devour any kind of experience":

> When a poet's mind is perfectly equipped for its work, it is constantly amalgamating disparate experience; the ordinary man's experience is chaotic, irregular, fragmentary. The latter falls in love, or reads Spinoza, and these two experiences have nothing to do with each other, or with the noise of the typewriter or the smell of cooking; in the mind of the poet these experiences are always forming new wholes.

Eliot's criticism of fragmentation and his desire for wholes anticipate many of Environmental Education's goals. We, too, have a segmented world view. Many children think the origin of milk and eggs is the refrigerator or grocery store, and few adults know where their household wastes or the wastes from their workplace end up. We can support the end to deforestation of the South American rain forest ecosystem, but not comprehend the significance of a decision to fill a local wetland for expanding economic development in our own community. Hunters and fishermen, too, can advocate stocking streams and reintroducing game species, but fail to recognize the importance of habitat protection as the key to sustaining wildlife population.

All of the major modernist poets decry some sort of dissociation and desire to regain what W.B. Yeats called a "Unity of Being." Yeats' poem "Among School Children" ends with a paradigm of the modernists' ambition:

> O chestnut tree, great rooted blossomer,
> Are you the leaf, the blossom or the bole?
> O body swayed to music, O brightening glance,
> How can we know the dancer from the dance?
>
> (Yeats 214)

The chestnut tree is neither leaf, flower, or trunk, but all these things; it cannot be understood except as a whole. And we cannot know the dancer from the dance: the dancer's movements embody the dance's abstract patterns so that dance and dancer are one. Like environmentalists, Yeats insists that all things are interconnected and dependent upon each other.

Modern poetry at the beginning of the twentieth century was incredibly various, but its goals were not. Ezra Pound, Yeats, Eliot and many of their contemporaries sought to heal their divided souls through an *organic* poetry which mimicked the coherence of Yeats' chestnut tree and dancer. It is difficult to define what this poetry of "being" *is*, but it is easy to say what it is *not*. It is first of all not intellectual. The modernists blamed the duality between reason and emotion and between man and his environment upon elevation of the intellect: "I think, therefore, I am alienated," they might have said.

Because of their opposition to the intellect, the modernists attacked rhetoric and discursiveness and championed a poetry of *things* rather than *ideas*. This, in brief, was the Imagists' enterprise: to create a concrete poetry of "being." Pound's "In a Station of the Metro" is the quintessential Imagist poem:

The apparition of these faces in the crowd;
Petals on a wet, black bough.

(Pound 109)

The poem captures Pound's impressions of a series of beautiful faces which greeted him while he was walking out of a subway train on a wet, cold day. Pound described an "image" as "an intellectual and emotional complex in an instant in time" ("A Retrospect" 96). This poem tries to communicate the thoughts and emotions of the momentary revelation which occurred on that cold day. Through this quick, spare, concrete style, Pound would make his audience experience the same ecstatic shock of recognition that he felt. The word "apparition" helps him achieve his goal: one of its meanings--"an immaterial appearance which seems real, and is generally sudden or startling in its manifestation"--captures the full nature of Pound's experience; moreover, its supernatural connotations, as well as its elevated tone, lend distinction to the event. The comparison of the faces to petals contributes to the bittersweet impression of this exhilarating, but poignant moment. Pound was struck by the beauty, but also the fragility of these faces against the tawdry walls of the subway: these resemble petals which alight for a moment on a wet bough, but will soon fall to be crushed underfoot. In spite of their transience, Pound has managed to give the faces and their impression some permanence--to wrest some stability from the delirium of our busy lives amidst the frenzy and swelter of the city and the unrelenting progress of time. He does this in part through the lack of verbs. Verbs place us within time: by denying his poem verbs and using mostly nouns and adjectives--the parts of speech called substantives--he gives substance and permanence to the faces and also to his and our experience.

A poetry of "being" thus restores some of the stability and unity that the progress of civilization threatens. The modernists' desire for unity is also abetted by their poems' demands upon their audience. Pound's poem cannot succeed if it merely *tells* us about his vision; we must experience it ourselves. Similarly, education that only *tells* ultimately fails. Environmental Education today includes experiential learning.

My final poetic example, Yeats' "Lapis Lazuli," achieves just such reader involvement. Its political meditation upon World War I and the possibility of another war introduces a discussion of the unavoidable tragedy of our lives--all those things which have troubled the poets we have been studying. The poem then, rather unexpectedly, concludes with the speaker's reflections on a Chinese statue of lapis lazuli:

Two Chinamen, behind them a third,
Are carved in lapis lazuli,
Over them flies a long-legged bird,
A symbol of longevity;
The third, doubtless a serving-man,
Carries a musical instrument.

Every discoloration of the stone,
Every accidental crack or dent,
Seems a water-course or an avalanche,
Or lofty slope where it still snows

Though doubtless plum or cherry-branch
Sweetens the little half-way house
Those Chinamen climb towards, and I
Delight to imagine them seated there;
There, on the mountain and the sky,
On all the tragic scene they stare.
One asks for mournful melodies;
Accomplished fingers begin to play.
Their eyes mid many wrinkles, their eyes,
Their ancient, glittering eyes, are gay.

(Yeats 293)

A brief description of the actual details of the carving leads into an entire stanza of speculation. We do not know what the discolorations or the cracks represent, but they *seem* like a watercourse, an avalanche, or a lofty slope. The speaker talks of a plum *or* a cherry-branch which decorates the half-way house, but neither are actually in the carving. Nor are the Chinamen playing their songs. All these details rely upon the speaker's imagination; they do not actually exist. Of course, we, the readers, see these things as the speaker creates them. And that is precisely Yeats' point: the power of the imagination to engage with its environment and, thus, to create and to envision.[1]

Our entire environment is central to the modernists' victory over the tragedies of our lives. The modern imagination needs to be--as Yeats described it--"rooted in the earth." His sense of the "earth," however, is metaphorical. What is important is not that it's natural, but that it is *concrete*--for several reasons. The materiality of worldly objects gives their visions substance and permanence. This materiality also resists the intellect or reason, which (as I said) modernists blame for our alienation and division. Only things can rescue us from dissipation into abstractions and ideas. Things of the external world also draw poets outside themselves; they require an unselfish attention to something beyond one's ego. By reaching out to the world, we reach out to others and can even reach out and connect with parts of ourselves that we have lost. But as with environmentalists, the modernists' sense of their environment has extended beyond the natural world of the Romantics to include man-made environments, such as a subway or a Chinese sculpture.

Creativity is not limited to the speaker; through the concrete details of what are, or what might be, the poem draws its readers into its scene and they create as they climb the hill with the Chinamen—as they interact with their environment.[2] Just as the details of the sculpture cannot contain the sculpture's possibilities, the details of a poem cannot contain its entire meaning. No matter how much I try to explicate Pound's or Yeats' poems for you, I will fail.[3] This is because a poetry of "being" extends beyond definable--and, therefore, limited--ideas. The truths of our existence are beyond any attempt to reduce them to definable or quantifiable essences. It is this potential that non-paraphrasable modern poems of "being" celebrate. Yeats summed it up in a letter just before he died: "Man can embody truth but he cannot know it" (1955). The Chinamen's song may be as close as we can get.

For, in spite of the insistent tragedies of history and of our individual lives, the Chinamen refuse to play mournful melodies: "their ancient, glittering eyes, are gay" because they realize the truth of two lines earlier in the poem, "All things fall and are built again/And those that build them again are gay." We are caught in a transient, material world, but we are blessed with the ability to participate in and engage with this world--whose very materiality permits spirituality. Their songs, like the lapis lazuli sculpture and the scenes we envision, affirm the power all of us have to counter this tragedy with our own creations out of the "rag and bone shop" of this everyday world (Yeats 335)--and our ability to join in this "building" through poetry, education, or environmentalism.

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NOTES

[1] John Unterecker also stresses the "imaginative nature of [Yeats'] scene" in *A Reader's Guide to W. B. Yeats* (London: Thames and Hudson, 1975) 260. He remarks: "each accident of the stone 'seems' to have meaning, but that meaning—Yeats insists—is in the observer."

[2] See Unterecker 260: "The 'meaning' of the work exists not in the observer alone but, as well in the interpreter."

[3] W. H. Auden is explicit about this experiential dimension of poetry (310):

> Reading is valuable, just because books are like people, and make the same demands on us to understand and like them . . . . Just as a boxer exercises for a real fight with a punchball or with a sparring partner, so you can train yourself for relations with real people. . . . Reading is valuable when it improves our technique of living, helps us to live fuller and more satisfying lives.

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Carol P. Hovanec

NATURE IN AMERICAN LITERATURE: A COURSE IN LANDSCAPE, ENVIRONMENT, AND LEARNING IN THE HUMANITIES

Among the favorite objects of attack in popular journalism today--and on many campuses--are the curricula changes which swept higher education in the late 1960s and early 1970s. The student protests of those years are blamed for causing the abandonment of long-standing requirements, resulting in low scores on basic skills tests, cultural illiteracy, and a host of other woes which confront faculties across the nation. Indeed, the introduction of General Education programs at many institutions is seen as proof that the demands of twenty years ago were ill-founded and the resulting changes were a failure. Yet we too often forget that many of the changes were positive--and that education today has benefited because of them. The interest in multiculturalism and the environment, sensitivity to gender and ethnicity, new historical and political perspectives, even new diseases, have irreversibly changed what we teach and how we view our students. Also, many of the courses which were introduced to replace traditional offerings were not faddish or superficial, but fresh and intriguing. They showed that standard material could be organized and discussed in a new way which greatly enhanced the learning environment. Of the courses which we have tried at my college, one of the most successful has been a sophomore literature offering entitled Nature in American Literature.

The thought that nature might serve as an organizing device for a survey of our country's literature is not a far-fetched idea, for many scholars have felt that the physical environment has always been a dominant feature in the American experience. Elaine and William Hedges state in *Land and Imagination*:

> Americans have always had strong feelings about the land they left the old world for. They have marveled at the soil's fertility and the landscape's beauty...the rugged vastness of the continent in time became an irresistible promise, and strong feelings gave rise to extravagant aspirations, dreams, and visions...[especially] the glorification of American rural life and the cultivation of the belief that men and women living in intimacy with the land can dwell in harmony with one another.

On the other hand, Leo Marx in *The Machine and the Garden* feels that Americans have had an ambiguous attitude toward their surroundingssometimes idealizing wild nature, sometimes glorifying the industrial cityscape--and that they frequently tried to resolve those ambiguities through the artificial realm of the pastoral. As I began to examine some of these views with the goal of developing a new course, I discovered that the subject was even more complex and that a number of different attitudes towards nature were reflected in literary works, varying from romantic to deterministic and including many types of landscape and cityscapes, both internal and external.

In planning any new course, one has to consider what selections to include and how to arrange them. A one-semester survey is a particular problem because of the difficulty of trying to cover a number of authors without completely overwhelming the students. I was lucky to find a text entitled *The American Landscape* by John Conron, which dealt specifically with the subject. In his introduction, the author says, "Landscape is an old and still necessary way of arranging and expressing what we see and imagine about our earth-space" (xviii). But, he adds, "In no culture has this been more evident than in America, and in no culture has the spatial construct of landscape been more indispensable, for we seem to see ourselves as a people living in space more than time, in an environment more than in a history" (xviii). Conron organizes a wide variety of authors of poetry, short fiction, essays, and travelogues into chapters with the following titles:

Deformations: Twentieth Century Landscape of Ruin
The Early Explorers
The Cultivation of the Promised Land
Eighteenth-Century Perspectives: Natural History and the Sublime
The Poetry of Scene: An American Grand Tour
Landscape in the Great Theater of Human Events
Landscape as Idea: The Transcendentalists
Landscape as Idea: Romantic Prose and Poetry
The Way West: Explorers, Travelers, and Emigrants
Landscape as Antagonist: The Literary Naturalists
Landscape into Myth and Ritual
Affirming the Ancient Connections: Twentieth-Century Symbolic Landscapes

I rearranged his materials, to some extent, so that I could trace the theme chronologically. After an introductory lecture in which I showed the class that the roots of the environmental movement reached back to ancient Greece and the Orient and are reflected in many Renaissance works including Shakespeare's *The Tempest*, I asked the students to begin with Conron's second chapter, "The Early Explorers." Adam of Bremen, Columbus, Verrazano, Barlowe and others saw the continent as a paradise, a new Golden Age peopled with noble savages; they filled their accounts with praise for the "extremely fertile," "marvelous," and "incredibly fine" world. After these accounts, we studied the Puritans, who, arriving in the next century, saw things differently, feeling they had come to a hostile wilderness filled with savages--a "howling desert." With time, the arrival of new immigrants, and the emergence of the pre-romantic movement, writers and thinkers no longer perceived nature as frightening, but as exciting and stimulating. For the first time, a number of people actually began to look at their surroundings closely and to extol what they observed. All over Europe and America, writers, artists, and tourists began to climb mountains, look at the sky and vast landscapes, and praise the "sublime" qualities. Jefferson says in his *Notes on Virginia* that the Natural Bridge is a scene "worth a voyage across the Atlantic." Like Irving and Cooper later, these writers described what they saw in terms of painting, consciously sketching settings for their travelogues and stories. The sublime and romantic movements are so important in this anthology that the author devotes four chapters to them.

This worship of nature was taken to its logical extreme with the transcendentalists. Although students had difficulty reading Emerson's "Nature," they delighted in Thoreau whose observations on Cape Cod and in Maine seemed very modern. In addition to the more familiar authors and works which illustrated these ideas, including Hawthorne, Poe, Douglas, Bryant, Dickinson, and Whitman, I also included some lesser known selections which added an additional perspective and surprised the students by their novelty. They had thought Poe was only interested in philosophy and the occult and not in landscape gardening ("The Domain of Arnheim"); that communes were invented by the rebels of the 1960s and were not a part of Hawthorne's experience (*The Blithedale Romance*); and that, of all people, Louisa May Alcott did not have a sense of humor ("Transcendental Wild Oats").

One of the most significant and in many ways unique aspects of American history was the westward movement. Selections from the early journals of Lewis and Clark to the later local color stories of Twain and Harte detailed images of landscapes which were awe-inspiring and fearful, but also were realistic in their recreation of actual speech and regional differences. Early writers described the vast prairies, rivers, mountains, and natural wonders. Later, the mining towns and experiences of the settlers were popular reading for Eastern audiences.

Nature in nineteenth-century American literature was not confined to ideas about the wilderness. In short fiction such as "Bartleby the Scrivener" and "The Tartarus of Maids," Melville depicted the physical and psychological damage which could result from the rapid growth of the city and industrialization. He had the foresight to recognize the inherent dangers and to symbolize them with his lonely, spectral law clerk and his sickly factory workers. He had laid the groundwork for this view in *Typee*, where he showed that the idyllic life of south-sea islanders contrasted starkly with the experiences of his civilized countrymen (since Conron does not include Melville, these three selections were supplemental readings). Melville was concerned because a particularly ironic outgrowth of the sublime movement was its application to industrialization. Paintings of beautiful pastoral landscapes included factories and trains in the background, idealized so they were not a discordant element. The

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vast majority of Americans, and many writers, felt that these symbols of progress and the new cities were stimulating. Whitman in "Crossing Brooklyn Ferry" says that he "loved well those cities" where he saw "On the neighboring shore the fires from the foundry chimneys burning high and / glaringly into the night/ Casting their flicker of black contrasted with wild red and yellow light over the tops of houses." Melville's works were early harbingers of the deterministic visions of Crane at the turn of the century. This young author saw nature, whether manifested in the city (*Maggie: A Girl of the Streets*), the Western plains ("The Blue Hotel"), or the ocean ("The Open Boat"), as a cold, antagonistic enemy.

In the early twentieth century, authors such as Cather and Hemingway continued to recognize the destructive force of industrialization and war, but they provided a solution. In "Neighbor Rossiky" and *My Antonia*, a return to the land, especially the farms cut out of the Western plains, helps the protagonists experience a sense of renewal and wholeness. Hemingway's war-torn heroes also undergo psychological healing when they get away from civilization on fishing and hunting trips.

This tension between the city and the country remained a dominant motif in the twentieth century, as authors showed the ravages of over-development and the loneliness of city life. Robert Frost is best known for his poems about rural New England, but he also wrote "A Brook in the City" and "I am One Acquainted with the Night." Robert Lowell in "The Mouth of the Hudson" says the "Chemical air/sweeps in from New Jersey" and he bemoans the "sulfur-yellow sun of the unforgivable landscape." One of the most memorable passages in Fitzgerald's *The Great Gatsby* describes the ash heaps of Queens; and in the 1960s, Brautigan's *Trout Fishing in America* laments the disintegration of pastoral values.

One of Conron's most laudable decisions is to include native American and minority voices in his collection. "Landscape into Myth and Ritual" shows the impact of Zuni and Navajo myths and poetry on the contemporary experience. Also, in his final chapter, "Affirming the Ancient Connections," there are excerpts from other minority authors as well as mainstream writers such as Kerouac, Teale, Stevens, and Jeffers who express a new attitude of coexistence with nature. One of the most interesting of the modern authors is Annie Dillard whose prize-winning *Pilgrim at Tinker Creek*, an extended autobiographical essay, describes her close observations of the land and varieties of life in southwestern Virginia. A student of oriental philosophy, she spent hours observing minute sections of her environment which helped her to achieve a mystical sense of her self as a part of the universe. Psychology is also an important influence on twentieth-century American literature. Some modern authors feel nature is a projection of the subconscious. In "The Magic Poker," Coover's landscapes mirror the characters' psyches.

Wishing to go further than Conron to a genre which has always been in the forefront in dealing with the problem of environmental destruction, I ended the course with a consideration of science fiction. Many authors who set their action at a future time or on other planets are actually taking contemporary problems to their logical extension so that we can see the end results of overpopulation, the poisoning of the atmosphere, and the destruction of the food source. I chose to use a novella by Ursula LeGuin, *The Word for World is Forest*, which takes the reader to a planet whose inhabitants live in almost perfect harmony with their surroundings. Their world is disrupted and they are enslaved and exploited when humans come to harvest the lumber because earth has been completely deforested. The novel summed up most of the ideas about nature which I had previously covered, and the author seems to be arguing that Americans must sort out these ideas and develop a consistent position if they are to survive in an increasingly complex world.

In presenting this course material, I tried to keep my lectures brief, with a minimum of background material, since Conron has excellent introductions to each chapter. I also had students review key ideas in groups before a general class discussion. I have found this workshop format to have many advantages. It is an effective and non-intimidating method of ensuring that students prepare for class; it lets them test their opinions in an informal setting before sharing them with a larger audience; and it helps shy class members gain the courage to speak freely. Finally, the constant monitoring that this tactic allows gave me good feedback on individual understanding of the material. For longer or more difficult selections, I often gave out questions several classes in advance and asked that the answers be written and handed in prior to their presentation to the group. In addition to daily assignments, there were two take-home examinations. For the mid-term, students had to decide what views of nature appeared in a short story or poem which had not been assigned for class previously. For the final examination, I asked them to find as many attitudes toward nature as they could in the last novel, *The Word for World is Forest*, which had also not been discussed in class. Both examinations required that students apply what they had learned to a new situation.

Nature in American Literature has been taught at Ramapo College since 1983. It has been approved by the All-College Curriculum Committee as a component of the literature major in the School of American International Studies (Ramapo has an interdisciplinary structure), as a 200-level General Education offering, and as a recommended elective in the School of Theoretical and Applied Science.

Professors teaching freshman and sophomore courses often find themselves with hostile captive audiences, but the students who chose this class seemed intrigued with the theme, were willing to keep up with the reading, and performed better than their classmates in more traditional sections. I am convinced that a thematic arrangement helps them to remember material--and it increases interest. I have since tried the same technique with Introduction to Literature and freshman composition, with similar good results. Arranging material in a new way can invigorate a course for the student and the professor alike.

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THE CITY AS THEME IN THE HUMANITIES CLASSROOM—AND AS UNPOPULAR THEME IN FINE ARTS

Among the various topics that are especially appropriate for integrating the concepts and materials of different disciplines into a coherent humanities course, *The City* is one of the most stimulating and popular. Cities are *concrete* from subway to penthouse and so the teacher does not have to present a theme such as *justice* or *love* that may seem elusively abstract to the student. The City is really there, and every American has had some personal experience with cities, directly or vicariously through the media.

Another advantageous quality of The City as a theme is that its *complexity* is readily apparent. The teacher does not have to do very much to persuade a student that a city is more than the dot on a map. Ordinarily one cannot comprehend the unity of a city from within it at street level, while an aerial view from an airplane, skyscraper or hill discloses the economic complexities of industrial, commercial, residential and recreational districts as well as the transportation networks. Furthermore, it takes little effort for a student to see within the inanimate physical city the *human* city, the dynamic social community. Not so readily perceived are the *historical* city and the *natural* setting, but once again, these can be discerned directly in physical realities. Thus, The City is one of the most accessible integrating themes we could hope to find, and it is filled with vital humanistic, social, political, economic and personal issues that make it a genuine topic for study and not a mere academic exercise. The accessibility of the topic has been borne out for me by the excellent City "units" I have observed in elementary grades, in secondary schools, in colleges and in post graduate and adult education.

In addition to the advantages of being a theme that possesses physical concreteness and multidisciplinary complexity, The City is (or can be) a topic that is particularly mature, sophisticated and elusive. When we enquire into such subtleties as the *image* of The City, or of the *atmosphere*, the *personality*, the *essence*, the *experience* and the *expression* of a city, the certain concreteness of cities disappears and we are obliged to wrestle with profound humanistic problems of dialectical change, evolution, cause-effect relationships, subject-object, figure-ground, organism-system, symbols and semantics--in short, all the exasperating abstractions of perception, definition and interpretation that show no sign of ending while human beings continue to puzzle out what they are, what they have wrought and what they might become.

My experience from having prepared and taught some four or five courses on cities (and towns) has been that the last-mentioned aspects of cities (and towns), that is, the *perception, definition* and *interpretation* of cities, of The City and of the "urban experience" require a quantum leap on the part of the student. Speaking quite honestly, I have not at all been satisfied with the effectiveness of my attempts to assist students in making that leap beyond very simple, almost instinctive responses. (Four simple responses include: 1. The ego-centric "this is what I think about my city"; 2. The cartographic "here is a map of this city"; 3. The journalistic "these are the issues facing the city today"; 4. The anachronistic "Rome was destroyed in 476 A.D. and Williamsburg is what towns once were like"). The simple responses are not invalid (there is no reason for a teacher to ridicule or deny them) but they represent what I call "cultural provincialism," the naive beliefs that Today is a unique creation, bearing no reference to past or future, and that What I See is all that matters. To express this as a cliché, cultural provincialism is an incapacity to perceive the Big Picture.

THE CITY: AN UNPOPULAR THEME IN FINE ARTS

The foregoing is the context for my primary topic. I make a practice of using the visual arts in all of my humanities courses, and in my courses on cities and towns, I rather blithely set out to find pictures that would exemplify the image of the city in the fine arts. My preliminary approach is to riffle through my memory bank for examples of paintings that either made the city a primary subject, or showed people in unmistakable urban settings. (I should mention that one of my courses was about rural and small-town lifestyles, and so I concurrently looked for these). Much to my surprise, the preliminary memory-search revealed a paucity of such pictures. Here is what I came up with on cities:

El Greco's views of Toledo
Many views of Venice by Canaletto
  and Guardi
Hogarth's views of London street life
Many Daumiers
Most Impressionists at some time:
  Monet, Degas, Pissaro, Renoir, etc.
The Ashcan School and The Eight:
  Sloan, Prendergast, Glackens, etc.
Twentieth-century photographers:
  Stieglitz, Shahn, Evans, Weegee, etc.
Various cubists: Feininger, Stella,
  Sheeler, etc.
The Thirties: Marsh, Burchfield, etc.

For small towns and villages:

Breughel
Dutch little masters: De Hooch,
  Ruisdael, Ostade
Some eighteenth-century French and
  English--(but I couldn't think of any)
Many nineteenth-century genre
  painters and academics
Barbizon School, now and then
The Thirties: Evans, Wood, Curry,
  Benton, Hopper

I then went to my memory bank for *popular* arts, and found a similar slenderness in the catalog:

- Hogarth, Rowlandson and Bewick
- Currier and Ives
- Dore's views of London
- Birds-eye view maps
- Many, many photographs and postcards
- Norman Rockwell
- *New Yorker* covers

A greater surprise has been that in looking more carefully, my original lists hardly changed. In short, what I learned is that cities *per se* have been very rare subjects for the visual arts, and that urban life styles (with the city as an unmistakable backdrop) are uncommon topics except for a few brief periods in art history, and these, in most cases, relate to an individual artist or nation. Smaller towns as subjects are rarer still, although rural agricultural activities and village life were tremendously important in the nineteenth century. There is a catch to this last observation, however: the "fine arts" of the nineteenth century have been overwhelmingly suppressed and are only recently emerging from museum basements. There are other exceptions, notably that the Italian Renaissance discloses a significant number of urban and town views as *secondary* subjects.

Of course we shouldn't be too surprised to find that the city has not been a primary subject for fine arts until the twentieth century. Christian subjects, mythology, history and genre, portrait, nude, still-life and landscape represent the mass of "approved" fine arts subject matter until this century when abstraction can be added (allowing for the fact that the subject abstracted may be a portrait, nude, still-life or landscape!).

The research method that I used to check my preliminary memory-search entailed paging through twenty-two art books and examining about 3000 pictures. Twenty-one of the books are in the *Great Museums of the World* series published originally by Mondadori of Milan and distributed in America by Newsweek Books. There are several reasons that these provide an excellent survey and several reasons that they distort it. Let me start with the distortions. Five of the books are about archaeological art museums (Athens, Cairo, Museums of Egypt, Pompeii and Mexico City) while one is oriental (Tokyo). I examined them anyway. Athens, Cairo, Museums of Egypt and Mexico City yielded no urban views, while Tokyo showed 3 urban and 4 village views and Pompeii had 14 urban and 5 suburban views. My interest, however, was in European painting from the early Renaissance to the twentieth century (prior to that I presumed the theme to be negligible and after that to be common) and thus the archaeological and oriental museums are worthy primarily for cross-cultural comparisons. Two other volumes are also peripheral (The Vatican and the British Museum) because of strong emphasis on antiquities and manuscripts. Therefore, although the sample could be reduced to 13 museums and about 1600 pictures, (there are around 125 plates in each volume), I included all but Athens, Cairo, Museums of Egypt, and Mexico City in my counting.

Another distortion is in the twenty-second volume, which is not in the

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museum series at all. It is the one apple among the oranges. I include it, however, because of the inherent critical distortion of the Great Museums series. This is somewhat ambivalent, because one strength of these volumes is the same as the weakness, namely, the selection of masterpieces for each volume was in the hands of the museums' directors or curators, with the assistance of established scholars. Therefore each volume represents the best of each museum--according to current perceptions. There are some very clear prejudgments in these. For example, despite the fact that many of these museums have substantial Impressionist, Post-Impressionist and contemporary art holdings, these do not account for very many of the plates. In addition, the American collections are given very small representation in the National Gallery of Washington and the Metropolitan, both of which are major repositories of American fine arts. There is nothing "wrong" with this; these museums have superb European painting collections and I am happy to see them. But it is true that my sample is neither random or representative. Without access to the stored collections of these and other museums, no one could come close to comprehensiveness.

To return to the twenty-second volume. This is *Art and Artists of All Nations*, published in 1894 with over 400 black and white photographic reproductions of academic art of Europe and the United States, much of which was selected for exhibit in the Fine Arts Building at the World's Columbian Exposition in Chicago. This I chose to sample because the realistic academic art of the nineteenth century is not represented in the Great Museums series, even though I know for certain that it abounds in London's National Gallery and the Louvre, and I strongly suspect that the Hermitage, the Metropolitan, the Boston Museum and the National Gallery of Washington have large holdings. As art fans know, all of this is being reassessed and the Impressionist strangle-hold on the latter nineteenth century is relaxing.

To summarize my method, I examined about 3000 pictures, mostly paintings, none of which were pre-categorized by subject or theme, representing (more or less) the whole spread of fine arts (including Egypt, Subsaharan Africa, pre-Columbian Americas, China, Japan, India). In twenty-one volumes, the art works were included because of quality and significance as perceived by the authoritative arts establishment c. 1968-1981 (the years of publication); in one volume, the art works were selected as *contemporaneous* masterworks c. 1870-1894.

The criteria and categories that I noted were as follows:

City or urban space as primary subject
The city as background
Urban activities--interaction of people and urban environment
Village or rural locations and activities.

(Some ambiguities forced most choices: for example, I didn't count a castle in the background as a village, hunting scenes were not counted as "rural" activities, some early Renaissance scenes have architectural perspectives that are technical rather than being descriptive of cities or urban spaces, and many genre interiors and patios of manor houses, churches, taverns and inns are impossible to identify as urban or rural). In the Great Museums series I discerned *urban* themes in:

93 paintings 1500-1900
1 painting post - 1900 (Feininger)
3 medieval (one Islamic)
13 Roman (Pompeii-frescos and mosaics)
4 Japanese

114 Subtotal

However, of these, only 36 have the city as the *primary* subject, and Venice is the subject of 16 of these! (Canaletto 6, Guardi 6, Bellini, Carpaccio, Turner and Monet 1 each). The other identifiable cities are Amsterdam 2, Dresden 2, Toledo 2, Haarlem 2, Vienna 1, Delft 1, Padua 1, Kyoto 1). When we note that the paintings of Dresden and Vienna are by Bellotto, a Venetian of the school of Canaletto and Guardi, we can discern that the city is indeed a subject of narrow artistic interest and limited popularity. As *primary* subject in European and American works from Pompeii to the present the city scores 2%.

The proportion doesn't change greatly in the academic art of *Art and Artists of All Nations*. *Urban* themes:

37 paintings c. 1870-1890
3 primary subjects (Venice, Benares, Christiania)

which is under 1% with cities as a primary subject.

The approximate percentages given the *general* urban thematic categories are 5% for Great Museums and 9% for Art and Artists.

Possibly it is more significant that the rural-village themes are represented in 49 pictures in Great Museums and 88 pictures in Art and Artists, or 2 1/2% in Great Museums and 22% in Art and Artists.

Here is a chart breakdown of findings:

	City Primary	**City Background**	**Urban Activities**	**Rural**
Great Museums (2.5%) (N=2000)	36 (1.8%)	40 (2%)	36 (1.8%)	49
Art + Artists(22%) (N=400)	3 (0.75%)	5 (1.25%)	29 (7.25%)	88

I will now hazard some conclusions and interpretations.

1. Among the major themes of fine arts, the city is of negligible importance. Indeed, given the styles of El Greco, Canaletto, Bellotto, Guardi, Monet and Ruisdael the city is best regarded as a subset of landscape, which, like nude and still-life, is often an exploration of color, light, mass and texture rather than an investigation into meaning or a rendition of data.

2. In spite of the presumed distortions of selection by the arts establishment, it is unlikely that any sort of more comprehensive study or more scrupulous sampling would greatly alter the proportions, except for America's New Deal art.

3. The overwhelming popularity of Venice as a subject is an indication that cities have not been regarded as objects of beauty, appropriate to landscape arts. Venice has been and remains singularly picturesque, with continuous balance between natural (sky and water) and constructed environments. It was the one stop on the Grand Tour where the city itself was the object of tourism.

4. During the early Renaissance cities and towns seem to have been objects of considerable interest to painters, but due to the patronage of churches and nobility, these interests were relegated to backgrounds and did not evolve into primacy as did still life, the nude and the rural landscape.

5. Following the early Renaissance, the Dutch painters dominate in paintings with urban and village settings. There is a wealth of significance in this. We are dealing with middle-class patronage in which popular tastes for the familiar, plain and simple were replacing the remoter sophisticated conventions of Christian and classical symbolism. Furthermore, they were laying the groundwork for the genre subjects that would satisfy middle-class desires for understandable fine arts in the nineteenth century.

6. Although the nineteenth century saw the rise of the modern city as a dominant economic and social force in world cultures, there was if anything a reduction of interest in the city as a subject for fine arts. However, the tremendous increase in genre painting, which requires a realistic setting for the primary subjects of human social activities, increases the number of urban settings. Yet this is nothing when compared with increase in rural subjects which are clearly an antiurban reaction. The paintings, when landscape, are *pastoral* (whether Hudson River, Barbizon, Impressionistic or Academic) or, when genre, are *nostalgic* (of Volkeskunde, Cavalleria Rusticana, or Good Old Days styles).

7. The twentieth century will probably prove to be an exception to the rule that urban themes are unpopular in the fine arts, although the dominance of abstraction and expressionism from 1910 through 1970 makes it sometimes difficult to remark on external subject matter.

8. The observations of visual fine arts appear to be parallel to the other fine arts--literature, drama, music and dance.

9. The popular arts are essential to any academic study on the theme of the city. The lack of interest by fine artists makes it necessary for us to turn to broadsides, engravings, illustrations, maps, newspapers, photographs, adventure fiction, and popular entertainments to get inside of cities.

10. Related to popular arts are local fine arts. Art museums, historical museums and public libraries are often repositories of cityscape paintings that are presumed to be of only local interest, although many of these are of astonishing beauty and vitality. Various articles in *American Heritage* magazine over the past two or three decades have printed reproductions of local urban art.

The last of the conclusions may point to some ways of constructing a Cities humanities course. It seems to me that regardless of how historical and exotic the primary content of the course may be, one purpose should be to place your own town into a Big Picture. Familiarity blinds our perceptions of locale, and even austere Ralph Waldo Emerson bent over to view Concord freshly, upside down between his legs! Pictures can also help us to objectify our homegrounds. Check with your county historical society and public library for resources--photographs, panoramas, birds-eye views. Have students revisit such sites, take Polaroid shots, compare and discuss. Or, after studying functional places in a Great City (such as government center, gateway, plaza, ceremonial center, ghetto, etc.), find a cognate place in your city, explore its evolution and discuss.

But even with the great cities of history, pictures are necessary to humanize the remote places and times. In one course I developed a few years ago, we focussed on a significant decade for the cities of Florence, London and Chicago, read one major work (Vasari's *Lives of the Painters,* Defoe's *Moll Flanders,* Sinclair's *The Jungle*), and had each student assume the persona of a historical man or woman of the city. One task for each character was to give the class a guided walking tour of their city. The results were uneven, but it is not an easy task to project yourself imaginatively into an eye-level saunter, looking up at Ghiberti's Baptistry doors or seeing the White City of the World's Columbian Exposition for the first time. It is more than a matter of adding a third dimension to a street map; it is an adventurous exploration of human surroundings. Moreover, it is truly interdisciplinary, partly because it is multisensory (the urban experience is one of sounds, smells, tastes, bumps, breezes and jostlings as well as shapes, colors, light and shadow); but also because it needs the social, temporal and emotional insights into human behavior that can only come from historical evidence and literature and arts--the humanities.

RESOURCES ON THE INTERPRETATION OF CITYSCAPES

Finding reproductions of works of art depicting cities and towns is mainly a matter of paging through picture books (a pleasurable task that any humanities teacher should do as quiet recreation) or being alert to the theme during museum visits. To understand the visual messages of cities throughout history, I think there is nothing better than Edmund Bacon's *Design of Cities,* now available in a Penguin paperback (1976). Some of the best ideas for student activities are in Grady Clay's brief but illuminating *Close-Up: How to Read the American City* (University of Chicago 1980). For small town reading, I recommend my "Types of American Small Towns and How to Read Them" (*Southern Quarterly*

XIX:1, pp. 104-135). Thomas Schlereth's *Artifacts and the American Past* (American Association for State and Local History 1980) has many methodological ideas, for example a chapter on map-reading, one on museum villages as "learning laboratories," another on reading vegetation as historical data, and a long chapter on Chicago. These last three works all evolved from teaching college classes, while Donald J. Olsen's handsome *The City as a Work of Art: London-Paris-Vienna* (Yale University Press 1986) was "tried out" with his college students. A brief article which I published in *Humanities Education* rather neatly codifies "Ten Humanities Views of City" (IV:2, Spring 1987). Finally, for a delightful approach to making historic cityscapes come alive, Jack Finney's science-history-fiction-fantasy *Time and Again* (Simon & Schuster 1970) is invaluable.

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EMERSON'S VIEW OF THE CITY

It is ironic that so much of the American myth of the pastoral and of the agrarian idyll depends upon a view of Ralph Waldo Emerson as anti-urban, when, in fact, Emerson not only valued the city but also offers in his essays some of the most valuable distinctions between life in the city and life in the country that have ever been made. Unfortunately, writers like Emerson and Thoreau are generally envisioned walking in the country and are usually thought of as lovers of nature and despisers of cities. In fact, Morton and Lucia White, in *The Intellectual Versus the City*, suggest that "in Emerson we find the beginnings of a more elaborate anti-urban ideology than we find in Jefferson, one that influences much of our literature to the present day." Even Michael H. Cowan, in his excellent study *City of the West: Emerson, America, and Urban Metaphor*, agrees with Leo Marx that cities were most important to Emerson for allusions or metaphors; they were less important to him in and of themselves.

The view that Emerson was essentially anti-urban or that he did not value the city strikes me as puzzling, given Emerson's own life. We know that he was formed as a youth and young man by an urban world and spent most of his adult life either in the city or in making regular visits to the city. In addition, in his letters and *Journal*, Emerson explicitly defines a need for both the country and the city in his own life, and he even calls himself a "city-bred farmer." This phrase clearly suggests that the foundation of his life was urban, with rural attributes being later, valued acquisitions.

I believe, then, that an accurate view of Emerson requires that we re-examine our reading of Emerson, that we step back and place his individual, metaphoric statements about the country and the city in a different perspective. It seems to me quite clear that Emerson--as we know him through his works--believes the city to be an important and even a *necessary* part of human experience. In developing this thesis, I shall argue that Emerson is neither anti-urban or pro-urban, anti-country or pro-country. Rather, he identifies many advantages of city life in his works, just as he identifies many advantages of country life. And although he also identifies many dangers of the city, he identifies equally many dangers of the country. In other words, Emerson's works suggest that individuals who wish to realize their full potential, that is, their godlike nature, probably *need* both the city and the country, but *especially* the city.

Emerson's organic view of the universe necessitates his acceptance of the city. He believes in a unifying spiritual force, sometimes called the "Over-Soul," which takes form in the diverse material phenomena of life; that is, he conceives of a dualistic universe (a world of matter and spirit) in which each material form is inherently a divine microcosm of the divine macrocosm.

In his essay "The Over-Soul," Emerson writes that "We live in succession, in division, in parts, in particles"; "we see the world piece by piece . . . but the whole, of which these are the shining parts, is the soul." In "The American Scholar," he argues that there is only "One Man" and that "you must take the whole society to find the whole man." This whole man, he explains, includes the farmer, professor, engineer, priest, scholar, statesman, producer, and soldier: "he is all." Each is all (a microcosm of the macrocosm) and therefore divine in its essence. In "The Poet," Emerson explicitly states that even the "factory-village, and the railway . . . fall within the great Order not less than the bee-hive, or the spider's geometrical web. Nature adopts them very fast into her vital circles, and the gliding train of cars she loves like her own." Thus, even the country boy coming to the city, Emerson says, is not filled with wonder at the city because he sees in it simply a "new fact," another "great and constant fact of Life," that is, a material form of the Spiritual Whole. In the same essay he points out that all of "America is a poem in our eyes": "our logrolling, our stumps and their politics, our fisheries, our Negroes, and Indians, our boasts, and our repudiations, the wrath of rogues, and the pusillanimity of honest men, the northern trade, the southern planting, the western clearing." Thus, the pulse of life beats in all forms that the life force, the Over-Soul, takes—whether these forms be rural or urban. All are, in essence, divine.

The quality of an individual's life in Emerson depends upon the level of consciousness which the person can develop and maintain, the degree to which the person can recognize and realize (and feel) Oneness with the Over-Soul. In *Nature*, at first Emerson appears to argue that the country or farming life may offer more possibilities for such consciousness. He explains "that every natural process is a version of a moral sentence . . . . All things with which we deal, preach to us"; that is, each material phenomenon can reveal to us truths about the world and knowledge of the essential divinity of the universe. The example that he uses is the farm. He asks, "What is a farm but a mute gospel? The chaff and the wheat, weeds and plants, blight, rain, insects, sun,--it [the farm] is a sacred emblem from the first furrow of spring to the last stack which the snow of winter overtakes in the fields." Farmers learn from the natural facts and processes around them; each of these can illustrate truths to them.

But Emerson quickly adds that such is true also for "the sailor, the shepherd, the miner, the merchant." Each of them has "experience precisely parallel, and leading to the same conclusion: because all organizations are radically alike." In other words, "a rule of one art, or a law of one organization, holds true throughout nature. So intimate is this Unity, that, it is easily seen, it lies under the undermost garment of nature, and betrays its source in Universal Spirit." Again, Emerson's point is the organicism of the world—"the unity of

Nature,--the unity in variety," a unity which encompasses both rural and urban forms. He cites Xenophanes' complaint in old age that "look where he would, all things hastened back to Unity. He was weary of seeing the same entity in the tedious variety of forms . . . Each particle is a microcosm, and faithfully renders the likeness of the world."

Despite the fact that Emerson's theory of organicism not simply accepts but embraces both the natural world and the artificial (because created by people) world of the city, those critics who argue his anti-urbanism point to specific passages in which Emerson clearly appears to value the country life over the city. For example, in "The Poet," he states that "if thou fill thy brain with Boston and New York, with fashion and covetousness, and wilt stimulate thy jaded senses with wine and French coffee, thou shalt find no radiance of wisdom in the lonely waste of the pinewoods." In *Nature*, he says that "the tradesman, the attorney comes out of the din and craft of the street and sees the sky and the woods, and is a man again." They obviously need the natural world for their spiritual health, for wisdom, integrity, and courage. Emerson also argues the advantage of the country-life "for a powerful mind, over the artificial and curtailed life of cities." And in "Self-Reliance," he warns over and over again that society and "dead" institutions deprive people of their "precise" or individual selves by forcing conformity and opposing self-reliance.

These passages, of course, clearly indicate some of the advantages of the country life: its beauty, its naturalness, its wisdom and harmony with the Spirit of the Universe, and its opportunities for solitude and independence. They also reveal many of the dangers of the city life: its artificiality, materialism, fleshly pursuits, blind conformity, and disharmony with the Spirit of the Universe. But these passages must be considered in the context of Emerson's statements about the *dangers* of the country life and the *advantages* of the city life.

In "The Poet," Emerson identifies two categories of people who love nature and spend time in the country: "poets and men of leisure and cultivation" and "hunters, farmers, grooms and butchers." The first group--the "poets and men of leisure and cultivation"--are clearly formed by the cultural and intellectual life of the city although their love for nature leads them to spend time in the country. They, at least potentially, are capable of enjoying the advantages of both urban and rural living while avoiding the dangers of both. The second group, however--those who work with animals and the soil--are formed *only* by the country and reveal the serious dangers of the solely rural life. Such people, according to Emerson, are "sympathetic" to nature; they worship nature with what he calls "coarse, but sincere rites." But they have no awareness above the primitive level of their specific lot in life; they have no consciousness of the divine essence of the universe.

In his essay "Farming," Emerson describes the farmer as a person of "uncorrupted behavior"; but the behavior is the uncorrupted behavior of animals and young children. In other words, there is an unconsciousness in the farmer's natural virtue, which even at its best limits the level of moral awareness and of spiritual development that can be reached. This person of "endurance"--the farmer--may have "a great health, and the appetite of health," but will never read Tennyson and can never appear in palaces or in drawing-rooms, where one usually finds the most cultivated minds. The farmer is not capable of the mental growth, does not have the intellectual appetite, necessary to grow in spiritual awareness. In fact, Emerson is aware that the influence of his much-beloved nature on the farmer is similar to its influence on the child, that "of subduing and silencing him." He acknowledges that, in general, the "city boy" possesses a "finer perception" than the "owner of the wood-lot."

Thus, it is clear, as Emerson explains in *Nature*, that a person can own a farm, can work a farm, but not own "the landscape"; that is, such a person may not be able to experience the farm as a part of the Organic Whole, may not be able to experience "the landscape," what Emerson defines as the "integrity of impressions made by manifold natural objects." In fact, the farmer will very likely have only a fundamentally physical relationship with nature. The limitations of the life of the soil, then, are severe in Emerson; and a person who has lived *only* a life of the country does not seem able to rise above a primitive, brute, or dumb level of existence.

On the other hand, the great *opportunity* of city life for Emerson is that the city is the personal creation of people, an expression of the mental powers of humanity; and the great *advantage* of city life is that the city offers unexcelled possibilities for realizing mental development. The city itself is the expression of many individuals' ideas. Emerson explains, "We are made of ideas. Let the river roll which way it will, cities will rise on its banks." Simply, the city is "but an aggregate of incongruous materials which have obeyed the will of some man." In his essay "Success," Emerson argues that "there is no prosperity, trade, art, city, or great material wealth of any kind, but if you trace it home, you will find it rooted in a thought of some individual man." And the human mind will endlessly create. Cities will rise and fall: "Cities of men are like the perpetual succession of shells on the beach."

But the city is not only humanity's expression of ideas; it is also a source of ideas. The city is the place where individuals realize much of their intellectual, cultural, and aesthetic potential. In fact, Emerson writes, "the test of civilization is the power of drawing the most benefit out of cities." In describing the "best of cities," Boston, in a poem about a group of Bostonians who camp in the woods, Emerson notes:

> we praise the forest life:
> But will we sacrifice our dear-bought lore
> Of books and arts and trained experiment,
> Or count the Sioux a match of Agassiz?
> O no, not we! ("The Adirondacs")

The natural world simply cannot offer what the urban world created by human beings can offer; and the individual simply cannot afford to ignore the city for *only* the country. In "Farming," Emerson says that "cities force growth and make men talkative and entertaining." In the cities are the men "who are the centres of energy, the driving-wheels of trade, politics, or practical arts, and the women of beauty and genius." In addition, Emerson explains, these men and women are the "children or grandchildren of farmers, and are spending the energies which their fathers' hardy, silent life accumulated in frosty furrows, in poverty, necessity and darkness." The contrast between the lot of the farmer--silent, impoverished, dark--and that of the farmer's offspring is striking. Clearly the severe limitations of the farming life appear to be a necessary first stage in human development. But clearly, too, the energy, genius, and beauty which belong to the children and grandchildren are more desirable--both in day-to-day existence and in the possibility that men and women will ultimately realize their true nature.

In his essay "Culture," Emerson writes that "a man should live in or near a large town . . . . Cities give us collision. . . . The best bribe which London offers to-day to the imagination is that in such a vast variety of people and conditions one can believe there is room for persons of romantic character to exist, and that the poet, the mystic and hero may hope to confront their counterparts." In his *Journal* he muses, "Great cities, enormous populations, if they be paddy populations, are disgusting, like the population of cheese, like hills of ants, or swarms of fleas[,] the more the worse. But if they contain Merlins & Corneliuses, Friar Bacons, & Crichtons, if roadmakers, mathematicians, astronomers, chemists; good kings like Alfred; poets, like Chaucer, inventors, farmers, & sailors, who know the elements, & can make them work, memories, imaginations, combinings, perseverances, arts, music, architecture, nations of Spartans, of Athenians, of English, aristocratic men, & not maggots; then the more the merrier. Open the gates, let the miracle of generation go on." Obviously the city offers a level and kind of life which are essential to men and women of consciousness. Ideas and projects flourish; minds are stimulated. The city expands the individual's capacity to think and to imagine; it helps to prepare each person for the greatest mental leap, the intuitive leap in which a person experiences a consciousness of Oneness with the Organic Whole, the Universal Spirit.

Thus, as the few passages we have examined suggest, Emerson clearly sees dangers and advantages both in city and country life. One might ask, if Emerson *had* to choose between the city and the country in a person's life, what choice would he make? I suggest that he would choose the city.

Certainly there are at least two reasons why Emerson would fear eliminating the country from a person's life. First, Emerson believes that the city and the country educate differently. In his *Journal* he explains that "the city delights the understanding. It is made up of finites; short, sharp, mathematical lines, all calculable. It is full of varieties, of successions, of contrivances. The country on the contrary offers an unbroken horizon . . . the objects on the road are few and worthless[;] the eye is invited ever to the horizon & the clouds. It is the School of the Reason." The city, then, is most significant in educating the intellectual powers, what Emerson calls the "Understanding"; the country, in educating the intuitive powers. This difference would pose difficulties for Emerson if he had to choose between the city and the country since, on the one hand, those in the country who have not developed their mental capacities (in the city) cannot rise above a primitive awareness of the nature of the Universe; but, on the other hand, those who *have* developed their mental capacities need the country to unleash the intuitive powers through which they experience a sense of Oneness with the Universe.

The other difficulty for Emerson in choosing the city over the country is that Emerson believes that human beings--because of their preoccupation with material matters and their susceptibility to societal pressures--have become estranged from the Over-Soul, from the One which is the Universe. He believes that each person is, in short, "a god in ruins." The reason that "the world lacks unity, and lies broken and in heaps, is because man is disunited with himself." Nature, on the other hand, is still in harmony with the Over-Soul; only Nature is "inviolable" to humanity. Nature, not having the kind of consciousness of the material and societal worlds that humans do, is a pure reflection of the Over-Soul. People need, then, to immerse themselves in elements of the natural world in order to attempt to transcend their corrupt individual selves.

Despite these problems, however, I still believe that Emerson would choose the city over the country if he *had* to make a choice--because he would argue that the natural person cannot transcend the primitive level of existence in the natural world alone, but the urban person can experience the natural world through visits to the country or even through glimpses of the natural world in the city. Emerson's most famous description of one of his transcendental moments, in fact, is a description of an experience which he had crossing Boston Common. He feels that "all mean egotism vanishes. I become a transparent eyeball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or parcel of God." The person in the city does not even need a common, however, to make contact with nature. Such a moment can occur, as Emerson explains in *Nature*, in the solitude found in the streets of a city when one *simply looks up at the stars* (italics mine). Two of the critical components of the transcendental experience, then, are an individual capable of mental and spiritual consciousness and growth (which usually only the city can provide) and some element of the natural world (which can be found in the city or country).

Ideally, of course, Emerson would not want to make the choice between city and country. He feels that people living deeply spiritual lives—ones in which, during moments of solitude, they experience transcendental Unity or Oneness with the Universe--need both to be part of their experiential history. In fact, one of his strongest defenses of the railroad is that the railroad gives people access to both the city and the country:

> I conceive the value of railroads to be this, in education, namely, to unite the advantages of town & country life, neither of which we can spare. A man should live in or near a large town; because, let his own genius be what it may, it will repel quite as much of agreeable & valuable talent as it draws; &, in a city, the total attraction

> is sure to conquer first or last every repulsion, & . . . [win] the most improbable hermit within its walls, some day in the year. In the town, he can find the swimming school, the gymnastic teacher, the chemist, the music, the dancing master, the shooting gallery. Opera, ballet, & panorama, Agassiz, Lyell, Webster, & Lafayette . . . . In the country, he can find solitude & reading, manly labor, & cheap living, moors for game, hills for geology, & groves for devotion.

The richness of a person's experience (urban and rural), then, can have a decisive effect on the quality of the person's spiritual life. The experience of as many as possible of the forms of Essence enables an individual to learn "the laws of the universe." Yet these experiences have as their *primary* role in a person's life the transcending of these very experiences. As is clear in all of Emerson's essays, the important element in the relationship of men and women to the Universe is less their surroundings as such than their inner selves and, more particularly, the harmonious relationship they have established between that inner self and the outward world, which is a form (city or country) of Life. To experience the meaning of the Universe, its Unity and Oneness, people must adjust, that is, integrate, the "inward and outward senses." Basically, what they must realize is that their "genius," the "divine idea which each of us represents," is within, not without--and thus their surroundings are not decisive. As Emerson says, "the moment I *am*, I despise city and the seashore, yes, earth and the galaxy also."

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Arthur Chandler

THE HUMANITIES OF THE CITY

City Courses at San Francisco State University Today

For the last 25 years, the Humanities Department at San Francisco State University has offered a remarkable variety of city courses, including Los Angeles, New York, Paris, London, Florence, Rome, Vienna, Beijing, Hangchow, Hong Kong, Tokyo, Kyoto, Cairo, Timbuctu, Leningrad, and Mexico City. The success of the "City Humanities" courses has been one of the brightest spots in the university's general education program. On a more pedestrian but very real economic note, the "Humanities of the City" courses often account for more than half of the department's total FTE figure every semester.

But the very success of these courses has raised a number of questions: Why do these courses succeed? Should the courses be organized primarily by historical, geographical, or thematic concerns? What are the points of intersection with the interdisciplinary social sciences, which have long recognized the validity of urban studies? And finally, should we be content to teach the masterworks of San Francisco and Paris, or should we be searching for larger perspectives concerning the overarching characteristics of the city?

WHY DO CITIES COURSES SUCCEED?

A class devoted to the study of a particular city seems to offer our students a more cogent focus for study than traditional categories such as "Baroque" or "Medieval Culture." A city is real, a place they can visit, a unit of study with definite physical boundaries that appeals to the logic of the eye. Many students have trouble imagining that they can enter into the Medieval world; but they can be convinced that a study of Paris will give them access to the Middle Ages in a way that makes sense to them.

City courses possess another advantage over many courses with topical or thematic approaches. A "theme" course often carries the burden of arbitrariness: "Why this course on love, or revolution, or nature? Is this just the professor's own intellectual obsession? And why these works and not others?" The professor chooses the city, too, of course; but the definiteness of the city gives the course an objective grounding not always visible (or present) in theme courses.

The admirable intention of making theme courses multicultural only exacerbates the problem. Many, if not most (or even all) students have only the vaguest notion of the historical development of their own culture. To choose works from other cultures without giving them the cultural grounding for understanding the works produced there is asking for trouble: confusion, shallow understanding and superficial coverage of the subject. By virtue of its very unity, the city course is grounded in a single culture; but the multicultural makeup of almost all great cities gives the teacher and students chances to branch out into multucultural perspectives without losing the unity provided by the study of a single city. This "city" approach to multicultural perspectives has its limits, of course. Understanding Algeria or Martinique solely through the historical, social, and artistic currents of Paris does not exhaust the riches of these other cultures, and in fact may well give a biased or limited view of them. But it is a view, and can be evaluated and criticized within the context of Parisian intellectual life.

City courses can also revitalize subject matter that seemed, in the maelstrom of the last two decades, ready to expire. A striking instance of such a resurrection is our Rome course. Offered as a "Roman Culture" class within the Western Civilization sequence, the course never drew more than 10 or 12 students (and often no more than 5-6, whereupon administrators would begin harumphing for the cancellation of the class). The class seemed primed for the executioner's axe. As a city class, Rome now attracts 45-50 students. One major difference, though, is that the old course stayed exclusively in the time frame of classical Rome. The city course deals with Renaissance Rome—and even, on occasion, with Fellini's Rome—as well. Now students can relate the Rome of Augustus to the Rome of Michelangelo, and both of these incarnations of the city to a Rome they can actually visit today.

But by far our most successful application of the "Humanities of the City" concept has been the San Francisco course. The Humanities Department at San Francisco State University now offers between twenty and twenty-five sections a year (including summer and winter sessions), with a combined enrollment of over a thousand. It is clear that many students, some of whom are first-generation Americans, regard this course as one of the most vital of their entire educational experience. "Biography of a City: San Francisco" is their apprenticeship into the culture of their home city. The course gives them their grounding in the heritage of architecture, poetry, photography, park design—in short, some of the major humanistic endeavors in the city where they live.

Humanities programs at other urban universities might especially profit from the San Francisco example. One of the most real communities of any student—and faculty member—is the city where they live, learn, and work. This straightforward fact gives the teacher a considerable strategic advantage in presenting the humanities of the home city. For example, in his American Studies course on Washington, D.C., Professor Howard Gillette of George Washington University is able to draw on the rich architectural and social resources of the D.C. area to enrich his course. A course at

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California State University, Northridge, offers a look at the culture of Los Angeles as depicted through films made in Hollywood—a surefire mixture of autobiography and fantasy. The possibilities are endless.

ORGANIZATION OF CLASS MATERIAL

Because the study of cities is so new to interdisciplinary humanistic study, no established methodology for organizing class materials exists. Should the governing logic be historical? geographical? thematic? I would argue that the basic structure, at this time, should be both historical and humanistic—that is, that great works should form the core of study, and that these works should be presented in the most universally accessible format: namely, a historical sequence.

There is a tendency, established by venerable tradition, to treat literature as the core of all humanistic study (see, for example, A.S.P. Woodhouse's article, "Humanities," in the current edition of the *Encyclopedia Britannica*). In a study of the humanities of the city, however, it is architecture that must receive primary attention. Specifically, every major city symbolizes its character in three major architectural manifestations: its **public parks**, its **city hall**, and its **signature building**.

In its parks, the city shows us how it plays. Charles Olsen (*The City as a Work of Art*) believes that "societies better reveal themselves at play than at work." Even if we are unwilling to grant play this degree of primacy, it is clear that the ways in which a municipality provides for the leisure of its people symbolize what the leaders of that city consider best and proper recreation for the soul. The nature of plantings, the proportion of "culture space " (museums, ball parks, etc.) to recreated nature invariably reveal what the collective spirit of the city—or, at least, the will of the authorities—believes to be the proper relation of humanity to nature.

A city hall is an explicit statement about the reverence for the past, the ambitions and pretensions of the present, and a beacon for the future. A city hall tells us where the historical core of the metropolis lies. Location, height, arrangement of interior space and exterior ornamentation—all these elements point to the inner and outer symbolism of the city as it moves through time. A city hall is the formal announcement of the soul of the metropolis.

Every city has a signature building: a single structure that defines a skyline, and thereby sets the theme and mood of the city's character. In the early years of a city's growth, it is usually a religious building that dominates the landscape: the temple at Luxor, the great ziggurat at Borsippa, the Hagia Sophia. In the passage of time, massive palaces and ambitious public buildings may come to rival the temple's dominion over the cityscape. In North American civilization, commercial buildings have grown from modest structures to colossal hives of enterprise, lording it over their cities and symbolizing the paramount importance of business in the life of the nation.

THE SOCIAL SCIENCES AND THE HUMANITIES

The social sciences have long recognized the validity of urban studies. But it is clear that social scientists and humanists have different goals in mind when they come to the study of cities. There are numerous points of overlap or contingency, of course. But social science urbanologists have as their focal point of study such issues as policy analysis, health care, public transportation, housing development, social services, and legal systems. They are interested in urban people and phenomena in the mass.

Humanists generally begin and end their enquiries with the study of individuals: not "the 19th-century Parisian middle class" but Charles Baudelaire or Eugène de Rastignac; not "publicly-accessible land use in 19th-century New York," but Central Park . Individual works form the core of the humanist's study of cities, just as they do for all of the traditional categories of humanistic study. Furthermore, these works are not studied solely with a view to understanding the city: the city is also studied with a view to understanding the experience of individuals within it.

I want to emphasize that I'm not putting the humanistic approach above or below the methods and aims of social sciences. I am only concerned to find out in what fundamental respects they differ. Ideally, of course, the two views should complement, not conflict with, each other.

THE SOUL OF THE CITY

Though a humanities course emphasizes the study of individual great works, it seems to me that a city humanities course must also search for understanding of **the city itself as an individual**. In the study of any city, the humanist's choice of works should reveal what Spengler identified as "The Soul of the City"—that unique combination of outstanding, overall characteristics that differentiates Paris from Berlin, or Los Angeles from San Francisco. Here the question of *style* emerges at once. Whether we borrow or invent a definition, we must have some such notion before us as we study **the totality of significant attributes** in the literature, fine arts, philosophy and history of the city being studied.

I am aware that many humanists are wary of drawing out such large-scale generalizations about cultures in general or cities in particular. My own view, though, is that the venture must be made. Students far better understand and appreciate the parts—appreciate their value, their sense in the overall picture—when they see them as manifestations of the whole. Once these attributes are grasped, students (and their professors) will have a deeper, more insightful understanding of the nature of the city, and what they can do to maintain and augment its heritage for future generations.

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Beyond the Pursuit of Geographic Trivia: Using U-Haul's *America's Moving Adventure* to Teach About Physical and Cultural Landscapes

A challenge that faces educators at all levels is to find ways of teaching students that are meaningful and memorable and that do not treat the students as receptacles into which knowledge is poured. The ideal is to provide learning experiences that lead students to discover and to organize information for themselves. This paper examines one such way in which students can learn about the physical and human landscape through analyzing and interpreting the graphic designs that appear on the sides of U-Haul vehicles. These graphics are part of U-Haul's campaign *America's Moving Adventure* designed to promote U-Haul's services by making their vehicles more visible and unique. Initially U-Haul developed one set of graphics: this consisted of one graphic for each state, each graphic depicting a nationally recognizable scene found in the state. Later a second set was produced, not only for the fifty states but also for each of the Canadian provinces. This second set depicted scenes more regionally recognizable.

Although geographic education was not initially a goal of U-Haul's campaign, the symbolic representations of each state provide the basis for a variety of learning experiences applicable at a range of levels from elementary through introductory college classes. This paper explores different educational uses of the U-Haul graphics, beginning with those suggested by U-Haul. This is followed by suggestions on how to use an inquiry approach to teach about the places depicted in the graphics through developing the students' higher level thinking skills. The intent here is to show that *how* the graphics are used and analyzed can lead to very different levels of geographic knowledge and understanding of the states and of the country as a whole, beginning with geographic trivia but moving on to higher levels of geographic understanding.

The present U-Haul campaign offers a number of opportunities to teach geography. As their campaign has evolved, U-Haul has used the Super Graphics logos to develop games with both entertainment and educational value. As designed by U-Haul, these games teach recognition and recall of geographic facts or trivia, such as state names, boundaries, historical events, and national symbols. Given the growing recognition of geographic illiteracy in the United States, development of the educational aspects of the Super Graphics campaign is both timely and valuable. Some of these ways have been recognized by U-Haul, and incorporated into their advertising campaign for use outside of classrooms. Others, such as those that will be suggested here, can be developed by classroom teachers to build upon the foundations laid by U-Haul.

The earlier educational games developed by U-Haul came in the children's coloring book *Movin' On* (U-Haul, 1988) that featured, among other things, games that test children's ability to match the Super Graphics with the correct states, and other games that call for recognition of the patterns formed by the intersection of borders between states. Later U-Haul produced *America's Moving Adventure Travel Game* (U-Haul, 1989). This features a board game map of the United States surrounded by boxes for each state. A set of U-Haul Super Graphics stickers is provided. During people's travels, whenever they see a U-Haul moving van, they are to peel off a sticker that matches the picture on the van and paste this sticker in the appropriate game board square. This game has great value in teaching the names of states, their location on the map, and the abbreviations for the state names. Additionally, people become familiar with the scenes depicted in the Super Graphics and thus have a visual image of something about the state to reinforce their memory of the state name.

Games such as this are powerful ways of reinforcing knowledge that may otherwise be forgotten if learned by rote. This knowledge is important *provided* that it is not seen as an end in itself, but rather as the foundation upon which geographic understanding can be built. This knowledge can be reinforced through the ongoing practice provided by repeated exposure to the trucks and their symbols. People retain much more information when visual images accompany what is learned. The competitive element further serves to reinforce the learning. This learning will take place on an ongoing basis outside of formal classroom settings, whenever people see U-Haul trucks. Thus what students learn in elementary school can be practiced well beyond these early years, even without the accompanying board games, for as long as the U-Haul trucks are on the road.

The educational value of the U-Haul campaign does not stop at the level of recognizing state symbols and memorizing state names. The Super Graphics can be used as the basis for creative lessons that employ an inquiry teaching approach. By analyzing the graphics, students can discover for themselves a wealth of information both about the individual states and about the country as a whole. Using this approach, a teacher could begin a unit or course on the United States by having the students examine each of the Super Graphics and generate a list of ideas about what they interpret about each state from its graphic. The ideas generated will vary depending on the level and background knowledge of the students. For example, looking at the graphic for Pennsylvania, a student with little background in U.S history might not be able to infer much from the picture of the Liberty Bell, but could recognize that the state is mountainous and that farming is practiced there.

Regardless of the depth of their analyses, students will be able to generate lists of information about the country and the states. The next step could be to analyze the lists for broad themes or categories under which ideas can be grouped. Some examples of such themes could be sports, music, farming, physical features, climate, and national symbols. At this point it would be valuable for the class to discuss what could be inferred from the themes about the nature of the society. For example, the image of the United States (as presented by U-Haul) is of a country in which most of the people are white and in which sport is a popular pastime, practiced mostly by white men.

Once students have shared their interpretations of the graphics, it is then important for them to examine what they have discovered to see if what is represented or inferred accurately represents the country and its states. For those students who already have some background knowledge about the country, an important issue to explore at this point could be what is *not* represented in the graphics, but *could* have been—such as the multicultural nature of the population, or the negative aspects of society, such as homelessness and the use of drugs.

A final step in using the Super Graphics to teach about the country could be to take the themes generated earlier and to plot these on a map, using a method similar to that employed in the first section of this paper. In a classroom setting, students could select their own symbols to depict the themes that they have chosen, such as a flag to show a graphic depicting a national symbol, or jagged peaks to depict mountains. Once these have been placed on the map, the map can be analyzed to see what spatial patterns emerge. For example, using the category of national symbols, an analysis of the map shows that most of these symbols appear in the graphics of the eastern states. This piece of information provides a valuable point of departure for discussing *why* national symbols occur more in the east, leading students to learn about the settlement of colonists along the eastern seaboard of the country. The map also shows clearly the nature of the physical landscape: students can see that a band of mountains is found in the east of the country and in the west, with a broad flat area in between. A look at an atlas can lead students to confirm their hypothesis, and to learn the names of these different mountain ranges.

This same spatial analysis can be used for generating and testing a variety of hypotheses about both the physical and cultural landscape of the United States. Such an approach not only teaches knowledge about the country, but also teaches important map skills and skills of inquiry, analysis and problem solving. By beginning with ideas that the students generated, it gives them a sense of ownership for their learning, since *they* identified what they would learn about, and not the teacher. Further it provides a means whereby the teacher can discover what the students already know. This is important so that the teacher can design subsequent lessons to teach information and skills that students have not yet learned and also avoid teaching material they already know.

The educational value of the U-Haul campaign need not stop with the study of the United States. Once students have studied the U.S. following the inquiry approach described here, they can use the same idea in designing their own graphics to depict different regions within their own immediate area or to depict other countries throughout the world. Alternatively, they could gather pictures, particularly from travel magazines, about other parts of the world. They could examine these pictures, using the same inquiry approach that was taken using the U-Haul symbols. In this way they would teach themselves about the places depicted.

As shown here, the U-Haul campaign can be used as a valuable tool for geographic education. It is important to note, however, that geographic education should *begin* with a knowledge of place names, locations, symbols and other "geographic trivia," but should then move on to higher levels of geographic understanding. Symbols or graphics—as idealized views of people and places—are important starting points; however, just *knowing* these symbols must not be seen as the goal or the end of what needs to be learned. These images need to be examined critically, because by nature symbols create and perpetuate stereotypes. Used in this way, as educational tools and points of departure for further discussion, they become invaluable in teaching not only recognition and memorization, but also higher-level skills and understanding.

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Marcia Bundy Seabury

AN INTERDISCIPLINARY *WANDERUNG*

Vacations involving either stasis or high speed--lying on a beach or skiing the moguls--punctuate our hurried indoor lives. But I still remember my years of living in Germany, when the usual weekend and vacation activity was a *Wanderung*, and extended leisurely but engaged walk--not the shuffle to the corner and back after a big meal that passes for a walk in this country, but an hours-long exploration of the countryside. The experience of a *Wanderung* may be as foreign to us as the word itself (*ramble* comes closer than *walk* or *hike* as a translation). Introducing students to the *Wanderung* helps them to consider not only a pace but also a mode of experiencing the environment.

The *Wanderung* emerged, unplanned, as one of the keynotes of a team-taught interdisciplinary course, "Romanticism in the Arts," which I coordinated this past semester as part of our All-University Curriculum. Among the assigned works were several Wordsworth poems; Mary Shelly's *Frankenstein*; paintings by Constable, Turner, and Friedrich; Beethoven's *Pastoral Symphony* (#6); Schubert's *Die Schöne Müllerin*; and Berlioz's *Symphonie fantastique* (like Beethoven's, a program symphony; students received copies of the programs). The biographical sketches and letters we read were full of *Wanderungen*, whether close to home like Constable's or further afield like Turner's. Thayer's *Life of Beethoven* describes Beethoven's returning on "a long ramble through the scenes in which he had composed his Fifth and Sixth Symphonies," while Wordsworth says he wrote "Tintern Abbey" "after a ramble of 4 or 5 days" with his sister (students were still more struck by Wordsworth's three-month walking tour of Europe, including the Alps; none of us could match that). In the works themselves, we frequently found ourselves looking at wanderers (asking, for example, why Friedrich's *Wanderer above the Mists* was chosen for the cover of our *Frankenstein* text), reading their thought (e.g., in Wordsworth's "I Wandered Lonely as a Cloud" and "Stepping Westward," or the chapters on Frankenstein's revisiting the Chamounix area), and listening to them (e.g., Song #1 of the *Müllerin*, "Das Wandern ist das Müllerin Lust" [Wandering is the Miller's Delight]). Once early on, I asked a student to demonstrate a *Wanderung*, to the music of Hugo Wolf's "Fussreise," from his *Mörikeleider*. Our antiquated record player, with an invisible switch set erroneously at 78 rpm, gave us a good laugh as she took on the pace most of us had just used in our goal-directed effort to get to the class on time--a good

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discussion starter for what a *Wanderung*, by contrast, entails.

Many students at first assumed that art, literature, or music written by or portraying wanderers would essentially be "painting a picture" of the landscape, the scenic backdrop. Beethoven, in the *Pastoral Symphony*, includes movement titles that suggest what listeners might imagine, but in his notes, he emphasizes that the work is "a matter more of feeling than of painting in sounds." The piano part in the *Müllerin* is pictorial, creating images of the brook and the mill wheels, but it is not just imitative, becoming rather, as Alfred Einstein notes in *Music in the Romantic Era*, "a kind of painting with the emphasis upon feeling." Each song emphasizes a lyrical moment of high feeling. Schubert sets the words "Das Wandern, das Wandern" to expressive leaps in pitch, conveying the emotions of the wanderer. In "I Wandered Lonely as a Cloud," students needed encouragement to move beyond imagining the colorful dancing daffodils to notice the emphasis on the persona moved by them; or again, in "It is a Beauteous Evening, Calm and Free," to see the emphasis on the speaker's and the child's responses rather than the picture of sea and setting sun. Like many other Romantic painters, Constable places human figures out of the center of the action. But he elicits the viewer's emotional response to the scene by using nature as the prime agent of feeling. Turner's experimental techniques, as he blurs details and outlines and plays with color, convey, as Kenneth Clark puts it, "pure sensation."

Looking at expressions in various media of the Romantics' *Wanderungen* led students to ask the great questions familiar to scholars and philosophers but newer to them:

> --Is nature a dead mechanism or a living organism? Students saw supposedly superficial "tools of the artist's trade" as conveying a world view. Constable's characteristic white flecks, "Constable's snow," give his landscapes a sparkle and pulse of life. Wordsworth's personifications of nature, in such poems as "Lines Written in Early Spring," are more than simply "ornaments" of speech. What, then, of the conversation in the *Müllerin* between the miller and the brook: are they simply a conventional, sentimental poetic device, as has been claimed?
>
> --Is the individual a separate entity amidst nature or part of a whole? In "Tintern Abbey," Wordsworth writes of "a motion and a spirit" in "the round ocean and the living air, / And the blue sky, and in the mind of man." In "Das Wandern," the repeating piano figure transforms a simple folk melody, carrying it on top of a rhythmic dance, as the miller sings of having learned his rhythm of walking from nature in motion. The miller joins the water, the mill wheels, even the stones in their dance of life. Constable's snow enlivens animals and people as well as the landscape they inhabit; in contrast, Friedrich often portrays the human figure as quite distinct from the landscape, as in the *Wanderer Above the Mists*, although he encourages us to emulate the person's engrossment with the landscape by showing him from the back.
>
> --What would merging, "losing oneself" in the landscape involve? The Miller merges with the brook in death, an escape from the world of change, loss, and pain, but the speaker in "Tintern Abbey" is "laid asleep in

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body/And becomes a living soul," experiencing ecstasy, not death. Note the duration of the merging in each case. Despite some students' accusation that Wordsworth is advocating retreat from active life, this poem and others indicate clearly that such moments do not, cannot last.

--Is there a divine presence in nature? In what sense? Can our encounter with the landscape help us toward a sense of meaning in life? Wordsworth's description of a "presence," a "spirit" in all things ("Tintern Abbey"), echoes Beethoven's statement that "every tree seems to say holy holy." For Friedrich nature is symbolic of a spiritual reality; he once commented, "The Divine is everywhere, even in a grain of sand; here I have represented it in bullrushes."

--What if nature ceases to act on us, leaving us entrapped in our problems? Consider, for example, Coleridge's "Dejection Ode"; Song #19 of the *Müllerin*, where the Miller tells the stream it does not know the pain of love; Part III of the *Symphonie fantastique*, "Scene in the Country," where the young musician finds renewal but then confronts again the *idee fixe*, the theme of his beloved, and his obsessive, destructive love; or *Frankenstein*, where both Frankenstein and his creature "dare to be happy" in nature but then fall back into torment.

Such explorations may, in fact, take students beyond scholars' usual territory by drawing a wider range of interdisciplinary comparisons, bringing composers and other writers and artists into the kind of juxtaposition often reserved for Wordsworth and Constable or Turner. Our discussion revealed many connections, but also the distinctiveness of the various disciplines' responses to the landscape. Resisting students' initial tendency to reduce the Romantics to an amalgam of nature lovers, the course demonstrated that wanderers, their motives, their discoveries, their ways of expressing their feelings, come in many forms.

To be sure, students do not spend the entire semester considering only the mode of the *Wanderung*. At times the focus is on the moment, whether the intense "spots in time" of Wordsworth or Turner (made possible by a Wanderung?) or the anti-life stasis of ships locked in ice in Friedrich's *Arctic Shipwreck*, Coleridge's "The Rime of the Ancient Mariner," or *Frankenstein*. At other times, the emphasis is on extremes: for example the storms in the added fifth movement of the *Pastoral Symphony*, in *Frankenstein*, and in such Turner paintings as *Hannibal Crossing the Alps* or *Snow Storm, Steam Boat*. A key image of the Romantic artist, Turner lashed to a ship's mast during a storm, complements that of Wordsworth or Constable wandering through the beloved Lake District or Stour Valley scenes of their childhood.

Interestingly, many students in the course found works or parts of works portraying the extremes more accessible than those describing the *Wanderung*, a preference crossing disciplines. They became impatient with the leisurely paced parts of Beethoven, Schubert, and Berlioz as well as with Wordsworth's descriptions of the gifts a walk can bring. They could be quite critical as they watched some Romantics adopting a pace that would not get them ahead in the world. All the more reason to look at the *Wanderung* if

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some students perceive it as alien, even threatening, to their values. When reading Wordsworth's "The World Is Too Much with Us," some students persisted in their interpretation that "Getting and spending/We lay waste our powers" means "If you earn money and then spend it all, you waste it." Even after acknowledging the poem's direct statement, "Little we see in nature [not 'in the bank'] that is ours," they were not concerned. We are often indeed "out of tune," our world "moves us not," perhaps partly because, unlike the Romantics, we have not allowed ourselves a pace that encourages that tuning.

The *Wanderung*, then, offers insight across the disciplines into lives and works where landscape is more than a two-dimensional backdrop to human drama. And the *Wanderung* is not a bad term to keep in mind during an interdisciplinary course, which sometimes takes students more at the superhuman speed of the Ancient Mariner's return trip from the pole (the only way the Mariner could endure that pace was to sleep...). As faculty begin teaching such courses, trying to master unfamiliar disciplines, they too may feel more on a driven, high-speed chase than on a *Wanderung* through familiar or new fields. Students and faculty alike profit from a leisurely but active interdisciplinary *Wanderung*, seeing how artists in diverse media have found expression for their relationship to the landscape they have given themselves time to explore.

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HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

CACHE OF COURSES

Teaching Environmental Literature: Materials, Methods, Resources. Edited by Frederick O. Waage for the Modern Language Association of America, 1985. Reviewed by Sharon Scholl, Jacksonville University.

Here is THE book if you are searching for useful, tested curricular models and suitable humanities and environmental materials. I have only one caveat: the volume is limited to literature, ranging from scientific to imaginative; interdisciplinary humanities courses would need integration of examples from fine arts, religion, and philosophy. However, the core of a worthwhile course could certainly be extracted from the wealth of ideas in Frederick Waage's book.

The editor allays our fears concerning several issues. He admits that environmental writing can be ideological, but denies that it is by nature radical or anti-establishment. He confronts the familiar accusation that integrated humanities courses are merely frills or elitist pretensions, asserting that the sorts of courses the book includes demonstrate the practicality of the humanities and the relevancy of science to life.

Part one presents essays of philosophical and historical interest on such themes as the concept of environment, the background of American environmental thinking, leading writers (Marsh, Powell, Muir, Burroughs), and an analysis of the "nature book." Part two describes courses that historically survey environmental literature and stress the changes which have taken place in our thinking about nature.

As to specific inclusions, Ralph Lutt's "Views of Nature" considers the major themes of American naturalists and essayists. Students keep a journal, construct their own polished piece of nature writing, and create a research paper on nature literature, thereby entering the work of nature writing.

Barbara Bell's "Humanity in Nature" course, team-taught with a biologist, explores our varied relationships with nature (Challenger, Sharer, Seeker, Skeptic). The philosophical and practical difficulties of the course are frankly discussed, as are the rewards: refreshing variety, changes in students' value systems, transferability of materials and techniques to other in-

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structional settings. Jack Kligerman describes a course planned around field trips in the New York-New Jersey area and student essays and journals synthesizing these experiences with their reading.

Part three describes approaches to teaching nature writing with diverse student groups. Betsy Hilbert's students come without rural experience and begin to understand that world through reading environmental literature and creating their own essays and audio-visual programs. Paul Bryant combines an historical survey of nature writing from the Old Testament to Edward Abbey, with student nature writing based on these models. His weekly laboratory features field trips and writing workshops. Margaret McFadden's course concentrates upon personal spiritual development through nature in the style of Thoreau and Annie Dillard.

Part four offers details of courses physically located in some wilderness setting. Most are short term affairs, typically over a January interim semester, but one is a year-long trek. Part five offers plans for more localized scope, including courses centered on the Glen Canyon Dam, Mississippi River, and New England. The book concludes with a valuable list of works cited, additional significant works, environmental bibliographies, information centers, and helpful organizations.

This small paperback Frederick Waage has put together is indispensable for anyone who contemplates assembling a course on the theme of nature. It is as strong in bibliographic citations as in presentations of methodology. One should not attempt the long labor of planning an integrated course in this topical area without arming oneself with this excellent volume.

ECO-CENTRIC ETHICS

Nash, Roderick Frazier. *The Rights of Nature: A History of Environmental Ethics*. Madison, Wisconsin: The University of Wisconsin Press, 1989. 320 pp. $27.50. Reviewed by Bron Taylor, University of Wisconsin, Oshkosh.

The animal liberation front sets free animals in research laboratories in England and the United States, a man chains himself to the banks of a river about to be flooded by the filling of a new dam, two Icelandic whaling ships operating in violation of international agreements are sunk, conflict and violence flares over the "tree-spiking" of old growth redwoods by those intent on preventing such logging. Such acts of civil disobedience and sabotage are rapidly increasing throughout the United States and the world. While the most sensational exploits of the "eco-saboteurs" have been covered in the media, few understand the fundamental shift in moral values and overall worldview underlying not only this emerging radical environmentalism, but also underlying much of the broader environmental movement.

Roderick Nash's *The Rights of Nature* provides a highly accessible path into the intellectual roots of what he believes is "one of the most remarkable ideas of our time: the belief that ethical standing does not begin and end with human beings" (p. xi)--the idea that nature itself, "or parts of it, has intrinsic worth which humans ought to respect" (p. 4). He traces how such beliefs are leading increasingly to actions designed to "liberate" nature.

Nash begins with a prologue helpful to those with little background in ethics, and asserts that the evolution of moral history has increasingly seen the web of moral concern cast more widely--from the family alone, to tribe, to region, to nation, to one's gender or race, and increasingly beyond racial and gender divisions to the human family at large. But now, even while this extension remains imperfect with regard to the human community, thinkers are pushing "ethical extension" beyond human beings to animals, ecosystems, and Earth itself. In an evenhanded manner he examines streams of Western thought both hostile and sympathetic to nature, and suggests that the natural rights tradition so important in the West has become a key source for what can be called an "eco-centric" ethics or worldview, particularly when these ethics are combined with an assault on Descartes' dualistic, anthropocentric worldview.

Nash then reviews the origins of North American environmentalism, illustrating how, on the one hand, mainstream conservationists such as Gifford Pinchot (the first professional forester in the United States) have based their efforts on utilitarian and anthropocentric premises (conserving nature to insure the efficient long-term utilization of resources to benefit human beings), while, on the other hand, for diverse reasons, increasing numbers of environmentalists now base their environmentalism on an eco-centric worldview which stresses the "intrinsic-worth" of either animals, ecosystems, or both.

The central part of the book provides an extremely well documented overview of the diverse rationales underlying the emerging eco-centric worldviews: examining the contributions of the ecological sciences, religion, and philosophy to the emergence of contemporary environmental ethics based on such worldviews.

Nash's overview examines the tensions between two key factions within contemporary radical environmentalism. Some stress animal rights while others stress the right of ecosystems (Earth itself) to survive. Some from the animal rights faction fear that a strictly ecocentric perspective leads to "environmental fascism"--the erosion of individual animal (including human) rights--by placing the good of the ecosystem over the survival rights of individual animals. Nash thinks, however, that these factions may find common ground: the animal rights faction may be willing to include all of nature in the moral community, at least as habitats, and the ecocentric emphasis can be seen as compatible with emphasizing the value of individual lives, because such lives are an interdependent part of the intrinsically valuable ecosystem. (Nash downplays how some ecocentric thinkers and literature express sentiments which view individual lives not as a necessary part but more as a destructive parasite on ecosystems—the term "breeder" sometimes is even used pejoratively.) Nash emphasizes that both factions promote a radical shift for environmentalism—there is an increasing emphasis on mounting a liberation struggle on behalf of nature (and/or animals)—reflecting a move beyond the anthropocentrism and compromise both factions claim characterizes the mainstream environmental movement. Nash provides a fascinating portrait of the emerging eco-guerilla movement.

Many readers will be unaware of the landscape Nash reveals--but not for long. Social conflicts grounded in contending moral assumptions about the value of nature promise to be exacerbated by increasing awareness of the stakes involved in competition over limited Earth resources. This book provides a window into the increasing social conflicts over our relations with nature. While it leaves aside many ethical questions, it nevertheless provides an indispensable primer for all environmentally concerned persons as well as ethicists and other academicians who have been preoccupied in other areas and who wish to make quick inroads into an understanding of environmental ethics. Since it examines the contributions of many disciplines to environmental ethics, those teaching interdisciplinary humanities courses will find it especially helpful. The book can also provide students in upper-level courses which deal with environmental policy or history with a background into the moral dimensions of contemporary environmental controversies.

EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with **content** that draws upon the human cultural heritage, **methods** that derive from the humanistic disciplines, and a **purpose** that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanity, humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable, practical and useful.

Format? Typed or word-processed double-spaced on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. Camera-ready line illustrations are very welcome. We can use written material of two lengths: one to three page commentaries, etc.; and articles of eight to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions. If you have **word-processed** your article, please specify the program you used (we use WordPerfect). If your article is accepted we'd like a copy on disk.

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- PEDAGOGY "Helping Students to Formulate Interdisciplinary Questions"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

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- "A designer speaks of humanities bulletin boards"
- "Getting adults to role-play in public humanities programs"
- "Understanding Oedipus: An Actor's View"

What we don't want:

- Creative writing by teachers or students (it doesn't relate to our purpose)
- Syllabus outlines (curricula should be explained, not listed)
- "The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)
- "Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)
- "Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

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ISSN 0882-5475

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HUMANITIES EDUCATION is published by the National Association for Humanities Education
with editorial offices at the Department of Interdisciplinary Programs
University of Minnesota, Duluth, Duluth, MN 55812

The University of Minnesota is an Equal Opportunity Educator and Employer.

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VOLUME SEVEN: NUMBER FOUR: FALL, 1990

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Published by the National Association for Humanities Education at the Department of Humanities and Classics, University of Minnesota, Duluth. Subscriptions and renewals are $20 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, 365 A. B. Anderson Hall, UMD, Duluth, MN 55812.
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EDITOR'S NOTES

After the two thematic issues of *Humanities Education* on landscape that were so ably edited by Steve Adams, we return to a more mixed selection of articles. And yet, as so often happens, there are unplanned for common topics. Ken Egan examines the literary history of the gothic story with cross-disciplinary insights into psychology, sociology and technology. Kyle Crocker and Nancy Erickson recount their experience with a team-taught honors course that caused some keen self-evaluations. Brother Philip Valley, on the other hand, tells of his plan to formalize evaluation of interdisciplinary humanities courses. John Lawry, a psychologist who was "flattered" into teaching a humanities course provides ideas for making classwork more profoundly personal, and Alan Farrell reflects on how it feels to be in a class with a teacher who is a master at interpersonal involvement in language and life.

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REMINDERS TO NAHE MEMBERS

When you renew your membership, please note that the annual rate for four issues has been $20 since January 1990.

Mark your calendar for NAHE's biennial convention in Lafayette, Louisiana, April 19-21, 1991. It promises to be an exciting program.

Ken Egan, Jr.

THE GOTHIC: CONFRONTING OUR CULTURAL DOUBLE

> *". . . the gothic tradition provides an ideal opportunity to reexamine fundamental values in western culture through interdisciplinary study."*

The Gothic has been a persistent literary mode since the mid-eighteenth century. Originating in the sentimental sensibility of the British and American Enlightment, Gothic fiction has adapted itself to changing cultural scenes in Great Britain and the United States. The mode's durability is proven by its contemporary popularity. Not only is Stephen King featured on the cover of *Time* (October 6, 1986), but a highbrow writer such as Joyce Carol Oates feels compelled to remark: "Gothicism, whatever it is, is not a literary tradition so much as a fairly realistic assessment of modern life" *(Newsweek*, September 29, 1969, 120). Yet the Gothic has long been treated as the stepchild of literary creativity, the ungainly cousin who does not fit our pet assumptions about highbrow literature. We are used to considering Mary Shelley's *Frankenstein* an entertaining sport rather than a serious commentary on the limits of romantic desire. Poe has often been dismissed as appropriate reading for an adolescent mind (to paraphrase T. S. Eliot's famous put-down).

But if we take the Gothic seriously we make crucial discoveries about history, the self, and the cross-disciplinary significance of literature. This neglected literary form estranges familiar, daylight reality and so exposes our confident self-assertions to doubt. The Gothic represents the repressed or obverse side of official culture in each major cultural epoch of the past two hundred years. To demonstrate this claim I will track the Gothic mode from eighteenth-century England to 1960's America. Such a task requires a willingness to approach Gothic texts from diverse perspectives, for each epoch puts the Gothic mode to unique uses. If the Romantics utilized the Gothic to challenge prevailing ethical and psychological norms, late Victorian writers adapted the mode to their social concerns. Thus the Gothic tradition provides an ideal opportunity to reexamine fundamental values in Western culture through interdisciplinary study.

But beyond this scholarly appeal, a study of Gothic fiction speaks to our students' present concerns. It is often adolescents who flock to such comic Gothics as *Ghostbusters*, read Stephen King's latest thriller, and absorb the Gothic trappings of MTV videos. Clearly Gothic devices reflect psychological and sociological anxieties, preoccupations we can help our students manifest and critique. This historical survey, then, provides the teacher with a repertoire of strategies for analyzing this important literary subgenre in the classroom. Further, given the interdisciplinary significance of the Gothic, instructors in such disciplines as philosophy, psychology and history might consider using a relevant Gothic text to raise central issues for discussion.

I. Lewis' *The Monk*: Archetypal Gothic

Unlike Gothic fiction itself, which so often focuses on mysterious origins, a study of the Gothic can precisely locate a point of origin: Horace Walpole's *The Castle of Otranto* (1764). By its two "Prefaces" and by its form, this eccentric, often laughably far-fetched book defined the salient features of the Gothic: the tragic fall of the protagonist; the clash between beautiful and sublime effects; the victimization of the sentimental heroines; and of course, the appeal to terror. In the process Walpole generated a proto-narrative, an almost cartoon-like *story* minus development of any sort. We might say that he created a pure form lacking in content, except that it would be more accurate to say that he remained on the conscious, conventional level of his material, allowing later writers to "complete" the prototype by discovering the repressed possibilities of the form.

Matthew Lewis' *The Monk* is the first text to fulfill the promise of *Otranto*. Lewis' novel is a veritable cornucopia of Gothic horrors, a guidebook to the land of madness that will become familiar terrain for Poe, James, and Pynchon. Published in 1796, *The Monk* is the first great Gothic fiction, a text which swerves the genre away from prototype to archetype. To call it archetypal is, first, to assert its status as a powerful influence on later Gothic writers. However, "archetypal" refers to a more profound imaginative dimension as well, to that well of images stored in the collective unconscious. *The Monk* comfortably occupies the dreamscape of romance, generating a series of primal images of horror and desire. Finally, the novel is archetypal in summoning mythological figures representative of persistent Western values.

In *The Secular Scripture*, Northrop Frye has described the archetypal universe of romance. Basing his model on the assumption that Western romance is a displaced version of Biblical narrative, Frye (97-98) discovers in romance a hierarchical universe:

Heaven
Eden
"Ordinary world"
Hell/Underworld

Lewis' tragic protagonist Ambrosio tumbles down this mythological hierarchy. His name hints at a heavenly or divine birth. When we first meet him, he occupies a pre-Fall Eden, a garden world in which he confronts no true temptations. He is at the height of his powers, renowned thoughout Madrid for his twinned virtues of chastity and eloquence. However, his inevitable fall is set into motion when a young monk reveals that he is in fact she: Matilda, having penetrated the abbey, reveals her loveliness and her lust. Converted from an innocent to a troubled man by Matilda (who turns out to be a succubus), Ambrosio begins his pursuit of his sentimental victim, Antonia.

One of the key ironies in this novel is that while Ambrosio plays the part of Satan to Antonia, he is himself the dupe of an elaborate temptation by Satan himself. Through much of the novel Ambrosio appears "amazed," that crucial Miltonic term for spiritual confusion. Having fallen into the ordinary world following Matilda's seduction, Ambrosio journeys into the night world, spending sleepless nights yearning for the innocent Antonia. Much of the middle section of the novel takes place in night reveries and surreptitious meetings between the monk and his victim. In the descent into the vaults leading to the rape of Antonia, we witness a rehearsal for Ambrosio's actual descent into hell at the end of the novel.

In addition to this archetypal plot structure, *The Monk* alludes to key mythological figures. As already suggested, Ambrosio's sophistic seduction of Antonia recalls Milton's eloquent Satan tempting Eve to her fall. The numerous references to magic and pacts with the devil clearly point to that Renaissance archetype, Doctor Faustus, representative of the monomaniacal quest for knowledge and power at whatever cost. Further, Ambrosio's abduction of Antonia hearkens back to Pluto's abduction of Persephone. These mythological types reveal themselves in a supercharged romance landscape. The novel is dominated by darkened, maze-like settings; dream visions and poetic interludes provide entryways into the unconcious. Indeed, reading the novel is similar to entering an elaborate dream from which we cannot quite wake ourselves. *The Monk*, then, is a Pandora's box of spiritual nightmares. It is not surprising that the novel appeared in the 1790's, a decade of terror in France as the classical restraint of the neoclassical epoch came down. Lewis' novel signals a culture in crisis, a culture cut loose from its moorings.

II. Shelley's *Frankenstein*: Ethical Gothic

Because the Gothic describes the consequences of crossing boundaries, it often raises issues of ethical conduct. *The Monk* indirectly addresses such issues, but given the novel's cynical, even decadent tone, readers never really concern themselves with the immediate question: is Ambrosio acting morally here? Instead, the reader becomes a voyeuristic accomplice to the action. Mary Shelley's *Frankenstein* (1818) never allows the reader such a comfortable position vis-a-vis its tragic protagonist, Victor Frankenstein. In contrast to the sensationalist rhetoric of Lewis' novel, *Frankenstein* is written in an abstract, philosophic discourse which coaxes the reader to reflection. As such, this Gothic is typical of its author's upbringing and of the cultural epoch in which it emerged. After all, as daughter of William Godwin and Mary Wollstencraft, Shelley had been nurtured in radical politics of the late-eighteenth century. Furthermore, as wife to Percy Bysshe Shelley she attempted to live out a High Romantic dream of a profound sentimental love between male and female, a love

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celebrated by Percy in *Prometheus Unbound*. Thinking in broader cultural terms, we recognize that the novel raises questions about a Byronic Romanticism which celebrates the human will's combat with cosmic law. Indeed, *Frankenstein* must be read as Mary Shelley's attack on one version of the Romantic from the point of view of another; if Byron could sympathetically characterize such frustrated Faustian characters as Manfred, Shelley could only feel scorn for that character's inhumanity.

Both through the character of Frankenstein and through its very structure, the novel calls into question the values of "the modern Prometheus" (to cite the novel's subtitle). Victor Frankenstein, a precocious, speculative man, desperately pursues his dream of reanimating inanimate matter. Initially fired by the alchemist's quest to discover the key to life, Victor begins a series of experiments in applying Galvanism to the regeneration of matter. Similar to Ambrosio, Frankenstein spends increasing amounts of time among rotting, putrid corpses, surely suggesting that his pursuit of eternal life could only lead back to death by roundabout means. Having poured body and soul into the creation of his monster, Frankenstein turns in disgust from his "Adam," offended by its ugliness. This rejection of the self-made child is only the first of many indications that this modern Prometheus is lacking in that most basic of human drives, sympathy.

Unlike Lewis, who never really takes sentimental values seriously, Shelley clearly sees sympathy as a lynchpin of psychic and social health. Victor not only rejects the being he has made, but he does nothing to assuage the monster's desire for companionship. In his remarkable personal narrative, the monster pleads for a companion, claiming that only a sympathetic mate could free him from rage toward humans. But Frankenstein balks at the monster's request, thereby setting the stage for the monster's murder of Elizabeth at the novel's end. As Robert Kiely observes, "the monster may well be taken as Frankenstein's alter-ego, his strange and destructive self, which finds no adequate means of communication with others, no true resemblances, no reciprocation, a repressed and hidden beast for whom all acceptable forms of human commerce are unavailable and therefore hateful" (170).

If the monster is Frankenstein's homicidal double, we must further conclude that Victor is a misogynist. First, he has attempted to usurp the female procreative function by creating a human being outside the boundaries of sex. Secondly, he allows the faithful servant Justine to go to her death for the murder of his younger brother, a murder his surrogate has committed. His lame excuses for not intervening cannot justify his silence in the face of certain death for his female servant. Third, as we have already noted, Frankenstein refuses to create an Eve for his outcast Adam. And finally, Elizabeth's death seems an enactment of Victor's unconscious desire, for throughout the novel we are made aware of his unspoken animosity toward this compassionate female character. In Victor's character, then, the reader observes and is compelled to meditate upon the consequences of a blind, unsympathetic male will-to-power.

Frankenstein provides a clear instance of a Gothic text designed to involve the reader in ethical reflection. All the while exploiting Gothic conventions of terror, the text aims beyond simple thrills; instead, it uses terror as a wedge into the ethical structure of Byonic Romanticism. Applying Kathryn Hume's taxonomy of fantasy functions, to turn from *The Monk* to *Frankenstein* is to move from a literature of illusion to a literature of vision (57). Whereas Lewis' text allows a retreat to a magical universe, Shelley's raises value issues in her contemporary culture. Further, these questions center on the status of women in a culture dominated by Bryonic values. As we shall see, this woman-centered Gothicism has persisted into later historical periods, including our own.

III. Poe's "Usher": Psychological Gothic

To turn to Edgar Allan Poe is in one sense to return to the issues raised in *Frankenstein*, for Poe inherited the Byronic Romanticism attacked by Mary Shelley. But it is also fair to say that Poe steps outside the ethical norms of sentimental culture, introducing radical notions of a perverse, self-destructive psyche which anticipate modern psychological theory. To demonstrate this relationship between fiction and psychology, I will read Poe's "The Fall of the House of Usher" against two Freudian texts: "The Uncanny" and *Beyond the Pleasure Principle*.

In the former Freud hypothesizes that "everything is uncanny that ought to have remained hidden and secret, and yet comes to light" (130). Put differently, we experience the uncanny when that which was once familiar now reappears as unfamiliar, "for this uncanny is in reality nothing new or foreign, but something familiar and old-established in the mind that has been estranged only by the process of repression" (148). Among many instances of the uncanny, Freud describes two of particular importance to our reading of Poe: the double and the repetition compulsion. He observes that the double originally figured the immortal spiritual self in ancient cultures. However, over the course of history the double has come to represent multiple meanings: death itself, the conscience, and even the ego's unfulfilled longings. The "repetition compulsion" is that instinctive urge to repeat ceaselessly a gesture or a behavior. In Freud's post-World War One writings the repetition compulsion took on increasing significance, for the theorist speculated that this urge to repeat pointed to a drive even more primal than the pleasure principle. In *Beyond the Pleasure Principle*, Freud hypothesizes that an urge to return to origins underpins human behavior. That urge is expressed symbolically not only through the repetition compulsion, but also by sadistic love. In short, Freud points to a death instinct which overrides even the drive for pleasure through sex.

Poe's "The Fall of the House of Usher" narrates that which Freud describes. The story is recognizably Gothic in setting and protagonist, yet Poe gives a new twist to character psychology by moving beyond sentimental versions of the self. Roderick Usher is locked in a nightmare of doubling. The House of

Usher doubles the family name and even the Usher physiognomy. The "lurid tarn" the narrator pauses to observe doubles the house. Most importantly, Madeline is Roderick's twin double. Oppressed by this mirror reality, Roderick desires to bring the nightmare to an end. He is driven by the death instinct, the urge to return to an original condition of cessation and peace. That instinct reveals itself in his compulsive behavior: he is drawn to specific colors, specific sounds, specific rooms, specific gestures. But of course the most explicit indication of his death instinct is his premature burial of Madeline. What better way to bring this hall of mirrors crashing down than to murder his sister and so end the possibility of an incestuous duplication of the family line? However, in a truly uncanny conclusion, the repressed sister returns with a vengeance, enacting Roderick's own suicidal wish by grappling him to the floor, ending his life. Roderick's death wish culminates in the total collapse of the House of Usher. The narrator's closing description signals the fulfillment of Roderick's desire: "While I gazed, this fissure rapidly widened--there came a fierce breath of the whirlwind--the entire orb of the satellite burst at once upon my sight--my brain reeled as I saw the mighty walls rushing asunder--there was a long tumultuous shouting sound like the voice of a thousand waters--and the deep and dank tarn at my feet closed sullenly and silently over the fragments of the 'HOUSE OF USHER'" (157).

"Usher" is by no means unique among Poe stories in anticipating Freudian themes. Poe's stories mark a decisive shift in the form and tenor of Gothic fiction, for Poe advances the "interiorization" of Gothic terror. That is, Poe's fiction concentrates on the psychological sources of terror, forcing the reader to *experience* a character's madness, often triggering a self-reflexive analysis of the reader's own psyche.

IV. "The Yellow Wallpaper" and *The Turn of the Screw*: Sociological Gothic

Moving beyond Poe historically we leave behind the era of "High Gothicism," the cultural epoch which assured the Gothic of an audience and a rationale. Yet surprisingly Gothic fiction does not disappear. In fact, the mid- to late-Victorian period generated a remarkable number of Gothic fictions, including Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*, Wilde's *The Picture of Dorian Gray*, and Stoker's *Dracula*. Perhaps the two most sophisticated examples of late-Victorian Gothic are Charlotte Perkins Gilman's "The Yellow Wallpaper" (1892) and Henry James' *The Turn of the Screw* (1898). The former is an instance of the Poesque psychological uncanny, while James's novella is the single best example of a fantastic tale which does not permit a definitive answer to the question: are ghosts real? Even as we acknowledge both writers' debts to Poe, however, we must note a more explicit concern with the social conditions of the protagonists.

In *Fantasy: The Literature of Subversion*, Rosemary Jackson places the Freudian themes we have just examined in a social context. She argues that "it is in the unconscious that social structures and 'norms' are reproduced and sustained within us" (6). Jackson concludes that fantasy literature (of which Gothic fiction is a type) "traces the unsaid and unseen of culture: that which has been silenced, made invisible, covered over and made 'absent'" (4). By opening up to view the repressed unconscious, Gothic fiction not only describes abnormal psychology, but the social forces which produced that psychology. In this way Gothic fiction exhumes the repressed social relations which condition our values and conduct. "The Yellow Wallpaper" exemplifies Jackson's sociological interpretation of the Gothic. As Jackson situates Freud in a historical context, so Perkins Gilman recasts Poe. Her short story revises "The Fall of the House of Usher" by renarrating the Usher story from the point-of-view of the female victim. The implicit feminist themes of *Frankenstein* are revoiced, here in the words of the victim herself, the imprisoned housewife. We track her descent into madness, reading her strained effort at recording her mental condition. The reader discovers that John, the narrator's physician husband, is enforcing a "rest cure" on his neurasthenic wife. Convinced that cessation from imaginative activity will restore his wife's "maternal" soundness, John keeps his wife under close supervision in a former nursery (complete with window bars!). The narrator's imagination responds in a predictable manner: it projects its desires onto the yellow wallpaper, gradually converting the fictive "woman behind the wallpaper" into a double for her own desires. This imaginative transformation climaxes in the wife's inability to distinguish her imaginative double from herself. In Jackson's terms, the narrator has released "that which has been silenced, made invisible, covered over and made 'absent.'" The narrator achieves her pyrrhic revenge at the story's conclusion, for John, upon coming face-to-face with inescapable proof of his wife's madness, lapses into that most "feminine" of gestures: he faints.

On the surface *The Turn of the Screw* may seem an altogether different "sport" from "The Yellow Wallpaper." While Perkins Gilman's story clearly falls within the category of the uncanny, James's fiction offers the possibility of actual ghosts. But the novella's point-of-view offers a key to the similarities between the two fictions: we hear the governess' own account of what occurred in that "gingerbread" estate, and so are in the position of diagnosing or interpreting her psyche. Clues abound that, similar to the "mad woman in the attic" in "The Yellow Wallpaper," the governess's perceptions have been conditioned by her social station. We know, first, that the governess is the youngest daughter of a poor parson, and further, that she felt subservient to her brothers: "I had had brothers myself, and it was no revelation to me that little girls should be slavish idolators of little boys" (194). We also sense that the governess is swept off her feet by "the master," her handsome bachelor employer. Fueled both by repressed desire for the master and by repressed rage at her social dependency, the governess attacks her job with zeal. Her psychological problems are compounded by her reading of Gothic romances, texts which provide a fantasy scaffold for her repressed emotions. Under these conditions it seems hardly surprising that the governess "sees" ghosts representative of sexual sin.

Furthermore, given her status in Victorian culture, it is not surprising that she should perversely cast herself in the role of the savior for the children. Sublimating her combined desire for and rage toward the master, she transforms herself into the protector, bent on saving the children from demoniacal Quint and Miss Jessel. However, her duties as savior take a curious turn at the conclusion: she apparently suffocates Miles. She finally, completely enacts her anger by destroying the master's male ward.

Writers of the modernist and contemporary eras have found sociological uses of the Gothic similar to those of Perkins Gilman and James. In "A Rose for Emily," Faulkner narrates the "mad tryst" of Miss Emily Grierson with the corpse of Homer Barron. In Shirley Jackson's *The Haunting of Hill House* (1959), Eleanor journeys to a maze-like mansion to participate in Dr. Montague's psychic experiments, only to become trapped in a curious love relationship with the house itself, a relationship which culminates in her death. This series of Gothic fictions focused on female protagonists points to an intrinsic feminist drive in this literary mode. In its initial eighteenth-century and Romantic phases, the Gothic described abuse of sentimental female characters by willful overreachers. Mary Shelley exploited this convention to raise questions about specific male-centered values. Writers of the late-nineteenth and twentieth centuries have developed Shelley's critique by openly investigating the social origins of female madness. Because the Gothic gives free rein to fantasy, symbolic representation of desire and rage, the Gothic mode provides an ideal vehicle for examining the distorting effects of patriarchal culture on a female psyche. Perhaps this is why the drugstore Gothic continues to sell so well among a female readership.

V. Pynchon's *Crying of Lot 49*: Postmodernist Gothic

We began our examination of the Gothic mode with Joyce Carol Oates's remark: "Gothicism, whatever it is, is not a literary tradition so much as a fairly realistic assessment of modern life." The current vogue of the Gothic bears out Oates' claim. During the 1970's and 80's writers such as Stephen King, Jay Anson, and Peter Straub have reproduced the terrors of contemporary living in their charged magical narratives. Writing in a "naive" Gothic form which never raises doubts about the supernatural, these writers tap into a sense of cultural malaise, a feeling of total system failure in the aftermath of 60's violence, the Watergate debacle, an energy crisis, and the continued threat of nuclear holocaust. Combined with the popularity of horror films and the drugstore Gothic, these Gothic fictions mark an age in crisis, similar to that of Lewis' 1790's and James' 1890's. We seem to have arrived at a *fin de siecle* despair prematurely, suggesting perhaps that an epoch of technological alienation and nuclear dread experiences accelerated cycles of optimism and pessimism.

One can rightfully ask whether contemporary Gothic provides sheer escape or meaningful reflection on our experience. Thomas Pynchon's *The Crying of Lot 49* (1966) provides a compelling example of contemporary Gothic moving beyond the merely sensational to the meditative and sociological. Pynchon's fiction occupies a postmodernist universe, a universe of the abyss, of floating signifiers, of characters lacking unitary identities in a decentered world. Pynchon excavates the prototypical Gothic narrative elements to tell the story of Oedipa Maas's descent into postmodern American madness. In Hume's taxonomy, Pynchon's novel is aptly categorized as a fantasy of disillusion, a fiction which "attack[s] the reader's assurance directly by trying to persuade us that our judgment is inadequate to the challenge of interpreting reality" (137). As a sophisticated revision of the entire Gothic tradition, *The Crying of Lot 49* makes a fit conclusion to this survey of Gothic fiction.

Oedipa Maas is the archetypal tragic hero of the novel. Named after that greatest of Western puzzle-solvers, Oedipus the King, Oedipa must track a labyrinthine series of clues to solve the mystery of America. Like Oedipus, she comes to discover that "curing" America's plague means solving herself, for she has internalized the blindness of official culture. The text invokes the mythological characters of Rapunzel and Persephone to figure Oedipa's journey from the tower of middle-class comfort into the shadow world of countercultural America. In Pynchon's novel, all of America becomes the Gothic structure, the Monk's abbey, Usher's house and the governess' estate rolled into one. Her deceased guide into this nightworld is Pierce Inverarity, whose name perhaps signifies "piercing untruth." Oedipa's former lover, Pierce has named her executrix of his will, a will that is the key to a complex web of financial transactions, all pointing toward an underground mail system labeled W.A.S.T.E. ("We Await Silent Tristero's Empire"). Oedipa attends a production of a seventeenth-century revenge tragedy, visits a gay bar, takes a night journey through San Fransico, all in pursuit of this elusive underground organization. Finally, by dint of desperation, a series of incredible coincidences, and careful detective work, she discovers that "Tristero" was the name of an underground mail service in early Renaissance Europe, a service which later transposed itself to America.

But having come this far in her quest, Oedipa and the reader are denied a final solution to the question: does Tristero really exist, or is W.A.S.T.E. a diabolical practical joke by Inverarity? (We recall that his name may also signify "untruth.") In deconstructive terms, Oedipa has tracked a signifying chain lacking a center or origin. After all, Tristero is absent, silent, a silence emblemized by its symbol of the muted horn. The radical undecidability of signs leads to a reversal of American middle-class hierarchies, the hierarchies of inside/outside, sanity/insanity, culture/non-culture. The shadow America is not merely *another* America, an excluded alternative; that shadow America infects from the inside "official" culture. So it is that Oedipa's disc jockey husband goes insane, driven over the edge by LSD and despair. So it is too that Dr. Hilarious, Oedipa's psychologist, becomes a raving maniac, thus demonstrating that the healer is himself the patient. Denied virtually all her male supporters, this

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female quester journeys into the abyss: "That night she sat for hours, too numb even to drink, teaching herself to breathe in a vacuum. For this, oh God, was the void. There was nobody who could help her" (128). Inhabiting the void, Oedipa adopts the strategy of dancing on the margin, or, in the text's terms, the method of the paranoid: "For there either was some Tristero beyond the appearance of the legacy of America, or there was just America and if there was just America then it seemed the only way she could continue, and manage to be at all relevant to it, was as an alien, unfurrowed, assumed full circle into some paranoia" (137).

While Pynchon's text reproduces distinguishing features of the Gothic (the tragic protagonist, an investigation of the consequences of crossing culturally-sanctioned boundaries), it also seems to mark a terminus beyond which the Gothic cannot go. After all, this self-conscious postmodernist text calls into question a distinction fundamental to the Gothic effect: romance and reality. Pynchon's America is entirely fantastic; caught in the web of Oedipa's discovery, the reader must conclude that there is no escaping the void. There is no safe haven to return to after our trip into *The Crying of Lot 49*. If the Gothic traditionally justified itself as just such a path of retreat and return, then perhaps the Gothic has lost its *raison d'etre*. However, in another sense, Pynchon's text leaves the Gothic mode undisturbed, for it relies upon a root Gothic emotion: dread. As G. R. Thompson has written, "The chief element of the Gothic romance is not so much terror as, more broadly, dread--whether physical, psychological, or metaphysical, whether of body, mind, or spirit." (34). Dread in all its forms is an enduring emotion in Western culture. Because Gothic fiction represents and incites that emotion, its two-hundred year stint as the unpleasant relative come home to remind us of our limits and our desires will surely continue. In the post-postmodern the Gothic will no doubt flourish.

[This essay developed out of a Summer Seminar for Schoolteachers funded by the Montana Committee for the Humanities during the summer of 1987. My thanks to the Committee for its support. I would also like to acknowledge the contributions of seminar participants Margaret Abbott, Terry Curry, Jane Gebhardt, Deborah Stoltz, and Audrey Thompson.]

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HUMANITIES EDUCATION CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

Kyle R. Crocker
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REPRESENTING THE NEW HUMANITIES: SOME ISSUES AND PROBLEMS OF EVALUATION

The 'brave new world' of current interpretation is an incredibly dense one, and very meaningful connections can initially seem irrelevant or forced.

When through the course of 1988-89, we designed and implemented a treatment of the Bemidji State Honors core course, "Studies in Literature and the Arts," our two-fold purpose was to "represent" or model current, revisionist theory and practice in the various humanities disciplines, while preserving the aspect of exposure to traditional "classics" in an historically linked, multi-disciplinary manner. In formulating the precise content and interpretive approaches of the course, we were guided by several assumptions shared by "revisionists" of whatever stripe -- feminist, Marxist, social materialist or new historicist. Paramount among these are the cultural "embeddedness" and socially transformative function of the object or text, and the ideologically "situated" character of any historical representation or interpretation. These features, we believe, are distinctly opposed to historically "backgrounded" yet essentially universalist or idealist accounts, and to any notion of an ideologically neutral presentation. At base, we want to share with the freshman students our understanding of the multiplicity of ways in which contemporary oppositional work in the humanities represents a style of cultural critique, *not* to convert them to any particular position or mode, but rather to alert them to these views, and to enable them to animate their own criticality.

We chose as our arena Europe in the nineteenth century; the offering was subtitled, perhaps inadequately, "A Cultural History of the Nineteenth Century."

This decision was predicated on several criteria. In part we needed simply a period in some sense historically contained, through which we could refer to the matter of the classical humanities materials mentioned in the section above. The nineteenth century enfolds an abundance of the orthodox "isms" or stylistic categories that have plagued general humanities studies, providing a foil for testing the usefulness of our approach. It provides a multitude of materials, canonical and non-canonical, from which to select and has become a key area of focus in recent scholarship, seemingly open to multiple interpretations. The nineteenth century also provides historical distance for us and our students, while not being so far removed from our present time as to appear entirely foreign, peculiar, impenetrable. Indeed it allows us to incorporate and address the thematic question of the nature of "modernity."

The course work included three major literary works which we chose because of their representativeness, and also because of their accessibility as examples of the points we intended to make with our students. These were Goethe's *Sorrows of Young Werther*, Dickens' *Hard Times* and Ibsens's *A Doll's House*. The students were provided with a packet of individual art reproductions and numerous photocopied handouts of poetical and shorter texts. The course format included lectures, informal classroom presentations, as well as large and small group discussions.

The weekly units included: the later eighteenth-century background (Enlightenment and Revolution); changing romantic forms and themes within the changing social formation; the romantic "worship" of nature as the pursuit of otherness (with a culminating discussion of Goethe's *Sorrows of Young Werther*). As a platform for launching the midterm, we looked at "self and society" in the earlier nineteenth century, moving directly to the sociopolitical crisis at mid-century: "Realism" vis-a-vis Courbet and Flaubert, the industrial balled in Britain (that meeting was entitled "Poverty Knock"). Modern life as spectacle included Hausmann's and Manet's Paris and the opera of Verdi and Wagner, with another culminating discussion of Dickens' *Hard Times* focusing on the question of audience. Our general discussion of images of Victorian woman presented both visual and poetic themes, while the meeting, "All That is Solid Melts Into Air," examined Arnold's "Dover Beach" and Impressionist painting. We discussed issues of naturalism and emergent feminism vis-a-vis Ibsens's *A Doll House*. We concluded with a session on conflicting currents of the "Fin de Siecle," focusing on disillusionment in Nietzche, Gauguin and the Symbolists.

The meeting entitled "'Types and Symbols of Immortality' -- The Romantic Worship of Nature" was typical of our approach to both the selection of primary materials and multiple interpretative treatments of them. With the general theme already advanced in a previous lecture, we moved directly to a discussion of 'canonical' Romantic elements in Wordworth's *Ode: Intimations of Immortality from Recollections of Early Childhood*. Having led this discussion to psychological themes of nostalgia, alienation, and loss in Romantic Nature poetry in general, we introduced excerpts from Dorothy

Wordworth's diaries to problematize the relationship of gender, experience and privileged/marginalized literary form. Shifting to the painting of John Constable, we sketched the biography and had the students 'inventory' the motifs and mood of Wordworthian Nature in *The White Horse* and *The Haywain.* The meeting concluded with our modeling an 'ideology critique' of these paintings, focusing on the 'naturalization' of the laborer in a time of agrarian conflict and Constable's landscape as paradigmatic of new industrial modes of production.*

Our audience consisted of enthusiastic freshman honors scholars who might be characterized as classic over-achievers. The group was homogeneous, almost entirely white, rural or semi-rural, provincial and basically Protestant middle-class. This shared background added to their identification with one another while their honors status established them as somehow separate from their fellow freshman. As a group they shared expectations carefully honed in their academic experience which may in itself have been difficult for us to surmount.

We chose to evaluate both the students and the effectiveness of our methods through a variety of instruments, specifically designed and/or modified to fit the structure and intent of the course. We prepared essay questions which at once would incorporate the students' knowledge of standard nineteenth century cultural objects and "readings" while at the same time inviting demonstrations of their understanding of the critical models which we had been representing throughout the lecture and discussion sessions. In other words we employed traditional essay testing with distinctly different thrusts directed to both an understanding of orthodox approaches *and* an application of "new" interpretive models. Similar direct questions were aimed towards more informal reflection in the required "day-book" or personal journal. Here the students could not merely regurgitate a set of memorized facts, but were required to stretch beyond that surface content to reflect an understanding of the implicit ideological frameworks of these cultural representations. Through both the journals and class discussion, small group and large, we encouraged them to grapple with the complex issues involved in the creation, reception and interpretation of our essential materials.

Our evaluation tools indicated to us that the course had yielded positive and problematic results. Perhaps the most surprising of these was the students' acceptance and even affirmation of a central point of the course, that all cultural objects are embedded in a specific network of historical, material practices. Other encouraging signs included an immediate embrace of the non-canonical materials incorporated, particularly the popular industrial ballad, and a surprisingly positive response to many of the canonical musical selections, especially, and oddly enough, an extensive passage from Wagner's *Gotterdammerung.* And we somehow preserved our credibility as instructors through continued assaults on the students' own values, their received ideas of the sacrosanct nature of art.

There were, however, some distinctly problematic results as well, and these lie at the very heart of the course's broader concerns. In spite of our efforts at the beginning to delineate carefully our objectives, a perhaps inevitable "information question" arose in the mid-quarter evaluation. Painfully prominent in the responses to the evaluative question, "What about this course has been the best at helping you learn," was the reply, "I don't know what I am supposed to know." As familiar a litany as this undoubtedly is to all introductory course instructors, in our context it posed a particular problem. There was a persistent question in the minds of the students about how the real "business" of the course was to be extrapolated from the seemingly extraneous discussion of historical material circumstances or the investigations of ideologies embedded in, shaping and being shaped by, the cultural object/text. As scholars working in the shifting, expansive methodological terrain of post-structuralism, we all must sympathize. What as instructors, for example, must we have read in recent Flaubert studies before discussing *Madame Bovary* with a class? Researching Constable's work in the 1820s, what aspects of rural social life do we investigate: patterns of land tenure, the poor rate, coach timetables, nuances in the artist's remarks about his father? Everything? The "brave new world" of current interpretation is an incredibly dense one, and very meaningful connections can initially seem irrelevant or forced. The problem is likely endemic in a course of this nature; the issue is a real one.

Still, our response constituted a "failure of nerve." We reacted by devoting altogether too much class time to reiterating orthodox "facts" and "labels." While the students seemed reassured and satisfied for the present moment, what had happened, in fact, was that we had moved away from a part of our initial motivations and had played into their hands by providing too much "fully patterned" information. In the midst of this "retreat," we were reading the midterm examinations in which its consequences were already manifest. On the whole, the students dealt adequately, sometimes very effectively, with an orthodox, synoptic question directed at essential content and its traditional patterning. This was:

> The 'storm and stress' period in German art can be considered as formative to many aspects of High Romanticism ca. 1800-1850. In what ways does Goethe's *The Sorrow of Young Werther* "anticipate" the spirit and themes of nineteenth century Romantic poetry, painting and music? In what ways might later Romantic sensibility change? How is the emancipation of the individual represented in the Romantic scheme?"

In our marginal remarks we made the typical suggestions of using specific examples, and so forth. (These questions, incidentally, all appeared on predistributed lists of possibilities.) The second question was more open-ended, socially connective and critically probing. Addressing identified slides of Constable's *Wivenhoe Park* of 1816 and Turner's *Rain, Steam, and Speed* of 1844, the question asked students to "briefly compare and contrast the paired works with attention to how they manifest significant shifts in attitudes and audiences, form and content, social realities and ideologies."

The resulting essays were dreadful. In spite of personal access to the works (as well as the question!) beforehand, ample "background" material on the economics of enclosure and industrialization, etc. foregrounded in lecture, and even straight-forward modeling of a social materialist analysis of Constable's *Haywain*, these essays occasioned only superficial remarks on the breakdown of conventional forms, at best, and at worst, dribble about "feelings" and personal preferences for representational painting.

This difficulty in developing a sense of criticality was still marked at the time of the final in spite of a heightened appreciation of the complexity of the project and an increased facility in addressing the materials. Since we were already "pulling our punches," it was really no surprise for us that a parallel problem emerged in another dual set of essay questions here. Marked improvement was evident at least at the informational, synoptic level in responses to alternative questions:

> "1) Along broad but historical lines, compare and contrast Dickens' novel *Hard Times* and Ibsen's play *A Doll House*. Remember to address matters of *context* (shifting social values, audience, etc.) as well as *form* (authorial voice, narrative structure, characterization, etc.). Refer to additional comparative works wherever you think they may be useful. 2) It can be argued that a changing sense of the "the Modern" emerges in European culture between 1848 and 1900. Using contrasting pairs of works we've studied, define what you think are the central themes and issues of Modernity in the later nineteenth century. What are the "new" values, social and ideological conflicts, and changing artistic ways of dealing with them?"

But, both at a more reflective, interpretive level in these, and abundantly throughout the second essay on *our* relationship to the culture of the nineteenth century, there was a widespread inability to incorporate any of the critical models under discussion, and indeed a collapse of "criticality" in general.

We found a pervasive indication of the students' attitude of historical superiority and their perception that they as individuals living in the 1990's could see through the obviously misguided follies of the inhabitants of that earlier age. In a sense, our humanities study as cultural critique had backfired. They felt self-satisfied enough to cluck their collective tongue at the wrongheadedness of their nineteenth century counterparts, while all the while smugly basking in the self-assurance that civilization had indeed strode forward out of the darkness into the shining neon glitter of their world. They were unable or unwilling to accept any connection between them and the events of the 1800's.

What we were encountering was an ideological impasse which centered on the reign of progressive, evolutionary models in the students' thinking. Their sense of historical superiority affected their ability to think closely or critically about the terms of their present culture and their own intellectual biases and cultural embeddedness. Even some of the more astute students asked questions such as, "Isn't this art important because it led to . . . .," as though the process of cultural representation were a singularly linear one by which an event naturally and predictably led to a second and a third like dominoes in a row. Ensconced in their own time, these young scholars are living a "cultural mystique" that works against their development of a general sense of criticality about their environment, leading them to discount the need to distance themselves from the sociocultural events and settings of their existences. We recognized the continuing task presented to us and groaned with the weight of the stone as we played out "Sisyphus revisited." A generational gap together with the necessary lack of *solidly* established teaching models for our representation of these constantly reformulated humanities approaches remains the central difficulty of our project.

Our evaluation processes have lead us to the conclusion that the course was not *too* radical; rather, it was not radical enough. Upon reflection, we recognize we had been lured into a traditional mode of delivering information which could have been disseminated more effectively and efficiently through the inclusion of a collateral text. We have come to the conclusion that we need to expand the amount of foregrounding in the initial sessions, including more specific information about theoretical models through which we teach the course, providing by examples the stances implicit within our interpretive approaches. We need to replace the chronologically linear time frame of the nineteenth century (or any other period we might choose) with one that is more episodic, less survey-like, presenting a model of criticality through the structure of the course itself. The course's form as part of the course's content becomes reinforced for the students.

We want to reiterate that our goal was not necessarily to indoctrinate the students in historical materialism, modern feminism, post-structuralism or so forth. Our goal was to show that models of criticality when applied to cultural objects and texts would yield quite non-traditional, yet meaningful interpretations of those texts. Ultimately, we want to demonstrate for the students that meaning is neither innate in the object, ready-made by the media, nor pronounced by the professorate. We want to share with our students the excitement of current humanities practice, encouraging them toward a more self-aware and fully critical engagement with our past and living culture so full, for us and for them, of danger and of wonder.

*[This approach to Constable was derived directly from J. Barrell, ***The Dark Side of the Landscape: The Rural Poor in English Painting 1730-1840*** (Cambridge, 1980) and A. Bermingham, ***Landscape and Ideology: The English Rustic Tradition, 1740-1860*** (Berkeley, 1986).]

This is a revised version of a paper given at the Eleventh Annual Conference of the Association for Integrative Studies, October 12-14, 1989, Sonoma State University at Rohnert Park, California.

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EVALUATION OF INTERDISCIPLINARY HUMANITIES: SAINT ANSELM COLLEGE'S EXPERIENCE

Although questions which ask 'What is your response to this work of art?' are asked, they are not asked frequently..."

Although Saint Anselm College did not substantially change its traditional curriculum in the 1960's because "There was an abiding conviction that the basic studies in the liberal arts/humanities retained a validity and worth which were above substantial questioning" (Saint Anselm College, 1975, p. 13), the interdisciplinary humanities program "Portraits of Greatness" was established in place of some of the traditional core curriculum. This change was founded upon the belief that there was an alternative way of teaching the traditional disciplines of history, philosophy, theology, literature and the arts which would not only allow for the experience of interdisciplinarity and an end to overlapping but would illustrate values concretely by organizing the program around significant types and individuals. This was done in the belief "that historical, literary and philosophical personages (and types) are the results of a complex web of interdependencies and that they and the societies in which they functioned cannot be understood except through a knowledge of their interrelationships" (SAC, p. 32). From the very beginning it was intended that "the course should require that students reflect on the meaning and values inherent in the materials studied" (SAC, p. 43). It was further agreed that "humanistic education should . . . nurture the formation of consciously embraced value systems--both cognitive and moral, aesthetic and religious" (SAC, p. 45).

How then to measure the Interdisciplinary (IDS) content and methodology? What elements do we look for? The first and perhaps the most important concept to be aware of is ambiguity. To the degree that questions are sought of students, there is the implicit suggestion that there is some degree of uncertainty present in the work which is under study, since one does not ordinarily ask questions unless there are areas which need definition or clarification.

The second aspect one might search for is evidence of systematic questioning. This does not mean that a decision has been made relative to the specific kinds of questions which are to be asked. As Booth (1979) puts it, it is a question "... of deciding what kinds of questions

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we can ask in the hope of obtaining warranted answers" (p. 141). It is not a question of having a list of right and wrong questions, but rather that the inquiry be systematic. For Schmidt (1979, p. 2) this systematic approach to a work of art would involve the ability of the responder to comprehend the range of possible meanings that can be attributed to ambiguity in a work of Art. The student needs to be introduced to this range of possible questions and Schmidt's Modes of Inquiry into the Arts (MIA) taxonomy (see appendix) includes all possible approaches, opening up to the student who has interacted with the work, a full range of questions which might be used in resolving ambiguities.

A final way of measuring interdisciplinarity is in terms of response. Schmidt (1979, p. 2) in describing the skills needed for the development of critical flexibility deals with several types of responses. The first and second skilled response needed are the ability to recognize ambiguity and a range of possible interpretations. Third and equally important is the ability to communicate such skilled responses. Particular emphasis on the *individual responder* is seen in the content category of MIA identified a "I-Responder" which involves statements or questions about the unique experiences, beliefs, attitudes, or values of the individual responder to the work of art. This category is particularly important if one believes that Susan Langer (1953) was correct in identifying the emotions as the source of initial response to a work of art.

Booth and Schmidt provide us with a philosophy and methodology with which to examine and evaluate the interdisciplinary content of a humanities program. It was in the belief that the Saint Anselm materials provided a broad enough opportunity for the incorporation of the ideas of Booth and Schmidt that I set about to do the research involved in my thesis (Valley, 1985)

I thus proceeded to describe what was observed in the process of attending some sixteen lectures and seven sections of seminar which followed each of the lectures. This descriptive analysis was made in order to provide a basis for determining the congruence between the IDS philosophy of the Saint Anselm program and the actual practices of its faculty and students. In addition this data was used to establish the extent to which the various process and content categories are employed in aesthetical and critical discourse, and thus the degree of critical flexibility, as understood by Schmidt and of pluralism, as defined by Booth.

Each lecture and seminar was examined from the following perspectives:

1. How many contents (subjects) are discussed? These are identified as content categories. (see appendix for definition of terms)

2. How many open-ended questions or topics are employed? When? How?

3. How many processes (organized systems for considering a subject) are used and under what conditions?

4. How many perceptive as opposed to interpretive questions or statements are used?

5. What is the focus (primary emphasis) of the inquiry?

Examples of the analysis of lectures in the Thomas Jefferson unit follows:

Lecture 1: "Thomas Jefferson, The Man"

The lecture was a biographical sketch of Jefferson. The majority of the processes used were in the form of philosophical statements about Jefferson's views on government, the relationship between church and state, the question of slavery, and historical, about the man and his times. The historical statements received the far greater emphasis.

Lecture 2: "Jefferson the Philosopher"

Two contents received about equal attention: Jefferson and the literary universe which influenced him. Reality was referred to less frequently within the context of the practical versus the philosophical affairs of nationhood. A large number of philosophical statements were made and questions asked on the nature of government as well as of the person, and the influences of various philosophical schools upon Jefferson's thought. The questions asked throughout the lecture demanded interpretation. These questions concerned Jefferson's ownership of slaves, alternative bases for political power, and the legitimacy of the revolution or its value, since it arose from anarchy.

Lecture 3: "Jefferson the Visionary"

Three areas of content were discussed: by far the most frequently, the ideas of the author not identified by means of specific works; less frequently the real world that has resulted from Jefferson's democratic ideals; and lastly the University of Virginia, as a specific work which mirrored his ideas.

The only open-ended process and content question contained in the lecture was one which asked "Why do we still invoke the memory of Thomas Jefferson?" Specific processes used were primarily interpretive philosophical statements about the author's ideas. The focus of the inquiry was on the philosophical analysis and evaluation of Jefferson's ideas and their relationship to the reality of twentieth century America.

Lecture 4: "Thomas Jefferson, Architect"

The contents covered by this lecture were equally divided between the artist, the artistic universe in which he was educated, and the specific works of architecture for which he was responsible.

The processes used most frequently and about equally were the formal and philosophical as individual buildings were formally examined as to their design and their significance as reflections of Jefferson's philosophical thought. Since this lecture was some-

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what biographical all of this took place within a historical account of his education in architecture and the design of the buildings to which he was introduced.

The statements made about the meaning of the buildings were highly interpretive, and such statements were in the majority. The focus of the inquiry was the philosophical aspects of Jefferson's thoughts as evidence in his buildings.

Seminar 2 Selected Writings of Thomas Jefferson

Historian: Although the inquiry was primarily an extension of the philosophical and historical categories and dealt with reality as perceived by the students and seminar leader, much of it was original, as were the questions about the relationship between happiness and material goods, whether Jefferson can be considered a spokesman for today, and the validity of the American Revolution.

Theologian: The major topic of discussion was the question "Is there a universally valid set of prescriptions which reason can discern and which should govern human behavior?" This is an open-ended process and content question. Students argued from the psychological and socio-cultural perspectives about the validity of this statement. The interpretive mode was used for the most part to address this question as the subject of meaning and reality were discussed.

Spanish teacher: The philosophical process was primary with the historical supporting it. Interpretive questions were predominant focusing on the role of government in fostering virtue, freedom of choice, the reality of the problem of church and state, and honesty in government. The question of the role of government in fostering virtue introduced a new area of inquiry.

Art Historian: The opening question was open-ended in process and asked "What does Jefferson's thought have to say to us today?" Philosophical statements were made about happiness as a goal of government, socio-cultural statements were made about leniency toward the criminal in our society, and psychological statements about the negative attitude of the young toward government. Interpretation was heavily in evidence as the students attempted to cope with the idea of "what is happiness"?

SUMMARY

Ambiguity is not celebrated in the Saint Anselm Program, nor were the students generally encouraged to search for it. On the other hand, there is no evidence that the students were encouraged to believe that there was only one way to look at a work of art, or that there was only one interpretation to be made thereof.

The data indicates that questions and statements asked in lecture will be used for the most part in subsequent seminars. To the degree that such questions provide for systematic study of a work of art, systematic questioning will occur. There is not, however, systematic questioning of the same type taking place in all lectures and seminars. For example, the I-Response category and reality are not necessarily discussed in every seminar, nor is such a response invited in every lecture.

The Saint Anselm Program, since it uses the seminar mode as a major teaching method, does elicit responses from the students. Frequently these responses are of a type that may be called "information retrieval". This results from questions which ask for a reiteration of information given in the lecture or in the seminar reading. Although questions which ask "What is your response to this work of art?" are asked, they are not asked frequently, nor are students frequently challenged about their response, and no attempt is made to make the students aware of the category they are using nor of why they are using it. For example, the seminar leader does not say, what is there in your background that gives rise to that response? Thus the category I-Response is used less frequently than might be expected.

To the degree that the seminar leaders and lecturers use a variety of modes in their approach to the Arts, they serve as models to the students, but since they never explain what they are doing in terms of methodology they may serve as unrecognized models.

The question might be asked whether the program is as interdisciplinary as it might be if the faculty were more aware of what they were doing, aware of additional modes of inquiry that might be used and more prone to inform the students of what they are doing when they employ various modes. A number of the lectures could be far more interdisciplinary than they are, and greater use of open-ended questions in the lectures could lead to seminars which are more interdisciplinary.

It is hoped that this example of the utilization of MIA as applied to the evaluation of the Saint Anselm humanities program will be of assistance to those who are searching for a method of evaluation but also that it can be seen that MIA is a useful tool for teaching interdisciplinary program.

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APPENDIX

The Process categories on the chart utilized in Mode of Inquiry Into the Arts are the following:

The Formal: referring to questions raised or statements made about a work of art by a responder by which he/she attempts to resolve or discuss ambiguities or complexities by referring to the nature and relations of its part.

Linguistic-semantic: referring to structural, etymological, or symbolic constructs of language.

Historical: referring to the unique conditions of time, place, and historical constructs.

Mathematical: referring to concepts of quantification and of symbolic language systems.

Philosophical: referring to theories and constructs related to connotations, feelings, and personality.

Scientific: referring to concepts from the natural sciences.

Socio-Cultural: referring to cultures and sub-cultures.

Technical: referring to techniques and materials.

The Content Categories utilized by MIA are the following:

The Specific Work: Questions raised or statements made about the work of art under study or examination.

I-Responder: about the unique experiences, beliefs, attitudes, or values of the individual responder to the work of art.

Audience: about the responders or potential responders as a collective group.

Fictive Universe in the Work: about the society contained in the work of art.

Literary/Artistic Universe of the Work: about the literary/artistic world of which the work is a part.

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Author/Artist/Composer: about the creator of the work of art.

Myth: about the narrative archetype which is outside the work but which structures it.

Performance: about the reading of, acting out, or presenting of the work of art.

Reality: about whatever the responder conceives as being the real world.

Meaning: about the meaning of the work itself.

Intention: about the author's intention.

Statements or Question Types:

Open-ended: Questions or statements which do not point directly to any process, and/or, content category which is to be used in answering the questions or statements.

Perceptive: Questions or statements which ask for or result in a response which reports solely on the content of a work of art.

Interpretive: Questions or statements which ask for or result in a response which interprets the meaning or significance of a work of art.

John D. Lawry

A PSYCHOLOGIST TEACHES A HUMANITIES COURSE

"The discussions we engaged in often gave me chills because there was so much honesty and openness." --Wendy, a sophomore

History

Let me begin by giving a brief history of our Humanities program at Marymount. Like most small, liberal arts colleges, Marymount had a highly structured "top-down" curriculum in the 50s. In the 60s and 70s that evolved into an unstructured "open" curriculum. As a result, the distribution requirements were so loose and the major requirements so abundant that, to quote our dean at the time, "students in one major were unable to communicate with the majority of students in other majors." To ensure that students had a common learning experience and a strong liberal arts background, the faculty and administration began planning a core curriculum in 1979. In 1982, when we had almost finished the project, we applied to Project Lodestar (an AAC funding source for consultants) for assistance in sounding out our ideas and fine-tuning our plans. As a result of the grant and outside consultation, the General Education Committee (GEC) which consisted of faculty, administrators and students, devised a more structured general education curriculum proposal that was approved by the faculty and was begun in 1983.

The new curriculum includes three three-credit core courses: "The Ancient and Medieval Worlds," "The Renaissance Through the French Revolution," and "The Modern World," (19th and 20th Centuries). These courses are for freshman and sophomores and must be taken in sequence; they are interdisciplinary and incorporate women's (Marymount College Tarrytown is a women's college) and non-western civilization studies. The courses are also organized around a cluster of five thematic concerns: 1) Life as a Journey, 2) The Individual vs. Society, 3) Changing concepts of Freedom, 4) Human Suffering, and 5) Roles of Gender.

Personal History

My own history in this project is that of the typical academic who likes to stay in his own discipline and not get too involved in academic politics. However, I was asked to serve on the Lodestar team and once the proposal passed and was implemented in 1983 I went back to teaching my psychology courses. I never dreamt that I would become part of the Humanities program. However, somewhere along the way I was approached by our new dean about the possibility of teaching in the humanities program. She used flattery and said that the program was "selective" and she thought I would enjoy teaching humanities courses. Besides, she happened to know that my undergraduate major was philosophy since I was studying for the priesthood at the time. However, that all seemed back in the stone ages and I declined. *until* one of my senior colleagues in the department began teaching in the program in 1987-88 and raved about its being one of the most exciting things he had done in decades. That turned my head and I decided to enroll in two of the faculty development seminars for humanities faculty which were designed around the five themes (specially the first two: Life as a Journey, and The Individual vs. Society) of the program. I am embarrassed to say that I was reading some of the world's great literature for the first time in my life: *Antigone, Don Quixote, Hamlet,* and *Moby Dick*, etc. Needless to say, I was hooked and I taught my first humanities course, "The Modern World," last spring (1989).

Let me tell you that it was one of the best experiences I have ever had teaching. First of all, I was not an expert and very much the student (I like to think "master student") among my students. Secondly, it gave me a chance to experiment with some of the ideas that I have begun to develop in my other courses but didn't feel quite as constrained by content, perhaps because I was an outsider and did not have any vested interest in any of the readings. (My humanities colleagues are endlessly fighting over what should and should not be included in the reading list.)

The first most important influence in my approach to the course came with the fortuitous discovery of Andrew Flaxman's seminar, "Educate Yourself For Tomorrow". Flaxman's seminar is a Great Books kind of course that caught my eye in the brochure of Wainwright House, and adult educational and conference center in Rye, NY that has a special focus on interdisciplinary programming. If I may quote from Flaxman's description: "Educate Yourself for Tomorrow helps busy adults develop a broader and more mature depth of cultural knowledge. The seminar program uses concise, interpretive guides for each discussion. The approach is very different from that taken by colleges and universities. Whereas the normal course of study is to try to understand Plato, for example, the method used in this program is to study yourself by using the *Dialogues* to facilitate the process of self-knowledge. *Self-knowledge is the goal: Plato is the guide* (emphasis mine)."

Unfortunately, Flaxman has not written about his unique approach to the study of the humanities* but there is a book that I discovered subsequently, one that I know Flaxman would agree with and I want to bring it to your attention. It is titled *Reclaiming the Humanities: The Roots of Self-Knowledge in the Greek and Biblical Worlds*. In the first chapter of their book, Simone and Sugarman (1986) remind us: "the word humanities is derived from the Latin *humanitas*, which means in its broad sense the study of human nature. According to one ancient source, the word *humanitas* is a Latin translation of the Greek word, *paideia*. In ancient Greece, *paideia* was the process of the general and liberal education used in preparing a person for adulthood and for civic freedom and responsibility. Thus, the origin of the idea of the humanities is connected with a broad kind of study that both introduces a students to culture in general and to the student's own growing competence as an autonomous individual within that culture. (p. 1-2)."

To quote Simone and Sugarman further, "The process of education is from its root an odyssey of discovery, a journey to find ourselves through the paths that have been united in us and our world... Our own search for self-understanding is a collective as well as personal pursuit. Necessarily, then, such an odyssey must retrace the turns by which we, as the subjects of our own enquiry, have been thrust into the contemporary world through ancient adventures. Our goal is not to engage in antiquarian history, for to do so, we should remain one with the artifacts unearthed. Rather, our true task is to make those ancient odysseys live again, and thereby to install the past in the present. To do so will make us contemporary with our own collective beginnings, and consequently throw a light ahead of ourselves where future, past and present are stilled long enough to let us think along with our teacher, the texts themselves (p. 5-6)."

"Our approach to the reading of the seminal texts of the West involves an attempt to understand these works accurately in their own context, but even more crucial is our desire *to encounter these works as contemporary with ourselves and formative of our world* (emphasis mine). It is in this sense that we take up Nietzshe's challenge, presented in the opening of *The Genealogy of Morals*, that our first obligation to inquiry is that we knowers become known to ourselves (p. 209)."

THE METHODOLOGY

Two of the unique features of the course were: 1) each student took turns leading one of the classes; and, 2) each student kept a journal in which they were encouraged to reflect on the readings and see how they might help them understand the dynamics of their own life. In other words, the students were encouraged to "encounter these works as contemporary with (them)selves."

With regard to the students' leading the discussions, I can tell you that it was a big success. I must confess to being worried that it might be perceived as dereliction of duty. However, the response could not have been more enthusiastic. First of all, it set the stage for what Belenky *et al.* (1986) are calling "connected teaching" or "academic midwifery" in their book, *Women's Ways of Knowing*. For those of you who haven't yet read their book, and I strongly recommend that you do, "connected teaching" is contrasted with what Friere calls "banking," i.e., filling students by making deposits of information which the teacher considers to constitute true knowledge. The "connected class" provides a culture for growth - as Elbow says a "yoghurt" class as opposed to a "movie" class.

In fact, one of the students from this class recently composed a letter to the

Humanities Faculty criticizing aspects of the Humanities Program that included the following: "The method of teaching employed by most professors is detrimental to our learning capability. A dominant professor lecturing to a subordinate class is not beneficial and is a distinctly nonfeminist feature. This is quite a hypocritical situation for a women's college that claims to aid women in acquiring a voice. Our suggestions for improving the course are as follows:

1. Have professors sit side-by-side with the students in a circle.
2. Have class discussions led by students."

(There were other suggestions as well such as including more works by women authors.)

Secondly, I can happily report that the students rose to the occasion. They prepared quite diligently by doing outside reading and really became expert on the assigned reading, to the extent of which they were capable. I would meet with them prior to the class which they were to lead and much of the time was spent in assuring them they were fully prepared and that they could do it. Their performance in leading a discussion was graded and I did not give a grade lower than B.

Thirdly, in the teacher-course evaluations of the course at the end of the term, the students reported that this was one of the most important features of the course that they liked. Far from feeling that it allowed the professor to shirk his responsibility, the vast majority of the students indicated that it allowed them to take more responsibility for the course and contributed to a feeling of pride and accomplishment. Having only done this before with students in a senior or honors seminar, I was truly impressed with their performances as well as their own response to the challenge. It could not have worked out better.

With regard to the keeping of a journal: First of all, a hand-out on journal-keeping from McCarroll's (1976) book, *Exploring the Inner World*, was very helpful in setting the stage for keeping the journal. I have used this hand-out before and it has always been successful. The concluding paragraph gives a sense of McCarroll's unique approach to journal-keeping: "Each of us is a necessary part of a long story. It would have been nice if we had been taught our place in the story when we were young children, but a while back it seems as if every one forgot the story. So we all grew up wondering about our value and our worth. We search for a place where we can belong. Now when we are older and it is harder, we must learn that our value is in being who we are and that we belong here. *It is through my journal that I begin to hear my own story and to search for my part in the history of life* (emphasis mine)."

Rather than my telling you how the students responded to the keeping of a journal, let me quote from one of the student's final self-evaluations: "My journal reintroduced me to myself, a part of me that was lost in lectures, studying, and writing papers. I've learned that it is important to take the time to be by myself. A time to be free, a time to dream and a time to write. I've always tried to keep a journal, but with my busy schedule I forget to write for weeks at a time. I want to start over again with a new journal and my new attitude. I feel happier about myself and my relationships as a result of taking time to write my thoughts out. I've learned a great deal from this class, but most importantly, I've learned a lot about myself."

Results

And what about results you may be asking? Before answering I must confess that I have been very much influenced by Sharon Parks' (1986) book, *The Critical Years*, on faith development in young adults in which she says that "every professor is potentially a spiritual guide and every syllabus a confession of faith." This is the only book I know of that focuses on faith development in college-age students and their search for meaning and maturity of commitment and life, calling higher education to its true vocation as "nurturer of meaning."

In answer to the question about results, I have decided to let one of the student's self-evaluations speak for the class. In honesty, the student is more articulate than most, but I do not think atypical, in so far as what the course meant for her. I beg your indulgence while I quote from a sophomore's paper whose first name is Wendy, a member of a 12-step program and a recovering alcoholic and drug addict: "Humanities 103 has truly helped me to grow. Just about all the books that we read enabled me to take a closer look at what is really important to me. Throughout the semester attending class was truly a pleasure. The discussions we engaged in often gave me chills because there was so much honesty and openness. It seemed as though I was sparked with an awareness during every class period. The books that opened my mind up the most were *The Woman in the Dunes*, "Bartleby, the Scrivener," and *A Room of One's Own* (Cf. reading list). Although these books certainly contributed to my self-exploration, it was the classroom discussions that interpreted what it was that these famous writers were attempting to display, and that illustrates to me that real learning took place."

"...All of the humanities courses offered me a great deal. It seemed as though they were all arranged in an order that aided my self awareness. *Each class helped me wake up a little bit more* (emphasis mine). The final required humanities class in now ending, and I have to say that I'm grateful I was pushed to read these classics, because I think I'm a better person for reading them. I now believe the more one tries to discover herself, the better she becomes, and therefore the better the whole world becomes. People who are aware and in touch with the kind of issues we discussed in class contribute in making up a better world for everyone."

Reflections

As I reflect upon my experience in teaching this course, I ask myself whether my training as a psychologist made any difference in the outcome for the students. This is a hard question to answer because it implies that I can separate that training from the other variables that obviously contributed as well, such as my 25 years of college teaching and my own personal and spiritual development. As an educational psychologist, I suppose I am more student-centered than most of my colleagues, at least by training. Therefore, the way I structure a class (pedagogy) probably reflects my training more than the way I approach my reading of the literature. On the other hand, I don't think I "taught psychology" in this course. For me, Peter Drucker put it well in *Time* magazine (Jan. 22, 1990, 6) recently: "We should know that the old approach to education is theoretical and unsound. We still believe that teaching and learning are two sides of the same coin, but we ought to realize that they are not; one learns a subject, and *one teaches a person* (emphasis mine.)" Something important has begun to happen as I begin to shift my perception of myself away from "professor of psychology" to "teacher of college students." Indeed, the real teachers, to quote Simone and Sugarman one last time, were "the texts themselves."

As to what I got out of teaching this humanities course, I think it helped to renew my appreciation of the power of great literature in the process of personal transformation. As Wendy said in her evaluation: "Each class (book) helped me wake up a little bit more." As a result, this past semester (spring 1990) I included two works of literature (*The Color Purple* and *The Bell Jar*) in my Senior Seminar in Psychology and the student response was very positive. Next semester I am scheduled to teach the humanities course for the second time and I can't wait!

*Editor's note: Andrew Flaxman has now prepared a book on his program, and a chapter will be published in the next issue of *Humanities Education*.

[NOTE: This article is based on a presentation at the annual meeting of The Freshman Year Experience, University of South Carolina, Columbia, S.C., February 1990.]

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The Reading List (in order of assigned reading)

Shelley, Mary. *Frankenstein*

Darwin, Charles. *The Origin of Species* (excerpts)

Thoreau, Henry. *Walden* (excerpts) and *Civil Disobedience*

Marx, Karl. *The Communist Manifesto*

Mill, John Stuart. *On Liberty*

Freud Sigmund. *Civilization and its Discontents*

Melville, Herman. "Benito Cereno," "Bartleby, the Scrivener," and two others

Kafka, Franz. *The Trial*

Abe, Kobo. *The Woman in the Dunes*

Woolf, Virginia. *A Room of One's Own*

Annotated Bibliography

Belenky, Mary, *et al.* *Women's Ways of Knowing: The Development of Self, Voice and Mind.* (NY:Basic Books, 1986).

(This book constitutes one of the most important contributions to the understanding of intellectual development of college students, especially women and probably men as well, since the publication of Perry's book in 1970. A must for anyone involved in the education of young women.)

Cheney, Lynne. (Chairman) *50 Hours: A Core Curriculum for College Students.* (Washington, DC:NEH, 1989).

(Must reading for anyone at an institution presently going through the birth pangs of developing or revising a core curriculum for college students. It addresses all of the issues, looks at what everyone is doing or not doing, and ends up with a masterful proposal of "50 hours.")

Flaxman, Andrew. *Educate Yourself For Tomorrow.* (411 West End Avenue #14C, New York, NY, 10024, (212) 724-0984).

(A brilliant seminar program that approaches the humanities by taking some of the great literature, music, art, etc. and using it to facilitate the process of self-knowledge. "Self-knowledge is the goal; Plato is the guide.")

Parks, Sharon. *The Critical Years: The Young Adult Search for a Faith to Live By.* (San Francisco:Harper & Row, 1986.)

(The only book that I know of that focuses on faith development in college-age students and their search for meaning and maturity of commitment and life, calling higher education to its true vocation as nurturer of meaning.)

Simone, R. Thomas, and Richard Sugarman. *Reclaiming The Humanities: The Roots of Self-Knowledge in the Greek and Biblical World.* (Lanham, MD:University Press of America, 1986).

(A contemporary and radically grounded approach to the Humanities calling for a new and authentic encounter with the seminal texts of the Western world and arguing that the crisis of contemporary education is precisely the division between abstract learning and the knowledge that a learner has of his own experience.)

Alan Farrell

"...TO BE HUMAN": A PERSPECTIVE ON CLASSROOM DYNAMICS WITH JOHN RASSIAS

"By the semester's end all save one of the students...had broken down and shed the crust of indifference..."

A Prefatory Word

In 1986 John Rassias, Professor of French at Dartmouth College in Hanover, New Hampshire and the Dana Foundation launched a collaborative project to improve language learning in American higher education. Concentrating on small, independent colleges, they invited language teachers to come to Dartmouth to study, teach, and enjoy the resources--not the least of which turned out to be the students--to appreciate and develop new methods and approaches. The focus of the project was, naturally, the DILM (Dartmouth Intensive Language Model) or Rassias Method, a highly physical and dramatic immersion in all aspects of language learning where the essential elements are peer instruction and fuuuuuuuuuull participation. The author was in the first "class" of Dana Fellows; he attended classes at all levels as a student, taught under supervision of Dartmouth Master Teachers, conducted research both pedagogical and literary, conducted experiments with state-of-the art computers furnished by IBM, and attended seminar meetings with guest speakers from all over the nation representing a wide range of language philosophies. Though the entire experience was marvelous and marvelously diverse as one might imagine, the author's fondest recollections remain those taken from the classes themselves, where the Rassias Method, often erroneously associated with its merely visual keys like shirt-tearing, water-sloshing, or egg-tossing, works its real miracle, a "miracle" wrought out of energy, faith, technical virtuosity, and persistence.

The Classroom as Arena

As I sat waiting in Dartmouth 108 for John to arrive that first day, I scanned the theater in which the action I had heard so much about was to develop. This particular stage had nothing spectacular about it. Chairs neatly arrayed, side-by-side and front-to-rear. Individual Hitchcock chairs, by the bye, with the Dartmouth logo duly stenciled

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in gold leaf on the back. Staid white walls with high, vaulted windows through which a lugubrious mid-winter light filtered. Black blackboards upon which one would write in white chalk, not the eye-easing green of the brave new world. All in all, a fairly conventional setting for what has been touted as cutting edge pedagogy. I wondered in what way any kind of technique or method could transform these dignified but prosaic surroundings into the much-vaunted magic of DILM.

One thing did strike me, though. The students spoke with one another in highly animated tones, buzzing with gossip, dire forecasts, anecdotes, tall tales, and conjecture about what was going to happen to them. They assailed one another with accounts of past Rassias apparitions, prior manifestations of his ogre-like genius, studently legends of bouts with the Master. The room vibrated--I can honestly find no better word--vibrated with a pulse, rhythm, and electricity which the spirit Rassias, the disembodied Rassias, the imminent Rassias projected from a hundred meters away in his sanctum. The kids fairly glowed with anticipation, such was the atmosphere of enthusiasm, optimism, dynamism that has come to associate itself with the Rassias technique. They knew first off that this sort of class was unusual, fraught with menace, daunting, unpredictable, physical, and--best of all--that it worked. They chattered about their hopes, their failures, their trepidations; they intoned the long litany of past French courses blown up, blown off, blown out, blown over, in the patois of college kids; they evoked the happy memory of brothers, sisters, roommates who had whispered the secrets of Rassias French to them; they waited for the teacher, positively suspended in a delicious agony.

I was curious, myself, a professional teacher and habitué over long years of such classrooms. I wondered what modifications Professor Rassias would make to the arena when he came. And come he did: roistering, blustering, fussing, and squawking down the hallway, already audible and casting aforehand his shadow upon the class. Hush. He kicks open the door, slings a ratty briefcase to one side of the room, his old coat to the other, knocks over a chair as he lurches for the desk. "No barriers," he howls, in what I learn is a familiar refrain, and sets about driving, heaving, bludgeoning with gnarled fists the wholly disoriented students into a vague semi circle, an amphitheater as I would later discover, with the backboard and desk slightly offcenter at the open end of the horseshoe. The students had strategically chosen their seats, the more gregarious planting themselves in harm's way, up front; the timid and faint of heart lurking in the rear where they could plan, squirm, fret, and dodge the prof. Almost at once their plan dissolves: they are all naked, exposed, out in the open, and vulnerable. They have no time to pick sidekicks, chums, agents in the crowd. "No barriers," roars Rassias, and the students scatter to the winds.

This amphitheater he has constructed, I learn, is not for him. He is not the actor and rarely occupies center stage. He prowls the coulisses, the marge, coaxing, directing, choreographing and eventually delegating even these chores to the students. The stage is for them. It is a stage upon which they will prance, warily at first but with increasing confidence, a confidence which has little enough to do with French, from what I observe. These kids, from flashy prep schools and from the honor rolls of good public schools, proud--arrogant perhaps--come to Dartmouth as to Valhalla: it is for many the end of their struggle since they are already recognized for their virtue, and publicly. They have got into Dartmouth. Others of their friends, many others, have not. But my impression was that for all their achievement, for all their scores and class presidencies and editorships of this and captaincies of that, these kids are quite shy. Much like other nineteen-year-olds, all over the nation entering similar classrooms. Similar but for the Presence commanding, currently destroying this one.

Rassias chooses his symbols with care. He breaks things, he spills things, he tips things over; he upends the upright, uproots the implanted, unearths the long-buried. This classroom is his, every corner and all dimensions of it. He occupies it, in every sense. He flings chalk into its recesses, he caroms off its corners, he fills its vaults with noise, he whirls furniture in a relentless choral dance of chairs and desks and their occupants, who must learn that they have no place in this weird new world unless they can redefine it--in French. "You go over here," he shouts. "You over there." "This is Bourges." "This is a train." No elaborate scripting. No warning. No set up. A snap of those banana fingers, and we are transported. In a real sense he unburdens his students of the weight of order. "A great disorder is an order," says Rassias, echoing Wallace Stevens; "A great order is disorder. The two things are one." Rassias is the Connoisseur of Chaos!

Atonement with Things in a Reified World

This new universe is his. He overturns things to make of them other things. He turns things inside out to make them other things. He tears things apart to make them other things. A constant challenge to even youthful imagination. And a constant supply of it when the students run short. It is a sort of enchantment. "This chair is a house," he howls. "This desk is a boat." "This handkerchief is a flag." "These doughnuts are wheels." "These bits of chalk are teeth." He expropriates the objects in his world for his own purposes.

With his insistence on French only, he has denuded his students and left them unarmed and inarticulate in a wilderness, much like a primitive human being at Nature's dawn. They can only grunt and point. Buuuuuuuuuut... they have, like Nature's aboriginal denizens, their fellows from whom to draw comfort and from whom to exact cooperation and collective resistance against the forces marshaled against them by the malevolent deity: Rassias. In this new and naked state, Rassias reacquaints them with the evolution of Man. First they must inventory their small world. And small it is: no farther than an arm's reach. They learn to identify and account for the things around them and--like the primitive--to see in each thing its metaphoric extension, its uses, its hidden secrets, its forms. "This book is a bird," says a student, flapping its leaves like wings. "This scarf is a fish,"

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asserts another, making ichthyoidal swishes of the imaginary tail. They are learning their way out of the concrete, seeing--perhaps for the first time--the real magic of words and the real purposes of human intelligence. They are unlearning a long apprenticeship to the here and now, leaving a thralldom to the commonplace and the too-solid reality of geometry.

The Merging and Emerging of Identity

The natural next step, of course, is to begin the probing of the human elements within this circumscribed world. Any teacher knows that this is a delicate and perilous enterprise: the adolescent psyche, postpubescent identity swells up, looms up in all its ungainly dignity, confusion, and pain. Tampering with the facades and "crusts," as John himself calls them, can be risky business inside a classroom. John says that it must be done for the sake of the subject; simple observation of Rassias classes will, I say, suggest that the discipline is rather the justification for the exploring, awakening, glorifying of young spirits.

Just as no thing is what it is in the Rassias universe, likewise no person is, either. Long before he risks inviting the assertion of the individual persona, Professor Rassias has already begun to reveal the malleability of the personality. To a group of students precariously perched on chairs and desks, desperately forming arches, grimacing gargoyles, and flying buttresses, he announces, "You're a cathedral." And they are. To a young woman bent double with her arms flung back, he says, "You're a mobylette." To a young man on all fours, "You're a poodle." To others: "You're a television." "A tree." "A windshield wiper." At first they self-consciously amble up in front of the class, protecting themselves as best they can: heels together, toes in, hands pudicly shielding themselves, eyes downcast, faces red. Smirking perhaps, sullen, cynical. All the worldly disdain of the kid who has spent a summer, for gosh sakes, in France and who just got out of AP French. In all this Rassias patiently and almost obliviously drones on, like a giant flywheel, maintaining the momentum of activities, disregarding the recalcitrants, overriding their collective inertia with his own massive thrust. I was later to discover that he was not oblivious and that he had in those initial hours marked each sulky balker in his mind, singled out this one or that one for a dose, an irradiation of Rassias rays.

From the mimicry of objects, the students became people: train conductors, welcoming family members, policemen, car drivers, and on and on. But before long, the kids had subtly learned to transcend these characters and lend to each a touch of their own. This exteriorizing of the dormant adolescent John accomplished by frequent recourse to a sort of confessional: he would trot them up one at a time to recite a short biographical model he had contrived, but into which each one would pour the vital statistics of his or her young life. Because, I imagine, of the efforts of the Dartmouth admissions office, the variety in a given class (I followed several) was impressive: Montana, Switzerland, Delaware, California, Burma, New Jersey, Virginia, Texas, Michigan, and on and on. The trick, however, was to cause the same formula to be recited more than once, so that each time the student, inured to the scrutiny of his or her fellows, revealed more and more.

Soon, the students had established identities for one another. They had the Animal, the Slacker, the Prom Queen, She-Who-Wouldn't-Sing, Miss Waxed Apple, Arf, and so on. Rassias himself stayed more or less out of this process, only inviting the knowing and presiding in a sort of avuncular detachment to keep things from getting out of hand. And the kids bore these epithets, well, proudly, each proffering the attributes of his or her station when called upon with increasing gusto. At a certain point the young woman called Wax Apple--for reasons which I cannot now even recall--was lured up front to mime a series of fruits for the class as they recited them: for "orange" she squeezed juice; for "banana" she peeled an imaginary one; for "grape" she plucked one from an airy bunch. But for "apple," she merely pointed to herself! I am Apple, she boasted. And so she was.

The game with identity John played again and again, flinging himself time after time against those accreted layers of resistance to the message of humanity he peddles. Now the students take on the character of great names: one becomes de Gaulle, another Billie Jean King, another Reagan, another Jane Fonda, another Barbara Streisand. Their classmates probe these "new" or "other" identities with fierce glee: "What about your divorce?" "What about your sexuality?" "What about your politics?" Vulnerabilities, weaknesses, passions. Always translated into action. Now students frequently find themselves stood up, given an emotion, a quality, an abstraction to register, but only in mime: fear, hate, honor, worth, justice, cruelty, courage, disdain, pity. The whole flood of restrained humanity bursts forth, and gestures which we had thought relegated only to the theater reappear, deft, serious, sincere. One student throws up his palms in abject "terror," another puffs up his chest in token of imagined "worth," another, tripped by an unseen third party, swats her friend "unjustly," while a last glowers silently, only her eyes expressing the silent "hate" this century had come to know only too well.

So What?

Well, it is unnecessary to say that they do not all respond or do not all respond immediately. But soon it is the whole class against the holdouts. And Rassias the gruff referee, detachedly administering the doses of therapy, constantly providing the opportunities for revealing oneself and embracing the humanity of one's brothers and sisters. By now your classmates have seen you in every possible posture and pose: upside down, howling at the moon, rolling on the floor, shut up under the teacher's desk for fumbling an irregular verb, clutched in a giant panda hug by the Master for a word recalled at the right moment; discomfited, bored, elated, confused, hurt, buoyed, confident, irked, outraged, disgusted. If we do not all love one another yet, we know each other. We tolerate one another, enlightened by the evidence of our own silliness, humiliation, grandeur, and disarray.

By the semester's end all save one of the students in that section had broken down and shed the "crust" of indifference to the simple commerce in sentiment that Rassias insists is the root of all language, verbal and non-verbal. Save one. And she, relentlessly refractory, glowered at her tormentor and at her comrades as the snows at last began to melt on Hanover Common. To her was entrusted the duty of being the "radio" of an imaginary auto piloted by the equally imaginary Dupont family, careening its way into History. But "Radio" wouldn't sing! She refused. Sat there mute, lips pressed together with the conviction of an unrepentant heretic. "Radio" wouldn't sing. In one of the last classes I witnessed, though, as the inevitable "voiture" was assembled of students--wipers, driver, passenger, motor, and so on--"Radio" took her sullen place in the array. But this time her fellows were not buying. "Ra-di-o," they chanted; "Ra-di-o! Ra-di-o! Ra-di-o!" Not a taunt. An invitation. Join us. Come on. The water's fine. And she looked around at them, from face to smiling face. Her eyes were wet. Silence fell. I thought for an instant that the experiment was going to fail in the sort of horrendous tragedy from which a young psyche can never recover. But I was wrong. In the silence, "Radio's" lips parted, and a plaintive little verse spun out, almost at once drowned by the howls of delight from her classmates. They didn't want to hear her sing. They just wanted her with them.

And Rassias had done none of it. He had only set the stage, and by his relentless insistence on the human dimension of language, after all the most intimate expression of a people, had contrived to administer a lesson much greater than French. And in that last stirring--and quite tense--moment, he had trusted to the collective humanity of a whole class of students to retrieve and animate one of their own, rightly assuming that to have drawn her out on his own would have been inconclusive. But to have so constructed his class that humanity was its subject and French its vehicle, I say, is the true brilliance of Rassias French. Watching that spectacle each day, I sweat with the kids, ached for them sometimes, resented with them, howled with them, laughed with them, conceived for them a fondness which in the end had nothing to do with my capacity for love or even emotion but with my recognition of the fire and pain in them and in me that makes us all the most curious of animals and leaves us no choice, after all, but **...to be human.**

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HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

EVERY THING

Julie Thompson Klein, *Interdisciplinarity: History, Theory, and Practice.* Detroit: Wayne State Press, 1990. 331 p. $34.95. Reviewed by William G. Doty, University of Alabama.

Working at a marvelous oldstyle Chicago hotel suite in February 1990, our Society for Values in Higher Education task force on Interdisciplinary Studies, part of the American Association of Colleges' three-year study of the liberal arts major, recognized that our report needed a brief history of American interdisciplinary studies. Julie Klein sat down before my laptop computer (not a computer system familiar to her) and an hour later had produced an important historical appendix to our report (to be published with several supporting documents, in *Issues in Integrative Studies*). Anyone who knows Dr. Klein will not be surprised; just such at-the-fingertips knowledge is reflected in her new book *Interdisciplinarity*, which must be in every reference room collection, and is important for everyone teaching the humanities.

Klein's 100-page bibliography alone justifies the cost of this volume; her careful, explicit tracking of interdisciplinarity brings its usefulness to the broad context of the history of knowledge. We learn that many colleges simply heaped up faculty from several disciplines in an *additive* manner and called it "interdisciplinary," whereas Klein argues that true interdisciplinarity is marked by an emphasis upon *integrative* processes that have to be carefully planned and supervised, and "the magnitude of achieving synthesis has been underestimated" (p. 116). Anyone who has team-taught knows how everyone suffers when instructors merely pile on data from different disciplinary matrices: likewise interdisciplinary research can accumulate uselessly non-integrated data when there is no rigorous attention to holistic synthesis and interpretation.

The definitional issue is not easily resolved, since the literature about interdisciplinary research (IDR), health care, and interdisciplinary studies (IDS--used here with reference to collegiate instruction) that Klein surveys in this book "is littered with labels and disputes about their appropriateness" (p.55). Klein provides as much clarity and synoptic overview as one might desire, given such undisciplined usage. She discusses and gives examples repeatedly, which help us differentiate across the range of IDS universities, undergraduate programs, core curriculae and clustered courses, and other types. Certainly a broad definition comes to mind, in spite of the fact that the synthesis sought will always by specific to the context, such as the resources of the faculty or the problem of the laboratory team. "Interdisciplinarity is an architectonic, productive process, something constructed rather than given" (p.84).

It does not yet emerge spontaneously, because "interdisciplinarity signifies a new way of knowing [that suggests] a new logic of inquiry and new standards for judging scholarly work" (p.96). As a former president of the Association for Integrative Studies, Klein brings to bear extensive knowledge about IDS, and in this clearly-written book she shares it usefully. She also begins to develop issues in the sociology of knowledge that she will explore in some important forthcoming papers (particularly "Discipline, Text, and Critical Theory" and "Holism, Postmodernism, and Interdisciplinarity"). The question of the site at which knowledge is produced (its topography), the extent to which the whole "text-ualizing" movement has changed our approach to information, and indeed the nature of the disciplines themselves begin to be seen in new ways.

The most comprehensive reason for the development of interdisciplinarity has been "the evolution of knowledge" (p.42), and that evolution often calls into question the disciplinary constraints and boundaries that have had to be overcome repeatedly in order to develop such new approaches as chemotherapy, cellular biology, political behavior, psychogeography, and environmental studies. The academic disciplines begin to come into perspective not so much as the places of consensus and stability, but as the seeding places of contention wherein disputes and gnoseological debates can be collaboratively adjudicated. For once, humanities educators are often able to offer their natural and social sciences colleagues useful assistance--the results of their experiences in practical instances of interdisciplinarity as well as philosophical and theoretical perspectives on the production of knowledge.

NO-THING

The Specter of the Absurd: Sources and Criticisms of Modern Nihilism by Donald A. Crosby (Albany: State University of New York Press, 1988) 456 pp., $19.95 pb, $49.95 hb. Reviewed by Walter B. Gulick, Eastern Montana College.

Donald Crosby, a professor at Colorado State University, begins his book with a story about a freshman student who will be recognizable to many of us who teach philosophy or religious studies. The student failed to turn in a paper on Plato's thought. When asked why, he replied that as a Christian he thought writing about a person who had no knowledge of Christianity was a waste of time. He was especially bothered by Socrates' practice in the dialogues of questioning and criticizing everything in sight. This practice could only raise doubts and leave a person with no convictions. The student knew what he believed, and he was not about to expose his faith to the corrosive action of continual examination, whether modeled by a professor or described in a dialogue.

Usually it would be thought that a student with such a faith would be far distant from the nihilist, who sees no grounds for believing that life is meaningful or valuable. But Crosby persuasively argues that such a student is a victim of a nihilistic mood which permeates society today. "What he took to be a decisive alternative to the absurd outcomes of rational inquiry is not really an alternative at all, but an equally poignant expression and confirmation of the very absurdity he sought to avoid. For why should one 'faith' be chosen rather than another?" (p.3) When the student retreats to a fideistic stance, he confirms the doubt about reason's capacity to arrive at plausible views which is the source of the nihilistic atmosphere characteristic of our time.

The Specter of the Absurd is a survey of the ideological and attitudinal sources of this nihilistic atmosphere in contemporary Western culture. Crosby writes as a philosopher concerned both to ferret out the cultural assumptions leading to nihilistic views and to combat these assumptions argumentatively. Despite his almost exclusive emphasis upon intellectual arguments, Crosby recognizes that visceral feelings, formative social experiences, and the like also contribute to the nihilistic outlook (see pp. 118-119 and p. 365). His special emphasis is on the entrenched religious and philosophical assumptions which support nihilistic conclusions, but it must be emphasized that his approach is broad enough to include such literary figures as Turgenev, Camus, Kundera, Jack London, Tolstoy, Shakespeare, Dostoevsky, Kafka, and John Barth. His discussion also embraces developments in science, politics and art. Here is a very complete and thoughtful rendering of cultural presuppositions underlying nihilistic views.

One of the virtues of Crosby's approach is that he is sensitive to the diversity of the forms of nihilism and the interwinted complexity of the beliefs or views supporting these various forms. He distinguishes political, moral, epistemological, cosmic and existential forms of nihilism, each of which includes a variety of views. He attends most fully to existential nihilism, which he sees as the most basic form, encompassing the whole of human existence. Existential nihilism denies that human life is meaningful (p.36).

Crosby believes that different forms of objectivism and foundationalism--whether religious or philosophical in nature--are especially potent forces in contributing to the spread of nihilism. The fading of the classic Christian worldview in Western culture has been claimed by many to have led to nihilism, but Crosby, while agreeing in general with his claim, also points out that six assumptions associated with traditional Western thought have indirectly provided grounds for nihilistic views. The first assumption is (to put the claim all too briefly) that either the God of salvation and redemption rules or we are adrift in a meaningless universe. Second, it is assumed that nature can only have value as the product of deliberate purpose--as conferred upon it. A third assumption is that our deepest religious aspirations can only be satisfied by theism. Fourth, religion is assumed to be intelligible only insofar as it provides a God's-eye (and therefore external) view of the world. "The fifth religiously influenced assumption is that claims to knowledge, to be confirmed as knowledge, must either be known with noninferential certainty to be true, or must be justified as true by being derived or derivable from a foundation of clear and exact propositions that are infallibly or certainly true" (p. 149). The sixth assumption is that the afterlife is superior to this unsatisfying world. These assumptions give rise to nihilistic views if their truthfulness comes to be doubted. But as belief in theism, foundationalism, and eschatology have come to be questioned in our time, so meaningless and unattractive alternatives have gained power. No wonder the student did not want to engage in the questioning Plato encourages.

The thought of Descartes, the source of much modern Western culture, is also seen by Crosby as the fount of many assumptions supportive of nihilism. The emphasis on finding truth through scientific method, the acceptance of a correspondence view of truth, the separation of mind from matter, the reliance upon univocal statement and deductive proof, the belief that one must begin philosophizing from the self or consciousness--such are typical Cartesian assumptions which tend to sunder objectivity from subjectivity and fact from value. Science is thereby rendered "remote from our most distinctive human interests, endeavors, and concerns" (p. 239). Crosby is hardly unique in this sort of critique; indeed, trashing Descartes has become almost expected in twentieth-century philosophy. But he is helpful in showing how Cartesian assumptions support a climate of nihilism.

Crosby convincingly critiques the individualism underlying the philosophy of bourgeois liberalism. Social and political institutions are seen as amalgamations of individuals on this view, and their existence needs to be explained via a social contract view or an instrumentalist interpretation. That is, the state and other institutions are not seen as valuable in their own right, but as designed to satisfy the needs of individuals. Crosby opts instead to emphasize that persons are inherently social in nature. People derive meaning from their interaction within social settings, but these sources of meaning are undermined within that tradition of liberalism within which individual sovereignty and freedom from obligations are emphasized as ultimate. Crosby's critique overlaps that offered by Bellah and his colleagues in *Habits of the Heart*, to which Crosby refers appreciatively.

In his concluding chapter, Crosby considers the debilitating effect that current views of death and suffering have on those seeking meaningful existence. While he offers no startling new perspectives on these issues, he does persuasively show that "the facts of suffering and death, pervasive and deeply troubling though they be, need not finally bring us to a nihilistic conclusion" (p. 353). That is, Crosby offers a sort of secular theodicy in which he justifies the possibility of living meaningfully despite the existence of suffering and death. Inexplicable suffering and unwarranted death do occur; there are elements of absurdity in existence. Crosby suggests that Christianity, when it insists on an ultimate triumph over evil through the cross, postulates an optimism that is so one-sided that it can prevent believers from confronting the ambiguity of reality. It underwrites a yearning to escape the limiting conditions of earthly existence, but it thereby tempts us to reject that which is good and satisfying in daily life.

> The "curse" of this response of ingratitude and pride is perhaps not death itself, as is the more customary reading of Genesis 3:19, but rather an overweening anxiety about death, and unwillingness to come to terms with its necessary inclusion in limited, interdependent existence. Nihilism is symptomatic of this hubris in its unqualified rejection of the gift of a bounded life, based on the assumption that life cannot be meaningful unless it is everlasting. But the assumption itself seems absurd, as irrational as a child's stubborn refusal of a father's invitation to go to the circus simply because the child knows that it will last only for an evening and thus that its delights will not be experienced forever. (p. 360)

Donald Crosby has written a most useful book. He examines nihilism in an even-handed way, for he shows that nihilism contains important truths about existence as human beings. Life is uncertain and infinite. But there is no need to wallow in despair, for even if our limited perspective on things prevents us from proclaiming *the* meaning of life, meaningful existence can be experienced even if not guaranteed. Crosby is primarily content to lay out the problematic assumptions contributing to nihilistic views; he does not say much about the nature and dynamics of meaningful living. But his analytical skill is first rate and his exposition clear. *The Spector of the Absurd* in effect demystifies portentous talk about the absurdity of life. In an age of soaring suicide rates, it is a valuable source of cultural wisdom that deserves wide circulation. Crosby succeeds in showing how a life spent in critical reflection and questioning can be meaningful--he answers the freshman's unspoken anxieties about rationality and the examined life.

BEYOND THINGS

Charles H. Lippy and Peter W. Williams, eds., *Encyclopedia of the American Religious Experience: Studies of Traditions and Movements*. 3 vols., New York: Charles Scribner's Sons, 1987. Pp. xvi + 1872. $225.00. Reviewed by Edward Tabor Linenthal, University of Wisconsin-Oshkosh.

The editors have created an encyclopedia that departs from standard form, for it consists of a series of essays that explore the rich diversity of the American religious experience. The editors cast a wide net in their search for religion in America, and the result is one hundred five essays (the longest being twenty-seven pages and the shortest seven) that vividly describe the intricate and enduring interplay between religion and American culture.

Lippy and Williams have organized the essays into nine parts. Part one, "Approaches to Religion in America," examines how historians, sociologists, psychologists, and theologians have traditionally dealt with their subject. Like the great majority of the essays in the encyclopedia, these are state-of-the art. Interestingly, this section also includes Edwin Gaustad's "Geography and Demography of American Religion," and Donald E. Bryne, Jr.'s "Folklore and the Study of American Religion." Unlike the standard encyclopedia entry, whose only goal is to convey information, essays in these volumes often point out neglected areas in the study of American religion. Bryne argues, for example, after carefully defining "folklore" and "folk religion," that the study of various elements of folk religion (such as speech, festival, stories, and music) reveals a rich substratum of religious data that is often overlooked in judgements of what "counts" as religion in America. He then offers valuable suggestions which students of folk religion could turn into fruitful research.

Several of the essays in Part Two, "North America: Contexts and Backgrounds," cast a glance at religion traditions beyond the boundaries of the United States. Consequently, readers will find articles on "Religions of Mesoamerica," "Religion in the Spanish Empire," "The African Heritage in Caribbean and North American Religions," and two articles on Canadian religion. There are also strong essays on Native American religion and French Catholicism in America. Part Three offers twenty-three articles on "Jewish and Christian Traditions," including Albert Raboteau's essay on "Black Christianity in North America," and Jan Shipps's essay on "The Latter-Day Saints." Part Four, "Religions Outside the Jewish and Christian Traditions," offers excellent essays not only on Buddhism, Hinduism, Chinese religion, and Islam in America, but careful description by Martin Marty of "Free Thought and Ethical Movements," Thomas Robbins's and Dick Anthony's essay on "'Cults' in the Late Twentieth Century," and Lawrence Mamiya's and C. Eric Lincoln's essay on "Black Militant and Separatist Movements."

The editors do not simply focus on diverse traditions, for Parts Five and Six, "Movements in American Religion," and "American Religious Thought and Literature" examine intellectual and social currents that are such an important part of the story of American religion. Except for Stephen Gottschalk's "Christian Science and Harmonialism," the essays in Part Five focus on public Protestantism: for example, "The Great Awakening," "Revivalism," "Social Christianity," and "Pentacostalism." For anyone who wants to understand the historical roots of the chasm between religious liberals and religious conservatives in contemporary American culture, George Marsden's "Fundamentalism," and Charles Lippy's "Millennialism and Adventism," read in conjunction with other essays in this section, are invaluable. Part Six offers essays on a wide range of topics: for example, the evolution of American Catholic and Jewish thought, and the impact of various intellectual fashions: Puritanism, the Enlightenment, Liberalism, and Neo-Orthodoxy. Of particular interest are Mark Noll's "The Bible in American Culture," and Robert Sayre's "Religious Autobiography."

The last three sections of the encyclopedia, "Liturgy, Worship, and the Arts," "Religion and the Political and Social Orders," and "The Dissemination of American Religion," again point out the diversity of subjects the editors have considered appropriate, from essays on religious music and religious architecture to discussions of the history of social reform and civil religion, to essays on the religious press and mass communications. Interestingly, Part Eight, "Religion and the Political and Social Orders" also includes separate essays on "The South," and "California and the Southwest." Sam Hill argues in his essay that "the religion of the southern region is distinctive, owing to the special nature of regional culture and, in line with that fact, its singular religious history" (p. 1493), and Sandra Sizer Frankiel remarks that the "religious culture of California and the Southwest...represents a diverse yet regionally distinctive development in American religion" (p. 1509).

Certainly one of the major challenges in the creation of such a set of commissioned essays is the organization of material. And here, everyone will have their own minor quibbles. Why, for example, is an essay on the "Roman Catholic Heritage" placed in Part Two, "North America: Contexts and Backgrounds," while essays on Lutheran, Calvinist, and Wesleyan Heritages appear in Part Three, "Jewish and Christian Traditions?" And why are essays on "The Anglican Tradition and the Episcopal Church," and "Christian Theological Education" the lengthiest in the entire encyclopedia? While worthy of inclusion, these certainly do not deserve the most space in such a wide-ranging reference work. There are also several articles--notably those on "Material Culture and the Visual Arts" and "War and Peace"--that could have been more imaginative, and an occasional graph or map would have been useful. These minor criticisms notwithstanding, Lippy and Williams, and their authors, have provided students of American religion and culture a reference work of enduring value.

CHEK LIST

Eekman, Thomas A. (Editor). *Critical Essays on Anton Chekhov*. Boston:G.K. Hall, 1989. 208 pg. $38.50. Reviewed by Roger Johnson, Jr., University of Southern Mississippi.

Eric Bentley once wondered "how Anglo-American theater finds it possible to get along without the services of most of the best playwrights . . . Aeschylus, Lope de Vega, Racine, Molière, Schiller, Strindberg"; but has preserved Chekhov "from oblivion" (169). His answer is to be found in the well known essay, "Craftsmanship in Uncle Vanya," reprinted in the present volume. One might also ask how it is that yet another set of essays on Chekhov can find its niche on a library shelf already rich in collected essays (e.g. Rene Wellek's and Nonna D. Wellek's *Chekhov: New Perspectives*, 1984). And yet there is much here of value, and some of it would otherwise not be available to those of us who unfortunately can read (and teach) Chekhov only in translation.

The book contains eighteen essays, a selected bibliography, and an index. Six essays comprise the first section, "On the Prose." They range form Leo Shestor's 1916 commentary (reprinted from a 1966 translation), through essays and excerpts by Conrad Aiken (1921) and Vladimir Nabokov (1940), to a 1984 essay by George P. Elliot. Eekman remarks that the span will illustrate changing attitudes toward Chekhov, an interesting topic left very sketchy indeed in the introduction. A section entitled "On Specific Stories" includes five essays, and "On the Plays" contains seven more.

David Woodruff translated two essays specifically for the collection: Vladimir Kataev's "On the Nature of the Comic in Chekhov" (1971) and Zinovii Paperny's "Microsubjects in The Seagull" (1982). Both are splendid, and readers will appreciate Woodruff's clear prose. To my mind, the latter essay is the most valuable item in the collection. Paperny likens the study of Chekhov's text to the investigation of matter, "where researchers have come to employ smaller and smaller units of magnitude" (160). Microsubjects are, in part, various subjects for literary work suggested or projected by characters in the play. The argument is convincing and illuminating: microsubjects are "like little periscopes that connect what is happening on the surface with the very depths" (162).

Among other essays useful for the student of Chekhov should be mentioned John Freedman's "Narrative Technique and the Art of Story-telling in Anton Chekhov's 'Little Trilogy'" and Phillip Duncan's "Chekhov's 'An Attack of Nerves' as 'Experimental' Narrative." Eekman's inclusion of the latter, however, brings up a minor problem in selection. Duncan's essay was anthologized twelve years previously; Bentley's essay appeared a scant five years previously in a widely accessible collection. There is perhaps reason to reprint these essays because of their quality, but one cannot help but wonder whether these and a few other duplicative essays might have displaced valuable material in Russian not otherwise readily available. I question, also, the inclusion of Eekman's own "Anton Chekhov and His Play without a Title," translated by the author from the 1954 French original. It does not seem to reflect Eekman's more mature perspective, and the notes and scholarship are dated despite the author's sparse additions.

Despite my quibbles, the new collection will find its niche on the shelf, and students of Chekhov will find it helpful. Teachers of world literature in translation will especially welcome the new material.

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ISSN 0882-5475

VOLUME VIII, NUMBER 1 WINTER, 1991

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**HUMANITIES EDUCATION is published by the National Association for Humanities Education
with editorial offices at the Department of Interdisciplinary Programs
University of Minnesota, Duluth, Duluth, MN 55812**

The University of Minnesota is an Equal Opportunity Educator and Employer.

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VOLUME EIGHT: NUMBER ONE: WINTER, 1991

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COMPUTING AND THE HUMANITIES: THREE PERSPECTIVES

Introduction by Charles Ess

The following essays represent three perspectives on a common concern—the role and impact of computer technologies in the humanities and humanities education. The first, by Phil Mullins, examines in depth and with some optimism the potentials of electronic media, especially hypertext, for communication—along with the ways in which the new media may "reshape our practice and understanding of reading and writing." The second, by Charles Ess, is an interim report on how incorporating hypermedia and telecommunications has in fact affected his teaching and the learning experience of his students. The last, by Walter Gulick, is both humorous and sober in its "curmudgeonly" reservations about the possible impacts of computer technology on the traditional goals and values of the humanities. Three philosophers, then, reporting on three different dimensions of the complex intersection of computers, humanities, and education. While we each take different views—we clearly agree: as the computer continues to reshape, sometimes in dramatic and revolutionary ways, the fabric of our disciplines and our lives—those of us who are committed to education in the humanities must carefully consider the many ways in which the new technologies may both enhance and distort our disciplines and our teaching.

These papers are based on a panel discussion presented on April 22, 1989, as part of the NAHE biennial meeting in Kansas City, MO.

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Phil Mullins

NEW IMAGES OF TEXT, TEXT-MAKING AND TEXT-READING

> The handwritten papyrus roll, the codex, and the printed book (as well as clay, stone, wax or wooden tablets) have each imposed limitations and suggested possibilities to their users. Spoken language, which antedates all of these, too has had limitations and possibilities. Genres of literature and indeed a culture's whole outlook are profoundly affected by the media of the age. A nineteenth century novel is obviously unthinkable for a culture that carves its inscriptions on stone or wood and composing a new Homeric epic is in the same way impossible in an age of printed books (24).

Those of us in the humanities are perhaps more mindful than most of the issue encapsulated by David Bolter (a classicist and a computer scientist): the so-called vehicles of communication, whatever they may be, are likely to shape how we think as well as what we think in a world shaped by that medium. A medium is thus more than a "vehicle" which can be strictly separated from the "tenor" of that which is communicated. Although a medium is in some ways a means, an intermediate term through which an effect is produced, communication media are surrounding or pervasive instrumentalities in which human life takes on its contours. Media not only implement human intentions but they also give shape and limit to certain domains of human endeavor. They make certain things imaginable, plausible and possible. Humanists from Plato to Walter Ong have commented (often critically) upon this constitutive and transformative character of media. Bolter's reformulation of a long-standing insight is timely; it serves as a reminder as we enter an era in which the computer, serving as a new medium for reading and writing, has become commonplace. These brief reflections sketch some of the ways in which the computer, functioning increasingly as a ready-to-hand device for reading and writing, is likely to reshape our practice and understanding of reading and writing.

The computer, of course, has electrified our capacities to manipulate written language. Certainly the high technology culture found before the mass consumption of the personal computer already had some experience with other electronic media and technology which manipulated language; these perhaps prepared the way for the computer, although most do not seem so directly to impact our habits for reading and writing. Future historians may identify the computer as a watershed device in the history of the visible word in just the

An Abbreviated Glossary of Computer Terms For the Hesitant Humanist

Hypertext--Text which is accessible only electronically and is organized with software which allows users to access elements or parts of the text in a non-sequential fashion; often termed simply "non-sequential" or "non-linear" text.

Hypermedia--An extension of non-linear modes of representation to include video and audio; an "enriched" or multimedia hypertext. The term is sometimes used interchangeably with "hypertext" since many principles applying to non-linear text apply also to non-textual media.

Hyperdocument--An electronically accessed document or combination of materials in several media which have been organized in non-sequential fashion.

Node--A unit of text or other information in a hyperdocument; such a unit is the place or locus from which a user of an electronic network of information moves in order to access particular parts (other nodes) of the network.

Link--A connection between nodes of information. A hyperdocument is navigated by the user by activating or following certain links available at a particular node.

same way that the development of movable type is now seen as a watershed. Presently emerging is a generation of adults who simply assume that the best way to produce, preserve and exchange (interact through or with) written language involves use of the computer. Surely this is a cultural development worthy of serious scrutiny, as we human beings struggle to understand ourselves and chart a path which preserves the best of our humane traditions which have most frequently been embodied in written texts.

I. The Luminous and Liquid Word

Computers provide an efficient, economical way to store and almost instantly access the visible word. In a literal sense, computers are recasting our practices whereby we make language visible. Keyboarding and reading the video display are becoming common social habits supplementing habits associated with the production and use of handwritten and printed materials. Many people are familiar with word processing, but it is important to recognize that word processing software does more than make revision easy. Such software is reconstructing our images of writing and of the written word.

Writers using this technology acquire what I have called elsewhere (Mullins) a sense of the fluidity of the word. Certainly, accomplished writers working before the advent of word processing recognized that writing is a creative process in which words can be combined and recombined in a great variety of ways. An examination of older manuscripts of recognized literary masterpieces often vividly shows the ways in which good writers manipulate language. Nevertheless, in an environment in which word processors are a common writing tool, insights about the malleability of writing are common currency. Those whose early writing experience is in a word processing environment learn first, or at least very early, about the liquidity of the written word. For the young child, the unforgiving pencil or pen has a complicated but more forgiving sibling. In a word processing culture, most people (not just good writers) acquire a sense of the word as synthetic and fragmentary. For those who have made word processing skills second nature, the written word has an open texture: we tacitly regard all writing as inviting reorganization and extension. The image of the electronic word focuses attention upon possibility. Those who use word processors come to think of the written document as a fabric of potential meaning constructed of elements woven together. Such persons remain mindful that any given text is a temporal realization of possibilities of meaning. What you have done which is present on screen might have been done differently.

Printed or hard copy in a word processing world is a more locally produced phenomenon than in a world in which printing is a largely industrial activity. The sense of the fluidity of the electronic word and the local control of hard copy production indirectly undermine older book culture's implied values. The notion that the printed word is or can be a deposit of eternal truth is passing away.

This emerging cultural sense of written words as a temporary realization of the possibilities of meaning in a fabric whose texture might have been quite different is in part an ambivalent image at this stage in the diffusion of new writing technology. There has emerged a certain nostalgia for what now appears as the clarity and stability of the written word in an era dominated by the printing press. Recently, the following note about computers and word processors in the legislative process appeared in a column titled "Disturbing Legislative Trends" in the newsletter of my local state legislator: "The speed of combining bills now outpaces our ability to give thoughtful consideration to public policy" (Youngdahl). This humorous remark captures the sense that meaning gets lost in electronic writing, that the speed of the process outpaces human ability to assimilate meaning and that such speed itself perhaps leads to garbled meaning. But is this sense of loss more than the fading shadow of print culture in which visible language was synonymous with a standardized industrial product, the book, with a fixed order?

The emerging sense of the relativity or relationality of the written word should be viewed as an opportunity rather than a threat. Rather than undermining meaning, the incompleteness of the written word should make writers and readers ever mindful that signs operate in a triadic rather than a dyadic context. This is a point well argued—but often ignored—by American philosophers (see Corrington's discussion). Writing is writing for some audience; reading or interpreting is making meaning through inference from the perspective of involvement in some particular community.

II. Non-Linear Text

The development of word processing and its assimilation is probably but a first phase in the growing impact that computers are going to have upon reading and writing practices. Much now is being written about hypertext and hypermedia software. The hyperdocument created by such software is a new form for writing and other media; it is a form which offers contemporary print culture authentically new communicative potential in just the same way that the codex was a new form with some different possibilities than the roll. This new genre of software is likely to extend the impact of word processing, further reshaping cultural notions of textuality and of reading and writing.

Hypertext (sometimes termed "non-linear text") and hypermedia take advantage of the computer's ability to store large quantities of information and put parts of data in potential relation for the interested user. Marchionini describes hypertext this way:

> Two key features of any hyperdocument are nodes and links. Nodes are the information units (e.g., paragraphs, images, articles, individual lessons, etc.) and links are the relations that connect nodes. Defining basic nodes and how they are organized is the first challenge any hypermedia user faces. All systems define and limit how nodes can be represented (e.g., windows, screens). As Conklin (1987) points out, however, links are the essence of hypertext since they facilitate jumping from node to node in non-linear fashion. In printed text, footnote subscripts serve as one-way links to footnotes. In electronic documents, it is possible to created much richer sets of links because the computer makes these links instantly traversable by users (8).

Marchionini's example of the footnote is a good but feeble example of the print hyperdocument's ambience. Footnotes in a traditional printed scholarly paper are a vehicle to provide commentary and resources which cannot be inserted directly in the flow of a paper. But footnotes must be appropriately contained in a printed document. With electronic text, however, any document can be layered with cross references or linkages which are instantly accessible and of almost any length whatever. References can branch off of other references and can themselves become matters primarily occupying the reader. Texts thus acquire the ability to go in many directions simultaneously.

Hypermedia extends to video and audio the possibility of non-linear representation. A hyperdocument can thus link a variety of different media. But whether dealing only with printed materials or some combination of media, it is the computer's instantaneous capacity to access nodes linked together that makes the hyperdocument into something rather different than book culture is accustomed to. It introduces what might be called "thick" organization. Like the anthropologist's "thick" description, thick organization is an enrichment of the possible levels of organization of written language realizable with normal printed text. A hyperdocument embodies multiple sense-making strategies rather then a simple linear strategy. Electronic writing allows many layers or contexts to be woven together in one form.

It seems likely that hyperdocuments will shift our cultural image of textuality toward a more environmental understanding. A hyperdocument is a domain or field with many paths, a textual environment rather than a circumscribed text (something manageably bounded) which in a one dimensional way moves from beginning to conclusion with little variance. The range of material it is possible to knit together (defining nodes and linking them electronically) in a hyperdocument is, of course, vast. Although interlinking of literature is already a feature of print culture, as Conklin argues (37), it seems likely that the scope of intertextuality will expand because the possibility of tracing out paths or trails is machine supported.

"Thickly" organized writing (hypertext) is, of course, a phenomenon which those socialized by print culture will need to become accustomed to. There is no reason, however, to think that readers and writers cannot do so, just as they eventually became accustomed to the codex or the printed book. As users become comfortable, they will begin to exploit the new possibilities for making meaning which reside in electronic text. The present phase of electronic writing is thus simply a transitional phase in the process of redefining the practice of reading and writing.

Literate persons must acquire the requisite skills to create and negotiate hyperdocuments, just as we now create and read printed texts. The constraints which apply to human attention, of course, still apply to reading/using a hyperdocument. Readers can focus upon what they choose in a hyperdocument, but they cannot focus on more than one thing at a time; reading remains largely a cumulative process. In a world of electronic writing, readers must learn to be more discriminating in choosing what to focus upon in dealing with a text which is a multivalent domain or environment.

For the skilled reader, the hyperdocument is an environment which can be explored in a number of ways from a number of different directions. It may be the case that a user/reader of a hyperdocument desires to follow a well-marked, relatively direct trail through material; such a path essentially marks out a set of ideas very like the sequence of ideas, the "case" or "argument", which would normally fit into the world of printed documents. But it, alternatively, may be the reader's desire, not to read "straight through" but to browse through, looking especially for matters of particular interest. Of course, in a literate world that churns out "information" at the rate common today, much of the "reading" done by most people is just this sort. Readers who become comfortable with this style will likely develop a greater tolerance for discontinuity and modularity than has been the norm in print culture.

The problem for readers/browsers in a vast textual environment structured with many layers of linkages is to avoid disorientation and maintain the ability to move through material in an efficient fashion. Much of the current research (see the discussion of Conklin, Marchionini, and Shneidermann) on hypertext systems seems to be focused upon designing "browsers" and query

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mechanisms which do in fact allow the reader intelligently to navigate the vast resources which computer storage and retrieval make possible. Joyce argues (11-12) that one way to support reader/user orientation and control in a hyperdocument is to develop more "topographic" aids which the reader uses to negotiate the document. Such a mapping of potential relationships among nodes creates a global orientation rather like a table of contents; while such maps can reduce complexity for readers, it is possible that maps showing linkages can themselves become bewildering.

The hyperdocument writer acquires the power to create a communicative net which moves simultaneously on several fronts. Conklin notes that hypertext loosens conventional constraints impinging upon the thinker and writer: "It does not force a strict decision about whether any given idea is either within the flow of a paper's stream of thought or outside it" (33). While this possibility may sound appealing to print culture writers, it is clear that some new skills must be acquired to be an effective hyperdocument writer. If Bolter and Joyce are correct, it is likely that the prospect of creating such a communicative net (a process of setting up links between nodes) will add to writing more "topographic" dimensions (11-12). That is, the writer or thinker must self-consciously become one who examines and experiments with alternative patterns of node-link connections. The writer in a hypertext system is one who structures a maze and leaves a map for readers who enter this domain. Conklin suggests that authoring has in some senses traditionally been a project of designing a document; in a hypertext or hypermedia system, the writer becomes, par excellence, the designer of a textual environment. Conklin notes, however, that for the writer of a hyperdocument the problem of creating, naming and keeping track of links used in designing a hyperdocument can be overwhelming (38-40).

It is clear, in sum, that the emergence of reading and writing on the computer represents much more than simply the invasion of bastions of traditional humanistic activity by the speed and vigor of Sesame Street. Word processing has already given to written language a new sense of fluidity that was impossible in book culture. Now hypertext and hypermedia systems are bringing into prominence electronic communicative forms which embody meaning in ways linear print documents cannot. To be sure, cultural assimilation of such forms will occur slowly, as readers and writers must learn to deal with the "thick" organization which electronic text allows. The grander organizational potential of electronic text has raised but by no means yet solved the problems of developing human scale organizational devices which allow real human beings to use hypertext at something like its full potential. This will come soon enough, however, because hypertext and hypermedia have already affected our imaginations.

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Charles Ess

PATHS THROUGH SPACE AND TIME: HYPERMEDIA AND TELECOMMUNICATIONS IN A MULTIDISCIPLINARY HONORS COURSE

The best-laid plans: integrating the computer in humanities education

This Spring semester, I am teaching an honors course which takes up a vast canvas of ideas: from Egyptian religious story and Babylonian mathematical astronomy, through Greek myth and the emergence of "philosophy/science" with the Presocratic philosophers; onto the paradigmatic accomplishments of Plato and Aristotle, and subsequent developments of the Alexandrian school; to the especially Franciscan turn towards nature in the high middle ages as initiating intellectual advances which blossom in the Scientific Revolution proper. Moreover, I hope to illustrate this history from at least four disciplinary perspectives—philosophy, religious studies, history of technology, and history and philosophy of science.

To meet these high ambitions, I have incorporated into the course two computer-based tools. The first, IRIS Intermedia, is a hypermedia program—a program for creating and following non-sequential connections or "links" between diverse units of information. Intermedia attracted me for several reasons—reasons of interest to humanists concerned with education. First of all, while Intermedia makes the creation and reading of hypermedia documents and links exceptionally easy, the program is designed primarily to facilitate the creation of materials which *supplement*, rather than replace, classroom lecture, discussion, and readings. Secondly, when initially used in classes at Brown, the impact of Intermedia on students was carefully studied. Both the original study on Intermedia and subsequent studies on hypertext systems strongly suggest that when students are able to easily traverse the hypermedia links, say, between an analysis of Greek myth and an analysis of early Presocratic philosophy—they better understand and retain the conceptual relationships articulated by these links. Thirdly, while the ease and speed of information retrieval in such a hypermedia environment invites a kind of playful browsing and the pursuit of conceptual relationships otherwise not immediately articulate on the "surface" of a document—such an environment appears *not* to somehow "spoil" the student. That is, after students become accustomed to hypermedia environment, when confronted with traditional print media and the equivalent of hypermedia links in print media (e.g., footnotes, cross-references, etc.), we might expect students to be less willing to undertake the comparatively greater labor of following out these connections. On the contrary: it appears that hypermedia experience *increases* the students' use of traditional print media—in part as it powerfully demonstrates the importance of these manifold connections in understanding the larger context surrounding a given event, idea, development, etc.

Finally, two features of Intermedia make it especially well suited to collaborative learning approaches. One, Intermedia is designed to run on a network of computers. This means that students and instructors, working at the same time, have access to a shared set of resources. Two, as an authoring system, Intermedia provides editing programs for creating different sorts of documents—texts, graphics, and timelines. As electronic files, these documents are as "fluid" as desired: that is, they can be protected so that no further modification is possible—or they can be revised by the original "writer," and/or members of a specific group, and/or anyone who has access to a computer on the network. Both instructor and students are thus able to contribute to the development of a hypermedia document set.

In short, my hopes are that Intermedia would thus dramatically enhance the range of ideas, events, and their often complex interrelationships which students could explore—as well as provide us with a unique vehicle for pursuing collaborative learning strategies.

Secondly, we use electronic mail to further expand the range of material and insights available to both me and my students. We have access to two electronic networks, AppleLink and BITNET. AppleLink, established by Apple Computer, is analogous to CompuServ and other "pay as you go" networks. After paying an initial sign-up fee ($70.00), users are assigned their own AppleLink account address and provided with the latest version of "AppleLink" communications software. Users are billed a minimum of $12.00 per month, which buys 30 minutes of "prime time" or one hour of non-prime-time use of the network. Additional usage is billed on a per-minute basis.

BITNET is a far more extensive network and includes connections or "nodes" at research institutions, universities, and colleges from the Far East through the United States, Canada, and at least one South American country, to the United Kingdom, France, West Germany, and Scandinavia. Thanks to the generosity of Southwest Missouri State University (SMSU), we are able to participate in this academic "global village." SMSU maintains an IBM mainframe connected by dedicated phone lines to the larger network; once connected to the IBM at SMSU, a Drury computer (either a Macintosh or IBM PC) acts as a terminal attached to the IBM mainframe. The program used for creating, editing, sending, and receiving messages and files on BITNET is a bit more daunting than AppleLink. For that, BITNET is much more widely used by academics and there are no direct charges to the user.

AppleLink and BITNET make it possible to send and receive both messages ("mail") and larger files within minutes or hours, rather than in days or weeks. As well, an extensive number of "listservers" exist on BITNET. A "listserver" is typically dedicated to a particular interest or group; a given listserver then functions, either automatically or under the direction of an editor, as a collection point and "broadcasting system" for the exchange of messages on a given range of topics. For example, HUMANIST is a listserver dedicated to discussion of computing and the humanities. A member of HUMANIST can send a query or comment to HUMANIST; after light editing (in the form of grouping a query or comment with others related to the same topic or issue), the message(s) are then sent out as mail to every subscriber. ("Subscribing" to a listserver usually amounts to nothing more than sending the appropriate request over BITNET to a specific listserver. To my knowledge, subscribing to a listserver never involves a fee.) As subscribers read their mail, they may easily reply to either the individual sender or the group at large. The ease and speed with which such correspondence is shared by a large community of scholars over a fairly large portion of the globe makes such a listserver an exceptionally rich, responsive, and far-ranging environment for queries, comments, and dialogue.

Several such listservers are devoted to specific kinds of philosophical discussion. One, the "Noble Savage Philosophers-List" (NSP-L), especially encourages dialogue among subscribers regarding virtually any topic of interest. Last December, I sent a message to NSP-L which briefly described the course and invited participation—in the form of willingness to respond to an occasional query or comment from my class. Especially in a course such as this one, as both exceptionally extensive and multi-disciplinary in its approach, additional expertise was virtually a necessity. As well, given the speed of electronic mail, a query or comment could, in principle, receive a response within the 50-minute timeframe of a class—or certainly by the next class session.

As a result of earlier collaboration on a related project, three colleagues from other institutions had already generously agreed to serve as such "virtual faculty." In response to my note on NSP-L, three more faculty eventually volunteered to engage in such correspondence. As well, we were invited to post an occasional summary of class discussion on NSP-L itself—if only to spark discussion of some of our topics among the NSP-L readership.

The unexpected universe: a preliminary report

As one might expect, experience with these strategies has provided a mixture of disappointments, unanticipated problems, expectations fulfilled—and expectations exceeded in remarkable and sometimes surprising ways. First, the experimental "conference without walls" among several "virtual faculty" has fallen somewhat short of my original hopes. Perhaps this is no surprise: faculty from other institutions, whose involvement in this experiment is neither expected nor rewarded by their home institutions, have little reason to devote considerable energy to someone else's course. In fact, in response to two general postings describing current course discussion and issues, we have received comments and questions from three out of six correspondents. For that, the exchanges which *have* taken place have been lively and exciting. For example, one colleague responded to the initial posting with a self-described "harsh note" criticizing the view (propounded by Anthony Alioto and Daniel Boorstin, among others) that the transition to agricultural societies, the associated need for a solar calendar, and the subsequent development of mathematical astronomy stands as a critical first step towards what becomes Western philosophy and science. In this way, my class was treated to a view and argument which they would not otherwise have encountered—and, I'm pleased to say, they engaged in a spirited defense of Boorstin in a reply. As well, a second colleague—the author of a recently published textbook on the history and philosophy of science—has provided equally valuable dialogue, especially as he has raised specific questions for class discussion as we go along. (This same colleague further provided the addresses for three of his students, proposing that our students correspond directly by way of BITNET. My students, however, have shown little interest in taking up electronic mail on their own—even in response to such direct invitation.)

Perhaps the most impressive feature of using BITNET in the course has been just its unexpected resources—starting with just our most enthusiastic correspondent, who came into contact with our course through the general announcement through NSP-L. Additional examples include a philosopher in the United Kingdom who, responding to a first summary broadcast through NSP-L, sent a message cautioning us about a possibly too-simple distinction between myth and reason; his message further included a reference to an article on African philosophy. This sort of communication is precisely what I had hoped for from our use of BITNET—a serendipitous but most useful reference, as it involved an area of philosophy otherwise unknown to me, my students, and our other active correspondents.

If our experience with electronic mail, while productive, has fallen short of initial hopes—our use of Intermedia has disappointed little and largely exceeded first expectations. In addition, Intermedia had produced some unexpected but positive experiences, along with an unanticipated but significant ethical problem.

As particular examples of the unexpected: without prompting on my part, several students discovered uses which guided Intermedia's design, or confirmed Intermedia's documented impacts. That is, in introducing Intermedia, I did not elaborate on its various uses and documented effects beyond its serving as a vehicle for collaborating learning—partly just to avoid creating self-fulfilling prophecies. Nonetheless, at least one student (out of a class of ten) has discovered the value of Intermedia as a tool for reviewing and preparing papers. Where her notes were not complete, she reviewed the pertinent Intermedia materials. The resulting paper was both exceptionally complete and insightful. In this way, Intermedia lived up to one of its central promises—not as a replacement for good notes and reading, but as a supplement which lessens (but does not eliminate) the burden of notetaking so as to allow the student to pay greater attention to class lecture and discussion.

Another student, one accustomed to the Macintosh interface, browsed through my set of lecture notes for the entire semester in her first session. In this way, she got at least an impressionistic overview of the course which otherwise would have been hard to provide. This experience directly echoes a strategy developed by Peter Heywood in using Intermedia to teach biology at Brown University. The ease of browsing through linked materials invites students to explore materials which may not be formally studied until the later portions of the course. This is especially valuable in a course such as this one, which requires a semester-long research project. By acquainting students with ideas and topics from the entire range of the course, students have a better understanding of the large context of the course. In point of fact, this student has chosen a research topic addressed only towards the end of the course.

In these two ways, then, Intermedia more than lived up to its original design as a tool for *supplementing* class reading, lecture, and discussion. As well, that the students quickly began to uncover Intermedia's applications and confirm its impacts is in my mind compelling evidence of its effectiveness. Intermedia has also met initial expectations with regard to following and making hypermedia links. For example, unprompted comments from one student confirm Intermedia's demonstrated effect of reinforcing and expanding students' understanding of the importance of traditional cross-references. This student—a junior history and political science major—commented that the linking has taught her the importance of following the "See also:" in encyclopedias, etc. That is, as documented at Brown, following hypermedia links seems to bring home to students in a powerful way the importance of following such connections in traditional print media as well. This same student is also using Intermedia to keep her class journal (an option taken up by a few other students as well). In this journal she is incorporating her class notes and comments, materials from other Intermedia documents (including complete definitions from the on-line dictionary), simple graphic illustrations of important concepts, and texts from other reading which she finds pertinent. This electronic journal or "Commonplace Book" is easily one of the best examples of a class journal I have seen.

Class discussion and papers also confirm that making and following hypermedia links generates a greater understanding and retention of complex conceptual relationships. (This experience with hypermedia links, however, also occurs in the context of "electronic conferencing" as a form of collaborative learning. And so my observations on the resulting quality of class discussion reflect both aspects of Intermedia.)

To illustrate: after an initial introduction to the system, the students' received an assignment, consisting of a printed anecdote by Richard Feynmann, and instructions to read an Intermedia document summarizing Anthony Alioto's views on the "motors" that drive the development of science. They were then to open a second Intermedia document, titled "COMMENTS," in which they were to type their understanding of the contrast between Feynmann's description of "the puzzle drive," to which he attributes his work and success in physics, and Alioto's arguments for science emerging from basic human needs. The students were then asked to conclude with a comment on validity of these two different views. This document could then be read by everyone.

As anticipated, this exercise accomplished several goals. First of all, several of the students commented on the way in which the ease of access to information in the Intermedia environment, especially through following the hypermedia links from one document to the next, made such preparations more like play than work. In this way, Intermedia appears to encourage an exploration of ideas and relationships that might otherwise not occur; and, even allowing for their status as honors students, subsequent class discussion demonstrated a much better grasp of the conceptual relationships involved than I had anticipated.

Two, students who tended not to speak initially in class wrote extensively and well in the electronic forum. This phenomenon is frequently reported by other users of electronic communications—namely, that students initially too shy or intimidated to speak in a class setting often wax eloquent in this electronic environment. And, in at least some cases, once students have risked "speaking" in this electronic fashion—they are then emboldened to speak up in class discussion. In particular especially the freshmen students who, as a group, are both intimidated by their "elders" and also the most avid users of Intermedia, do engage in and contribute to this rich dialogue.

Finally, the students arrived in class already familiar with several basic issues and arguments, *and* with some of the views of their classmates. Taken together, these three impacts meant that markedly less lecture time was required for clarifying material and conceptual relationships—and more class time was spent on discussion and clarification of views, including the arguments or reasons for holding particular viewpoints.

Other collaborative learning experiments with Intermedia have worked equally well. For example, when responsible for a class presentation on a current unit of study, students have the option of entering their notes and observations into the Intermedia document set. Interestingly enough, nearly every student has done so. In addition, in a first formal writing assignment, students were given the option of writing a paper or developing pertinent materials on Intermedia. Three class members have undertaken an ambitious project of creating timelines and entering notes based on Daniel Boorstin. Clearly, allowance must be made for the fact that as an honors course, the class has attracted some of our very best students; even so, my strong impression is that the students' entering material which other students will see has fostered a much greater participation in the seminar as a collaborative learning experience. These students are, in any case, the most prepared and active students I've had in ten years' teaching.

Indeed, the student project on Boorstin illustrates still another of the unexpected results of using Intermedia: in several students, it has generated an exceptional and ambitious enthusiasm. As additional examples: two students volunteered to enter the text from Plato's *Republic* describing prisoners in a cave as an allegory for the unreflective life. They then worked with a lab monitor who is not a member of the class, but whose major is graphics arts, to create several illustrations of "moments" in the allegory. These moments were linked by the students to provide a sequential "tour" through the cave for any browser following the links. More generally, a number of students spend far more time on the system than is needed to meet class assignments; in fact, several have volunteered to serve as monitors to keep the lab open beyond hours available with paid monitor staffing.

Finally, these manifold rewards, both expected and unexpected, have also been accompanied by an unexpected ethical problem. Software for network use faces an intractable tension between security and "openness." That is, documents may be kept "secure" (in the extreme, accessible only by their creator and the system administrator) or they may be "open" in varying degrees. In particular, Intermedia allows the creator of a document to determine whether a document may be read, "annotated" (i.e., attached to a web of links), or more generally modified by either other users in a specified group or by any user on the system. Even with these controls in place, Intermedia—as to be expected of a program designed as a vehicle for collaborative learning—is fundamentally "open." For example, while an individual author may keep others from having access to his or her file in varying degrees—the file itself may be easily moved by any other user. This feature was discovered and exploited by one student for the sake of a prank, involving relocating the personal files of the other students in the class in a series of new folders. While most class members responded with understanding and leniency—especially those class members who had invested a great deal of time in developing their materials on the system were outraged.

Of course, any collaborative resource requires a minimum level of ethical responsibility for its use. In this way, Intermedia requires the same basic responsibility of its users as, say, books and personal copies held on reserve in a library. At the same time, the networked computing environment, as an "open" environment, represents a new domain of ethical issues. While analogies for how we treat reserve materials may provide guidelines for ethical behavior with shared computer resources—Intermedia is forcing us to enter unfamiliar ethical territory, at the same time it provides several powerful new ways to approach multi-disciplinary and collaborative education in the humanities.

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Walter B. Gulick

COMPUTING AND THE HUMANITIES: A CURMUDGEN'S VIEW

Joseph Campbell has recently resurrected a story about computers from out of the 50's when they were first being developed. He tells how Eisenhower went into a room of computers and put a question to them: "Is there a God?" They all lit up, beeped, and hummed, and after a while a voice said, "*Now* there is" (*The Power of Myth*, p. 19). That voice was funny then, but now, several decades later, the devoted enthusiasm directed toward computers by many people, among them humanists, suggests that computers have in fact taken on some kind of divine status in our culture. Is it plausible to imagine the computer as a god—or at least a demiurge—creating a new way of thinking and behaving? Or is perhaps the computer more usefully seen as an intermediary being which assists humans to insights not otherwise available, a sort of *daimon* comparable to Eros as explained by Diotima in Plato's *Symposium*? Or is it a mistake to think of the computer as anything other than a machine subservient to human control?

It is undeniable that the computer has elicited much excitement, even if it is difficult to know how best to envision its role in cultural change. For no one of the alternative views just suggested adequately captures all the roles computers play in our society. Rather, each view suggests some partial aspect of the computer's qualities. For the twelve year old playing a Nintendo game, the computer seems to manifest the divine ability to create an alternative reality. Similarly, the academic lost in a rich hypertext system may functionally tend to see this computer-generated world as *the* world, the product of a brilliant creative act. In addition to seeming like a world-creating god, the computer sometimes seems like an ally in exploration, a mighty computational wizard achieving superhuman feats of analysis. In this, its role as *daimon*, the computer often seems beneficent toward one, as might be expected of a Platonic guardian spirit, yet it can also take on the aspects of a demon. It can subvert one's intentions like an evil spirit. Finally, in many uses, computer technology does not even interact with human intentionality. For instance, a computer chip in an automobile engine coordinating sensor information about engine warmth with control over richness of fuel mixture is simply an exotic tool directed toward a technological end. In such uses, the computer is merely a machine. I conclude that no one view of the computer adequately encompasses the richness of its uses and roles in human commerce.

Indeed, if any one view of the computer is made normative for all its uses, confusion is sure to follow. On the one hand, uncritical admiration of the godlike power of computers leads to idolatrous worship, to use religious language. Exalted preoccupation with what computers can do for one tends towards narcissism, to use Lasch's term. But, on the other hand, if one thinks that in all cases the computer is merely a tool one controls, one is deluded. For the computer does influence what we do and how we think, although often in subtle ways.

My particular concern, however, is not with the computer in its many roles, but with the computer's proper role for humanists. My experience with computers is such that I tend to concur with Campbell's statement that the computer has the feature of the Old Testament god—a lot of rules and no mercy—even as I demur from such a characterization of Yahweh. Many would disagree with Campbell. In fact, I detect in some humanistic quarters a tendency toward an uncritical optimism verging on idolatry. In this essay I'll engage in a hermeneutics of suspicion. Label me a curmudgeon, then. I have suspicions concerning the demonic roles computers may play for humanists.

Does not undue preoccupation with computers and their workings threaten to divorce humanists from their traditional concern with human responsibility and the quality of existence? In fact, has it not become tempting to take the world of computer communication as an adequate symbol for the nature of reality itself? This misguided metaphor does, in fact, seem to have facilitated the widespread acceptance of the thought of deconstructionism. Derrida views the world as a vast network of signs having no center and needing no self. Analogously, hypertext consists of nodes, islands of signs concerning some topic, connected to other nodes according to associative principles which may extend indefinitely. But just as Derrida can dispense with the self as superfluous to his network of signs -- there is no authoritative route through or one correct reading of these signs -- so the committed self seems inconsistent with the enjoyment of hypertext. The committed self shapes the data of experience, with its system of signs, into intended patterns expressive of personal goals and purposes. This is contrary to the pleasure of the text, a disinterested aestheticism characteristic of post-modernism (or exploration of a hypertext). But such aestheticism lacks important qualities of the humanities, which have traditionally been critical and value-centered as well as creative.

The impact of widespread computer usage by humanists must be neither naively overvalued nor ignored as unworthy of reflection. In order to support this point (which is at the core of my curmudgeonly concern), I will call first upon an ancient authority and then on my own experience as a computer klutz.

Actually, the heart of what I have to say is borrowed from Plato. Maybe you haven't run across Plato's rather obscure dialogue on computers, *Nous Kaput*. Don't worry; instead I'm planning on borrowing from some of his ideas in the *Phaedrus*. Socrates tells how the inventor of writing, the god Thoth, came to the Egyptian king and described the marvels of his invention. He talked about writing, but one might equally well substitute "computer" or "word processor" for "writing." Thoth declared, "Here is an accomplishment, my lord the king, which will improve both the wisdom and the memory of the Egyptians" (Walter Hamilton translation, Penguin, p. 96). Haven't similar sorts of claims been made for the computer?—"Soon your modem will give you instant access to the world's wisdom." The king knew better. He (and Socrates) understood writing to be problematic in four major respects.

1. "Those who acquire it will cease to exercise their memory and become forgetful; they will rely on writing to bring things to their remembrance by external signs instead of on their own internal resources. What you have discovered is a receipt for recollection, not for memory." Does not the computer exacerbate the situation? Why remember and internalize complex ideas when with the touch of a key all one needs to know can be pulled up on a screen?

2. The king continues, "As for wisdom, your pupils will have the reputation for it without the reality: they will receive a quantity of information without proper instruction, and in consequence be thought very knowledgeable when they are for the most part quite ignorant. And because they are filled with the conceit of wisdom instead of real wisdom they will be a burden to society." How often one hears teachers say that they are not concerned to teach facts and details so much as they wish to help students learn how to find the answers. I see computer instruction as only further accelerating this tendency. But is there not a danger in this, a danger recently well articulated by E.D. Hirsch in his work, *Cultural Literacy?* Don't we need to have internalized a rich medley of ideas as schemata so that we may think *from* them to find our way about the world of information with insight? Learning how to call up 543 computer entries on Bolivean democracy is not the same as knowing something about Bolivean politics. Isn't a danger of computer technology that we may be able to communicate more material more efficiently to more people than ever before, but have less to say?

3. Socrates continues by calling into question two of the central concerns of humanists. He questions the image as well as the written word. "The productions of painting look like living beings, but if you ask them a question they maintain a solemn silence. The same holds true of written words; you might suppose that they understand what they are saying, but if you ask them what they mean by anything they simply return the same answer over and over again." Ah hah, the computer affectionato may proclaim, here computers have an advantage over the written text, for there are interactive computer programs. And indeed interactive programs can be very useful tools in teaching facts and techniques. But I don't see them as central to humanities education or to our activity as humanists. I'm a traditionalist when it comes to my role as a humanist: I relish the give and take of the student-teacher or humanist-humanist exchanges. When discussing issues with a person, rather than a program, one gains a dimension of richness because one can read the subtle clues of body language, intonation and expression. One best explores issues when one relates them to one's deepest concerns and interests, something no interactive program can anticipate. One challen-

ges and is challenged; one does not simply absorb disembodied data.

4. "Once a thing is committed to writing, it circulates equally among those who understand the subject and those who have no business with it; a writing cannot distinguish between suitable and unsuitable readers. And if it is ill-treated or unfairly abused it always needs its parent to come to its rescue; it is quite incapable of defending or helping itself." It would seem as if there is little to choose between the published book or the public computer program on this score. Yes, Nietzsche may be read, misunderstood, and misused by unsuitable readers with no sense about how they have gone astray, whereas if a person was instructed by Nietzsche in person and then misinterpreted him, Nietzsche would have a chance to correct the erring person (or at least make it clear his thought was misinterpreted). So, too, software and computer technology, in the absence of their creators, are vulnerable to misinterpretation and abuse.

Now it may seem awfully strange that I, a humanist enamored of books, make use of a text criticizing *writing* to criticize *computers*. Without writing I would never have access to Plato's thought in the first place. Similarly, the computer can be a powerful tool for us humanists, giving us access to insights not otherwise available. All that is granted. I do not mean to reject computer use any more than I wish to denigrate the writing I am making use of in composing this essay. But I believe the basic charge Plato presents us with is well founded. The substitution of reliance on writing (whether in a book or on a monitor) as a source of authority in place of comprehension which is "written on the soul of the hearer together with understanding" allows for increased breadth of knowledge, but often at the cost of conviction and depth.

The issues raised by Plato can be augmented by concerns which arise out of my own everyday practical use of the computer (almost entirely restricted to word processing). Again, I choose to focus on the negative, as computers have plenty of supporters who can ably articulate their virtues. I will advance four topics for reflection.

1. Given its computational speed, the computer is a most useful tool in math and science, but I have yet to be convinced that it is essential to the usual work of humanists. Certainly a word processing program makes editing a finished paper more efficient, but doesn't a memory typewriter accomplish most of what is needed? How essential are the toys that attract so much attention? Spell-checkers seem to encourage a kind of laziness and perhaps a lack of care about words. Footnoting programs are impressive, but the academic trend is to eliminate footnotes and endnotes, or at least diminish their importance. What is it about computers that is of central importance to humanists?

2. The cost of computer literacy is much higher than usually admitted, I believe. I recall only too clearly the anxiety associated with first learning how to use a word processor. Then once I was able to become semi-competent in using a computer, there were all sorts of forces conspiring to make it difficult for me to make a fruitful use of it as a tool in my work. The computer I first learned on— an IBM—is

not available in my department, which has a MacIntosh. Then my wife bought a computer for our home to use in conjunction with the lessons she offers as a private music teacher. The best programs for her to use are on an Apple II GS. So I know bits and pieces about three incompatible systems, and I'm master on none. And even if I were to become a master, market forces would no doubt conspire before long to make my knowledge obsolete. New improved programs or computers will soon be out, and if I am to use the new software I'll soon be forced to upgrade my computer. I have not yet acknowledged the waste associated with crashed disks and other failings of computer and user. It seems like I've expended a lot of time and mental anguish for the relatively few benefits of a fancy typewriter.

3. Beyond the inefficiencies and frustrations associated with learning how to operate computers without mishap, I feel as if I sacrifice some genuine values when I make the computer rather than long-hand writing my basic scholarly tool. There is something personal about a hand-written letter lacking in a computer generated letter. A love letter on perfumed parchment communicates in a way that a Commodore message doesn't. Moreover, I find that my memory is very much tied to spatial location, and where I write something on a piece of paper—or where on a printed page a piece of information is located—is a significant tool I use in remembering the concept and in relocating it. But the computer screen offers no such clues. An idea moves across it as you type; it has no privileged place to help me recall it. Also, I find the kinesthetic activity of writing out ideas involves me far more in their meaning than does the more or less automatic action of typing. Somehow, the word processor is just not portable enough or personal enough or error-free enough to suit me.

4. There is a solution to my concerns. It is called a pencil, and it is cheap, portable, flexible, reliable and user friendly. I rest my case.

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THE OPEN 'I'
A CULTURAL GUIDE TO PERENNIAL WISDOM

Editorial Note:

In the last issue of Humanities Education, John Lawry referred to an adult education program in humanities and arts called "Educate Yourself for Tomorrow." The creator of this program, Andrew Flaxman, has consented to the pre-publication of his introductory chapter to the guide for the Educate Yourself for Tomorrow seminars and home-study programs. These have been used by business and professional people for personal growth, as in-service learning for teachers, and as seminars for gifted young people.

For hundreds of years, from all over the ancient world, kings and commoners traveled to Delphi to ask the Oracle of Apollo about the right course of action—whether to make war or seek peace, whether to marry one person or another. They brought rich offerings to the god and were sent on their way by the priests with riddling answers.

And yet, over the entrance to the Sanctuary of Apollo at Delphi was the admonition: "Know Thyself!" The true oracle, this ancient wisdom suggested, lies within. The answers to the great human questions, public and private, are found not outside us but only through an inner journey of the seeking spirit. The crucial importance of developing self-knowledge can be best understood in the words of another ancient piece of wisdom: The Hebraic Talmud says, "We do not see things the way they are, we see things the way we are." To make the point again, we grind the lenses with which we see the world.

What exactly is the SELF? Civilized people today generally see themselves in a physical and psychological-religious dimension but remain unconscious of any further aspect of their being. The question is, how do we develop deeper insights so that these unacknowledged elements of intuition, imagination and inspiration become integrated operationally with our conscious everyday lives.

Development of such self-knowledge requires being able to have an "open eye" to what lies hidden all around us and within us too. This process of real education is what liberal arts should be but most often is not. The conventional approach to the Humanities too often consists in rote teaching, memory training and problem solving. Opening the "inner eye" requires experiencing the "I" as an integrated whole, an ego (Latin for "I ") that balances thinking, feeling, and willing. Gaining confidence in this integrative process leads to the ability to distinguish between true intuition and mere whim; between inspiration and empty abstract thought; between creative imagination and disconnected fantasy.

Such personal development swims upstream against the present flow of conventional Western thought. For 500 years Western civilization has developed itself through the exploration and conquest of the "outer" world. This progress has seemed to come from a scientific, materialistic philosophy. The world viewed with this attitude appears separated from our inner being. And yet, if one looks more deeply—imagination, inspiration, and intuition—all spiritual, integrative processes, are at the core of our scientific and cultural discoveries. Einstein, to take one example, has said that he valued his ability to speculate and fantasize above his mathematical skill. The "new physics" is based on doing away with the old attitude that "I am here and it's out there." The observed, say the new physicists studying sub-atomic phenomena, is always changed by the observer.

Yet so much of the way we think and live is structured in dualism, the commonplace way of thinking in terms of either/or, bad/good, inner/outer. Whether our faith is in science, progress, God, human nature or government, we are still on this level of duality in our outlook. Only enhanced self-knowledge will enable us to transcend the temporary illusion of duality and one-sided materialism. This experience of opening the "I" is the breakthrough to the integration of head and heart and creativity that is the core of all reality—the "patterns of organic energy" with which the Wu Li masters of ancient China were concerned.

The need for inner direction is felt by everyone, but many are turning toward various gurus, cult figures, drugs and pseudo-Christianity to satisfy this spiritual longing. Those persons who choose to ignore their own self-development through self-knowledge can become attracted to and become locked into unhealthy, unfree solutions for their doubts, illnesses, insecurities and dissatisfactions.

How do we find constructive help in this difficult journey into ourselves? The great artists, writers, thinkers, statesmen and scientists throughout history right up to the present have communicated to us various aspects of their heightened sense of awareness through their own lives' work. Through artistic forms and significant deeds, they tried to awaken us to a higher view of ourselves. Their examples can make clear to us that we have more than the five familiar senses to employ. Other senses—such as a sense of balance, a sense of love, a sense of yourself and others, a sense of freedom—are as necessary and basic to being fully human as the five more outer-directed, more conscious ones. If we can understand and absorb their gifts of insight, we can ourselves join more completely in the great creative force that drives humankind forward and upward.

So often what we search for is to be found right in front of our noses. It is the same with life itself. It's like a game of hide-and-seek that we play with the self we know now and the self we are trying to find. And the method that we can use is also right before us in our own great culture and tradition. It's only a matter of learning how to "see better" as the loyal Earl of Kent implores Shakespeare's King Lear. However, it's one matter to bemoan the closing of the American mind and the decline of cultural literacy, it's quite another matter to create and promote the solutions to our educational bankruptcy. Realizing that the crisis in education and our society is related to the lack of any inspirational element in the study of Liberal Arts, a group of educators in 1981 organized and tested a curriculum which unifies various topics in the Humanities by the inspirational theme of "Know Thyself!" Since that time, the program has been used by teachers for in-service training, and by adults for continuing education purposes. This book is an adaptation and extension of the program and will serve to open up the eyes of the reader to the vast riches of enlightenment to be found in an appreciation of the Liberal Arts.

The program that we developed centers on the hidden dimensions of the 'I', the SELF, that can be discovered through literature, art and music. This self-developmental thrust goes beyond in the conventional approach to the Humanities found in colleges and universities today. My experience, for example, as a Princeton undergraduate had been to try to understand the works of Plato by studying his writings. In contrast, the unique approach that we have created is to study *yourself* by using Plato's *Symposium* to facilitate the process of self-knowledge. *Self-knowledge is the goal. Plato is the guide*. To those who do not understand the spiritual dimensions of "Know Thyself," self-knowledge appears to be narcissism. To those who have had this inner-experience, it is the path to community service and is true education in the sense of helping to lead out from within what is the best in each of us.

The same approach is taken with the study of the different works selected by our faculty. This presentation creates the conditions for a superior understanding of what has been called perennial wisdom because it constantly blooms. The guided material is based on the familiarity with your own experiences, rather than on some abstract interest in learning, or in obtaining good grades. The motivation in our program is that you are interested in uncovering secrets about yourself. In this way Shakespeare, Rembrandt, Mozart, Lincoln, Jung, Homer, et. al., speak very clearly to every group because everyone is a SELF.

In great contrast to what we have accomplished, Stanford's Western Civilization course has been replaced by a new requirement entitled, "Cultures, Ideas and Values." The new curriculum includes selections from third world, female and minority sources. These changes are part of a recognition that there is something less than universal about the traditional approach to the Humanities. However, the quest for universal relevance in education will continue to go astray (even though the intention is the reverse) so long as Humanities advocates themselves do not realize the *inspirational* mission of higher education for every Human Being, no matter what the sex, color or race. Until this educational goal is discovered, there will continue to be demands for the "Balkanization" of the Humanities.

Because no unifying theme has been consciously recognized and promoted for our secularized education, the Liberal Arts curriculum has become over-specialized and over-intellectualized at the expense of an education of the heart and the will. The way the Humanities is approached today there is very little sense of concrete purpose to develop the whole Human Being. No wonder that every group wants to be represented in such an abstract, theoretical education system, dominated by limited and limiting parochial philosophies.

Of course this successful attack upon the traditional core curriculum of the Humanities did not begin with this past semester at Stanford. The problem stems from the very onset of our modern curriculum development, when we failed to follow the most crucial advice of Amos Comenius (1592-1670), the great Moravian educator who is responsible for many aspects of modern education. For those who are unfamiliar with Comenius, his book, *The Visible World,* was the first textbook in which pictures were as important as the text. He was determined to translate into reason what previously had existed as tradition and describes this intention in his great book, *The Temple of Pansophia.* He wished to construct a Temple of Wisdom as the same type of sacred edifice for education that was employed in the construction of the Temple of Solomon. This temple would be a school of universal wisdom, a workshop into which we are admitted in order to attain skill for everything necessary for life—both the present and the future life—and to be able to do this fully.

To facilitate this grand design, he urged a much broader education to be taught in the vernacular and promoted the establishment of many more schools and universities. He was asked to set up the curriculum for the recently established Harvard College, but turned this position down in favor of organizing the educational system for Sweden. He pioneered the use of academic specialization but warned that *if the spiritual focus were not emphasized, the educational unity would be lost.* We have reached far beyond that point today and know more and more about less and less, leaving us with almost nothing at all in the way of wisdom or any unifying principle with which to appreciate the value of Liberal Arts as it relates to living.

There is little theory or intellectualizing in the chapters which follow. Instead the reader's mind is encouraged to freely engage directly and passionately with great issues that bear upon our lives. Literature, art, and music are here used as tools for informed self-education rather than merely as cultural entertainment to be studied for greater enjoyment or to achieve grades. Memorizing is not required. The reader is encouraged to achieve a heightened sense of individual self-awareness through understanding the study material. Each chapter is presented to engage a more subtle level of thinking by incorporating one's feelings and will in the experiences presented in the course material. The chapters should be read several times at separate intervals. In doing so, the reader will notice many significant insights that had gone unnoticed at first reading.

Although written by a diverse faculty, each with different backgrounds and training, the chapters share certain features in common:

> An understanding of the importance of love in education, and the development of human relationships based on such an attitude.
>
> An appreciation of the Western Tradition of the growth of personal freedom.
>
> A recognition of the ever-changing way we view ourselves and the world we live in -- the evolution of individual human consciousness.
>
> A sense of integrating the whole as well as clear distinction of the parts in presenting each subject.
>
> An awareness of how each subject relates to the experience of "I AM" as the balanced center of thinking, feeling and willing.
>
> An emphasis on the potential for self-development and self-transformation inherent in each individual.
>
> An exploration of the creative and artistic elements in our lives and civilization in addition to the intellectual and problem solving realms.

Under the title of "Teaching History to Gifted Students," four chapters of this not-yet published book are available from Gifted Education Press, P.O. Box 1586, 10201 Yuma Court, Manassas, VA 22110, (703) 369-5017, at a price of $12 plus 10% for postage and handling.

The entire first year's course binder and study guides are available for $120 directly from Mr. Flaxman. This version has each guide written by the diverse faculty and forms the basis for the seminar program. (411 West End Avenue #14C, New York, N.Y. 10024)

Andrew Flaxman
Educate Yourself
411 West End Avenue #14C
New York, NY 10024

EDUCATE YOURSELF FOR TOMORROW SPEED LEARNING ASSIGNMENT SCHEDULE

Topic	Collateral Preparation
1. ART	View Rembrandt paintings mentioned in essay
2. RELIGION	DEMAIN, Hermann Hesse THE GNOSTIC GOSPELS, Elaine Pagels (at least introduction) MEMORIES, DREAMS, REFLECTIONS, C.J. Jung (at least Chapters 10, 11, 12)
3. HISTORY	ABRAHAM LINCOLN, Carl Sandburg (at least Chapters 1-7; 26; 38; 59; 65-69)
4. EDUCATION	TALES OF THE DERVISHES, Idries Shah (at least 3 Tales of your choice) THE LAST BARRIER, Reshad Feild THE RAZOR'S EDGE, W. Somerset Maugham
5. MUSIC	MOZART, Marcia Davenport Mozart's String Quintet in G Minor (K.516) Mozart's Piano Concerto in A Major (K.488)
6. DRAMA	KING LEAR, William Shakespeare
7. SCIENCE	THE TAO OF PHYSICS, Fritjof Capra (at least Chapters 2, 10, 12) DANCING WU LI MASTERS, Gary Zukav (at least through "The Role of the "I")
8. LITERATURE	OEDIPUS REX, Sophocles BLAKE'S ILLUSTRATIONS TO THE BOOK OF JOB
9. PSYCHOLOGY	MYTHOLOGY, Edith Hamilton (at least Herakles and Theseus) FAIRY TALES, Grimm (at least 5 of your choice) PATHFINDERS, Gail Sheehy (at least Chapters 1 and 17)
10. PHILOSOPHY	THE SYMPOSIUM, Plato NICHOMACHEAN ETHICS, Aristotle (at least Book VIII and IX)
11. POLITICS	THE LIBERTY BELL PAPERS, Virginia Moore THE GRAND INQUISITOR, Dostoevski
12. ECONOMICS	SMALL IS BEAUTIFUL, E.F. Schumacher (at least through Chapter 4) MONEY AND FREEDOM, Hans F. Sennholz REINCARNATION AND IMMORTALITY, Rudolf Steiner (at least Chapter 6)

EDUCATE YOURSELF FOR TOMORROW
Second Year's Curriculum
Topics, Books and Recordings

1. ART: LEONARDO, THE TURNING POINT
   Leonardo da Vinci (Abrams Art Book)

2. RELIGION: THE HIDDEN WISDOM OF GOETHE
   Goethe's Word View, Unger

3. HISTORY: BENJAMIN FRANKLIN, AMERICAN INITIATE
   The Autobiography of Benjamin Franklin

4. EDUCATION: HOW TO EDUCATE YOUR "SELF"
   Man, The Bridge Between Two Worlds, Franz Winkler
   Education of Character, Martin Buber

5.. MUSIC: BEETHOVEN, THE SPIRIT OF PROMETHEUS
   Beethoven, W.N. Sullivan
   Symphony no. 3, Beethoven

6. POETRY: DANTE AND THE WAY OF SELF DISCOVERY
   The Divine Comedy, Dante

7. SCIENCE: FAITH AND INTUITION IN SCIENCE
   Fairy Tale: the Green Snake and Beautiful Lily, Goethe
   Quantum Questions, Ken Wilbur

8. LITERATURE: UNDERSTANDING THE MODERN EGO
   The Heart of Darkness, Conrad
   The Death of Ivan Ilych, Tolstoy

9. PSYCHOLOGY: TOWARD A NEW FORM OF CONSCIOUSNESS
   Higher Creativity, Willis Harman
   The Origin of Consciousness, Julian Jaynes

10. PHILOSOPHY: THINKING ABOUT THINKING
    Thinking About Thinking, Alan Howard
    The Place of the Lion, Charles Williams

11. POLITICS: LEARNING FROM HISTORY
    History of the Peloponnesian War, Thucydides
    The Prince, Machiavelli
    On Civil Disobedience, Henry David Thoreau
    Letter from Birmingham City Jail, Martin Luther King, Jr.

12. ECONOMICS: THE PROFIT MOTIVE
    The Worldly Philosophers, Robert Heilbroner
    The Servant as Leader, Robert K. Greenleaf

EDUCATE YOURSELF FOR TOMORROW FACULTY. Persons who have written course guides, evaluated student course work, and/or moderated seminars.

Dr. Renee Cherow-O'Leary (Ph.D., N.Y.U., 1977), Professor of English and Communications, N.Y.U. (Adjunct).

Dr. Frances Delahanty (Ph.D., Fordham, 1969), Associate Professor of Psychology, Pace University.

Mary Frorer (MA, Swarthmore, History, 1969), Seminar Moderator, EDUCATE YOURSELF FOR TOMORROW.

Dr. Donald Hockney (Ph.D., Cornell University, 1966), Professor of Philosophy of Science and Technology, Polytechnic Institute of New York.

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Dr. John Saly (Ph.D., Columbia University, 1960), Professor of English, Pace University.

Andrew Flaxman (M.B.A., Rutgers University, 1958; B.A., Princeton University, 1957), Director, EDUCATE YOURSELF FOR TOMORROW.

Douglas P. Sjoquist
Douglas E. Steck

A GUIDE TO DEVELOPING WORLD CIVILIZATIONS COURSES ALONG THEMATIC AND INTERDISCIPLINARY LINES

THE STUDY OF WORLD CIVILIZATIONS

WHY STUDY WORLD CIVILIZATIONS?

For many years American higher education has considered the Western Civilization course as the pillar of the liberal arts. Its existence in the college curriculum was unquestioned, unchallenged, and seemed as reasonable as life, liberty, and the pursuit of happiness. However, a number of community colleges and universities have now begun to offer freshman and sophomore-level World Civilizations courses within the framework of their social science, humanities, or history departments. In many cases, these courses have replaced the traditional Western Civilization ones.

Studies such as *College Student's Knowledge and Beliefs: A Survey of Global Understanding* (Barrows, 1981) have shown that our students are prisoners of provincialism. Their vision of the world is rather myopic in the sense that it extends to the boundaries of their own backyard, so-to-speak, but quickly becomes out of focus beyond that. Our experiences in the classroom as instructors together with the results of these kinds of studies confirm the necessity for teaching and studying our own culture within the context of world history. The study of World Civilizations can do no less than nourish a greater awareness of and sensitivity to the cultural creativity, richness, and diversity of humankind. A great number of civilizations in the history of our planet have made notable literary, artistic, philosophical, religious, and technological contributions to the global bank of human culture. The World Civilizations course significantly increases the students' opportunity for cultural enrichment and helps them cultivate a concept of civilization as it relates to the *human* experience.

On another level, such a study is arguably as vital to the security of a nation as a strong defense and economy are. This position was in fact the conclusion of President Carter's commissioned study on foreign language and international programs in the American education system. The relationship between a globalized education and a nation's security is clearly recognized in the following statement:

> National security cannot safely be defined and protected within the narrow framework of defense, diplomacy, and economics. A nation's welfare depends in large measure on the intellectual and psychological strengths that are derived from perspective visions of the world beyond its own boundaries. (President's Commission on Foreign Language and International Studies, 1979)

The meaning of an "informed citizenry" had been extended in the late 20th-century to a knowledge of the world beyond local, state, and national boundaries. It implies an understanding of how actions and events in the world community affect the local community, state, and nation. The overriding aim of the World Civilizations course is to assist students in developing a global perspective. Voting age students who are cognizant of the interrelatedness of human beings and cultures and the inherent interdependency of our planetary civilization are in the best position as citizens to rationally and conscientiously deal with the many international issues facing our country and world. Taken a step further, studying other cultures in addition to our own can serve to improve the students' ability to understand the nature and dynamics of our contemporary "global village" which in turn increases the possibility for international order and security.

A GLOBAL PERSPECTIVE

The term "global perspective" is bandied about in the academic world so frequently these days that its meaning is often unclear. The study of world civilizations entails a global perspective, of course, and it is therefore paramount that students understand what is meant by such a perspective. In the introduction to his *A Global History of Philosophy* (3 vols.) the philosopher John C. Plott characterizes a global perspective as

> an absence of provincialism—geographical, cultural, temporal, dimensional. (Plott, 1977)

In the context of studying world civilizations, a global perspective is an acquired and/or improved vision of the world that goes beyond the boundaries of one's own culture, transcends ethnocentrism, and perceives the world in its interrelatedness.

An analogy may be used to illustrate the difference between a provincial and global perspective. If you look through the lens of a telescope you see only a portion of the world close up (e.g., European civilization, Chinese civilization, etc.). When the same telescope is turned around, however, you have a much larger field of vision. At one end, the world is isolated and magnified, while at the other, the vision of the world is much broader and unified. The instrument of vision is the *same* but the perspective is changeable. The study of world civilizations involves intermittently looking through "both ends of the telescope" so that students see the relationship of one culture to another as well as the uniqueness of each.

Acquiring a global perspective in a World Civilizations course requires that the course itself be legitimately global in its scope. It should not and cannot be a Western Civilization course disguised in international packaging. While it may be argued that a Western Civilization course is international in that it covers the cultural history of many nations (e.g., England, France, the United States, Greece, Germany, etc.) it is not global because its course content is confined to only one part of our world: the West. Examining and comparing civilizations in Asia, Africa, and the Americas in addition to those in European history is basic to the acquisition of a global perspective and only when its course content is geographically and culturally balanced can the World Civilizations course serve to improve our students' vision of the world.

INSTRUCTIONAL GOALS

Ironically, the implementation of the World Civilizations course in the community college and university curriculum is often more difficult for teachers than students. Instructors who have mechanically taught Western Civilization since the beginning of their careers and are confronted with the prospect of having to teach World Civilizations manifest a curious array of defense mechanisms. They cling to their traditional course like feudal lords protecting their domains. Some contend, for example, that teaching World Civilizations (rather than Western Civilization) will deprive students of a chance to discover their cultural "roots". Nothing could be farther from the truth. First of all, the study of world civilizations does not exclude Western civilization. It acknowledges Western civilization as *a* civilization among many in world history. Secondly, what many instructors conveniently choose to ignore is that their students are not exclusively of European descent and our own Western civilization has been shaped to a large degree by the influences of other civilizations and their cultural traditions. Our cultural "roots" extend into the global community and are not uniquely European. There should be no question of the appropriateness of the World Civilizations course in the community college and university curriculum and there should be no doubts about whether it can successfully be implemented. It *is* being done and there are several ways of doing it.

The creation of a manageable and relevant World Civilizations course or program (for the students taking the courses *and* the faculty teaching them) first requires articulating instructional goals. The study of world civilizations should be purposeful and this important initial step serves to lend direction to methodology and course content. The goals for the World Civilizations course are *not* the same as those for a Western Civilization course since the focus is shifted to the world. We must remind ourselves that the underlying intention is to introduce students to the growth and development of civilization *not* as a special European or generally Western experience but rather as a global one. The primary instructional goals for World Civilizations courses should include introducing students to different ways of thinking about and responding to the world and improving their ability to see the world in its interrelatedness and how their own civilization has been shaped by the influences of other civilizations (and vice versa). These kinds of goals are essential to the World Civilizations course and the methodology and content of such courses should be evolved from them. It is hoped that the fulfillment of goals such as these will result in the students' acquisition of a greater degree of humanistic knowledge and understanding of our planet's cultural heritage.

THE ROLE OF CULTURE-CONDITIONING

An obvious assumption underlying the goals of the World Civilizations course is that it is possible for students to view and understand the world from a different perspective. Sometimes, however, the skill required to see something from another perspective is more difficult than one would expect. We are conditioned to think about and respond to the world in very specified ways from childbirth. While this conditioning helps us to adjust to and assimilate the values, etc. of the society we live in it can be a hindrance to someone studying world civilizations. Hari Dass Baba, a yogi from modern India, once remarked that when a pickpocket meets a holy man he sees only the saint's pockets. In a similar way, students raised in a western society and/or filtered through a western education system normally see only that which is western and have the proclivity for measuring the ideas and achievements of other civilizations by western standards. Two of the many by-products of culture-conditioning are the acquired ability to easily distinguish the beliefs and values of others from one's own and the inability to view those variances with an open mind. Students who undertake the study of world civilizations need to be made aware of some of the effects of culture-conditioning and the World Civilizations course should provide them with an opportunity for doing so. The question "how has our own world-view shaped our expectations of and attitudes towards others?" is intrinsic to the course. Students cannot be expected to develop a sensitive awareness of how another society thinks about and responds to the world until they become aware themselves that what they carry with them into the World Civilizations course has been filtered through cultural glasses with distorting lenses. The first step in transcending ethnocentrism is recognizing its existence.

METHODOLOGY FOR TEACHING

INSTRUCTIONAL CONCERNS

Instructors cannot expect to teach the World Civilizations course effectively by using the same methodology used in teaching Western Civilization courses. The instructional goals are different and fulfilling them necessitates a different approach. The use of a comprehensive-chronological approach such as that used most often in teaching the Western Civilization course ignores many salient realities which will inevitably doom the attempt. If faculty endeavor to teach everything of significance that has happened in the history of world civilizations it is likely they will overwhelm the students' ability and willingness to assimilate and synthesize the mass of information directed their way. Since most students will have no prior knowledge of, or exposure to, cultural traditions and perspectives other than their own, trying to comprehensively examine and analyze matters that they are completely unfamiliar with is simply unrealistic. Some of the values, priorities, and philosophical and religious beliefs inherent in Asian or African world-views are so divergent from theirs, for example, that even if students could grasp the historical facts attendant to them they would have no way of evaluating and thinking critically about them. At best, students would gain only a desultory and superficial view of non-western civilizations probably remembering only trivial anecdotal information. And, at worst, lacking a frame of reference to assess the given information, students would assume (and their assumptions would be reinforced by ethnocentrism) that since the values and priorities of the non-western world are inscrutable they are not as relevant or meaningful as those of the more familiar West. In addition, time constraints dictate the degree of coverage any faculty can provide students, and, it is axiomatic that instructors are unlikely to be experts on every important aspect of all major world civilizations through history. These concerns collectively represent one of the great dilemmas of expanding the focus of a course to the entire globe and attempting to teach it with a traditional historical approach.

THE THEMATIC APPROACH

One obvious solution to these pitfalls associated with the comprehensive-chronological instruction of World Civilizations is to recast the purpose and nature of the course by allowing for more in-depth focus on and analysis of fewer topics or themes. This will make the course more manageable for instructors and students alike. The purpose of the course should not be to document and detail the history of the major civilizations of the world but rather to examine and compare critically the world-views, infrastructures, and cultural traditions of representative civilizations from various geographic regions of the globe. The course should illustrate the diversity and unity of the human experience with an emphasis on the acquisition of concepts rather than on the accumulation of facts.

From a conceptual point of view, the traditional comprehensive-chronological model teaches history vertically from the top down (or bottom up) so-to-speak. For example, in a Western Civilization course teachers systematically lay down the Greco-Roman foundation blocks in the classroom and the students then proceed step by step, period by period to build an understanding of the world in which they live. In contrast, the thematic approach to teaching World Civilizations courses represents a horizontal paradigm. This is not to say that it denies elements of the vertical one but rather that it provides a different emphasis. As a horizontal paradigm the thematic model tends to collapse distance between civilizations in place and time and emphasizes the essential oneness of human beings. It views civilizations in world history as integral parts of a dynamic whole and de-emphasizes a hierarchical view of them. A hidden danger of using the vertical model in teaching World Civilizations courses to students is that it may unconsciously nurture the view that civilizations in world history exist in hierarchies of importance. That is, some civilizations are "basic" and those built upon the existing ones are somehow more complex and, therefore, of greater importance. With the vertical model world history too easily becomes a stack of separate and distinct civilizations each one greater and more important than the last—a view inconsistent with the desired goals of the World Civilizations course. A thematic approach is arguably the most effective way of presenting World Civilizations to community college and beginning university students if they are to retain anything of value from the course. It gives them a new pair of glasses for looking at the world. If taught with sufficient cultural and geographic balance every student in class should experience some direct affinity for and identity with some aspect of his/her cultural heritage or roots. Further, they should discover an "expanded identity" with the world's population at large and with the general human experience common to all of us.

"UNIVERSALS OF CULTURE" AS THEMES

In selecting the themes for the course one is inexorably drawn to the various "cultural universals" which have been identified by academics over the years. These constitute those universal needs which have confronted and challenged all people and societies through world history. As such they are timeless and remain as relevant today as centuries ago and thus are meaningful to contemporary students who personally identify with them and the related responses of their predecessors. They illustrate the oneness of the human experience and the common struggle faced by all people. This helps students overcome ethnocentrism and misoneism and renders them more receptive to the study and appreciation of cultures other than their own.

By employing cultural universals and the creative global responses to them as the basis for the World Civilizations course the underlying instructional goals can be effectively achieved. Again, it must be emphasized that the aim of the course is not to chronologically and comprehensively trace the evolution and character of the world's "major" civilizations. That attempt can only dampen, if not extinguish, the enthusiasm or at least curiosity about other cultures on the part of students. The instructor must be willing to cast aside his traditional "security blankets" of chronological-comprehensive content coverage of the "major" and "familiar" and set sail on the new and relatively uncharted waters of the thematic coverage of cultural universals and illustrate responses of representative societies to them in a global balanced format.

Many cultural universals have been identified and articulated. Among the most central are the following: (1) providing the basic elements of human existence (i.e., material culture) in diverse natural environments; (2)

developing institutions to provide order and security; (3) evolving social order; (4) attaining, preserving, and transmitting knowledge; (5) providing for creative and artistic expression; and (6) searching for ultimate truths and meaning in human existence. To this basic group of universal needs and responses can be added, additional ones made more evident in the "modern era" such as "assimilating and adjusting to advances in science and technology." One must be circumspect, however, in adopting too many themes relating to various cultural universals, lest one fall into the same traps associated with the comprehensive-chronological approach (e.g., too much material to cover, too little time, etc.). Experience dictates that the most appropriate number of themes to cover in a normal college term or semester is three. One can comfortably illustrate in a globally balanced fashion the creative responses to cultural universals encompassed in that number of themes and can make necessary comparisons, provide discussion, and schedule audio-visual presentations, speakers, and exams. It really seems impossible to do justice, within time constraints, to any more than three themes. That number also seems right for the students in terms of their comprehension, assimilation, and retention limits. The question remains, then, of which of the cultural universals will be selected as the basis for the three themes to be covered during each term or semester. The best approach is to employ two themes continuously during the year as the class progresses from one term or semester and period of focus to the next. The two which provide this "anchor" for the year-long sequence are those that deal with the provision of order and security and with the quest for ultimate truths and meaning in human existence. To some degree the first anchor theme is a hybrid which may encompass, at the instructor's discretion, such things as the provision of effective government; the maintenance of security—both internal and external; the development and nature of the social order; and the provision of economic prosperity. The second anchor theme can also combine various elements such as a discussion of representative world-views, religions and philosophies, with the artistic manifestations of same. These two are especially well-suited to comprise the basic framework and continuity for the year-long global journey through time. It is prudent, however, to provide some diversification of themes (and related universals) as the course progresses. And in some ways, the evolution of world history can be a guide to the most logical variable to be introduced each term to supplement the two constant themes. During the first section of the course, for example, dealing with the so-called pre-historic and ancient worlds, a third theme might be the provision of the basic elements of human existence or material culture (i.e., food, clothing, shelter) and the related development of writing systems. This is an appropriate selection since this quest consumed a proportionately greater degree of human effort and time early in history and was the most central cultural and sociological focus which dictated the character of early societies and their institutions. This theme of providing the "basic necessities" of life is often overlooked or occasionally maligned as a subject so obvious and rudimentary as to be unworthy of academic attention or study. Yet this universal is the most vital of all,

15:3

it is the one upon which all the others are dependent and it is one which has taxed the human mind and engendered great creativity to fulfill. There is nothing so essential to the human experience as this sine qua non—the provision of material culture.

A good choice for a third theme in the course encompassing the "medieval" period in world history (i.e., seventh through the sixteenth century) is that of the attainment, preservation, and transmission of knowledge. One reason is that during this period so many attempts were made in different parts of the world to preserve, sum up, synthesize and interpret all known knowledge and eliminate contradictions, inaccuracies and inconsistencies. Some of this activity was directly resultant from the impingement of the knowledge of one geographic region upon another and the attempt to harmonize it with the existing religious dogma. Another reason for selecting this theme is that great centers of learning arose in such geographically diverse regions as Southeast Asia and Africa and played a key role in preserving and expanding knowledge. And this period witnessed the birth of the modern institutional bastion of learning and knowledge, the university, in such far-flung areas as Europe and India.

For the last term or semester, the most obvious choice for a third theme in the course is that of adjusting to and assimilating advances in science and technology. Certainly this has been important in all eras but especially in the "modern" age. Commencing with the scientific revolution of the 17th century to Toffler's "Third Wave", science and technology have advanced in quantum leaps, radically changing life and values and creating the phenomena of culture lag and future shock. In some ways the adaptation to and assimilation of the new technology born of almost unfathomable scientific advances, poses the greatest challenge to humankind. To meet this universal challenge successfully will guarantee a level of abundance and well-being unheard of in human history. Failure to do so may ultimately spell the demise of life on earth. Clearly, then, this must constitute the culminating theme of the World Civilizations course.

SEQUENCE GOALS AND OBJECTIVES

GOALS AND OBJECTIVES

This thematic approach to studying and teaching World Civilizations explores the history, literature, visual and performing arts, philosophy, and religion of world civilizations. Essentially, it's a comparative analysis of the creative responses of representative civilizations from the major geographic areas of the world throughout the history of our planet to universal cultural needs. The sequence has two primary instructional goals for beginning college students who are pursuing a two-year degree or planning to transfer to a four-year college or university for more specialized study:

1) To introduce students to different ways of thinking about and responding to the world; and

2) To improve the students' ability to see the world in its interrelatedness and how their own civilization has been

shaped by the influences of other civilizations (and vice versa).

Although these are not the only goals for the sequence they are the principal ones. It is also hoped that the sequence will enhance the students' ability to see the world in their own community, foster an attitude of tolerance towards other peoples and their values, beliefs, and customs, and increase the students' awareness that the differences and similarities they might perceive in the study of world civilizations are often times rooted in cultural needs shared by all peoples at all times.

With regard to meeting these instructional goals, this sequence seeks to provide students with an opportunity to acquire and/or improve their critical thinking skills. Specifically, the course objectives for the sequence are:

1) To examine and compare the various ways in which peoples (especially in prehistoric and ancient times) have provided themselves with the basic elements of human existence (e.g., food, clothing, shelter) in diverse natural environments;

2) To examine and compare the various ways in which world civilizations have organized their societies, governed themselves, and maintained security (internal and external);

3) To examine and compare the acquisition, preservation, and transmission of knowledge in world civilizations (especially from the 7th-century to the 17th-century) with an emphasis on intellectual trends, technological developments, and centers of learning and scholarship;

4) To examine and compare the world views of world civilizations and analyze how prevailing religious and philosophical values and beliefs were reflected in the visual and performing arts and literature;

5) To examine and compare scientific and technological trends and developments in world civilizations (especially from the 17th-century to the present) and their impact on cultural development; and

6) To illustrate the significance of geographical relationships in the diffusion of cultural elements and the affect of geography on the development of the infrastructures and world-views of world civilizations.

The sequence methodology consists of utilizing a thematic model with "universals of culture" as themes. These cultural universals are used as a frame of reference in examining and comparing civilizations is Europe, Asia, Africa, and the Americas throughout history. The employment of this methodology will make the courses in the sequence manageable and relevant in relation to fulfilling the instructional goals.

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HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

FROZEN MUSIC, ETC.

Concerts of the Arts: Their Interplay and Modes of Relationship. William Fleming. University of West Florida Press, 1990. 326 pages, illustrations and color plates. Reviewed by Eve Browning Cole, University of Minnesota, Duluth.

This book has two primary aims: first, Fleming wishes to stress the essential embeddedness of works of art in specific social and historical circumstances which give them structure and meaning; secondly, Fleming emphasizes the particular significance of *music* as a force shaping artists' sensibilities and influencing their creative activity. Traditionally, scholarship in art-history has tended to leave music aside; Fleming's approach is thus refreshing and innovative. The argument of the book invokes a wide range of examples, from ancient Greek temples to James Stirling's Neue Staatsgallerie in Stuttgart (1984), and includes work in many media and genres. Greatest prominence however is given to the Italian renaissance and Romanticism in visual art, and to music of the 'high culture' varieties.

Fleming seeks to show that artistic creativity, though in a sense free from the constraints of time and space (as proceeding from the imagination), is in another and very real sense rooted in a material culture with definite philosophical commitments and values. It is for this reason that diverse works from the same period can be used to illuminate one another. Fleming's research into the interrelationships among artists and art-works takes him into some highly interesting areas, including artists' diaries and correspondence, contemporary criticism, aesthetic theories, musicology, and social history. The result is a vivid portrayal of the working artist *in living relationship* to peers and current trends.

In order to show how the different genres of art, along with individual works, can illuminatingly be viewed in "concert", Fleming develops an apparatus of 'modes', each of which is intended to capture one dimension in which artworks display relationship. This apparatus is potentially quite useful to humanities educators, who continually labor to get beyond the surface parallel and locate substantive commonalities

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among artifacts. Although the different 'modes' are not defined with equal clarity, Fleming's illustrations of them are quite perspicuous. For example, the 'analogous mode' (chapter 3) uses music and architecture to demonstrate how a single common philosophical outlook can underlie and motivate work in both fields. In the case of certain Renaissance buildings, echoes of the Pythagorean number-mysticism can be seen to be directly influencing both the architect's vision of the building and the composition of music in which to celebrate its dedication (e.g., Guillaume Dufay's motet for the Florence Cathedral dome of Brunelleschi). Thus Andrea Palladio, well-schooled in the classics, develops a theory of architectural 'harmony' that is more than a metaphor, and which incorporates the musical intervals as proportions for architectural spaces. This theory is then taken over by Inigo Jones, whose subsequent influence on English architecture is profound.

Fleming's style is lucid and engaging, and combines erudition with congeniality to a rare degree. Of architecture in general he writes,

> Far from being mere assemblages of bricks and mortar, steel and glass, every building comes to life with the human activities it was designed to house. I like to think of architects as choreographers who plan their structures so that all who enter must perform a ballet dance as they enter and exit, move along corridors, gather together in meeting rooms, and ascend and descend staircases. (p.29)

The personal note is engaging, while the dance-image is vivid and productive. One takes from this book a sense of having been in the company of a wise and generous teacher, whose enthusiasm for art is limitless and longstanding, and whose deepest desire is that we all come to share that enthusiasm.

Like all teachers, Fleming appears to have some blind spots. I could locate no art works by women among the numerous reproductions or colorplates, nor are any mentioned in the course of the analysis. And Fleming's view of the contemporary art museum is excessively optimistic: "Museums today are the people's palaces that house our humanistic heritage and where the legacy of the centuries is now accessible to all" (35). This begs some very real questions concerning *whose* heritage is housed in museums, who controls entitlement to that heritage, and who really has access. If this book were used in a course (as I think it could well be), it should be supplemented by some of the excellent feminist art-criticism (Linda Nochlin et.al.) and art-history (Whitney Chadwick et.al.) which raise such political questions and thus expand the horizons of discussion.

ST. DAVY & OTHERS

Catherine L. Albanese, *Nature Religion in America: from the Algonkian Indians to the New Age*, Chicago: University of Chicago Press, 1990. 267 pages. $24.95. Reviewed by Bron Taylor, University of Wisconsin, Oshkosh.

Religion is, according to Catherine Albanese, the "way or ways that people orient themselves in the world with reference to both ordinary and extraordinary powers, meanings, and values" (p.6). The ordinary is found within the boundaries of human society, the extraordinary outside of the boundaries of this community. To understand religion, then, one must understand more than that which commonly passes for it, more than that which is concerned primarily with "supernature."

"Nature Religion" is the term Albanese gives to beliefs, behaviors, and values which take nature for its symbolic center" (p.7). In this provocative work she sets out to show that nature religion, or at least the "natural dimension" of religion, "has provided a compelling religious center for many Americans throughout our history, [and] nature as a religious symbol has become so effectively a culture broker that the study of nature religion can cast an important light on persistent patterns in past and present American life" (p. 200).

Albanese develops these themes by focusing on many important persons and movements—some not typically seen as religious. Throughout, she attends not only to how nature functions as a symbol within the various systems of *thought*, but also to what types of practices, and especially *ethical* practices, were given impetus by these symbol systems. Specifically, she summarizes first the radically different ways nature functioned as a symbol among Native North Americans and the invading Anglo-Puritans. She goes on to provide an interesting account of how (much later) Cotton Mather and especially Jonathan Edwards promoted Platonic notions of correspondence thereby providing fertile ground for the emergence of transcendentalism (p. 44).

She then examines what she labels the "republican" (here her usage closely parallels what other scholars call "civil religion") ideology of nature in the revolutionary era, discussing how enlightenment notions of "natural law" and "inalienable natural rights" involve nature as a *religious* symbol that ultimately legitimated pernicious notions of manifest destiny. (Especially fascinating here is the portrait of Masonic nature religion, and nature symbols in the thought and ethics of Thomas Jefferson—both of which helped shape the nation at its founding and finally promoted notions of manifest destiny. Equally intriguing is her analysis of the nature-cult of the mythic saint Davy Crockett, with its racist-nationalistic ethics.)

Next she turns to more peaceful representatives of nature religion, in transcendentalism and its legacies. She argues that transcendentalism rested on a central confusion in attitude toward nature, and that the resulting dilemma led to two distinct ethics. On the other hand, nature was thought of as the "really real," and the ethical priority then must be to preserve and live in harmony with it. On the other hand, there was a more metaphysical vision, which placed a premium on transcending nature, or mastering it through *mind*, because reality, ultimately, is spirit.

Albanese shows how Emerson, Thoreau, and John Muir all embraced both sides of the paradox. While they placed a moral priority on preserving nature they nevertheless believed it corresponded to and provided a pathway toward that which is even more real and valuable. Meanwhile others located their ethical priority in lives committed to the healing arts—some stressing the prevention and curing of disease through physical manipulation of nature (examples discussed are the Christian physiology movement and various "sectarian" medical movements, including Thomosonians, homeopathies, hydropathies, osteopaths and chiropractors); others believe in mental/spiritual mastery of nature and disease, sometimes by denying the very existence of disease and matter itself (those discussed here include Phineas Quimby and Mary Baker Eddy and her Christian Science). The confusion over nature as "real" or "ideal" produced, according to Albanese, a second ethical dualism: on the other hand, the impulse was to harmonize one's life with nature, on the other, to master and control nature through the manipulation of matter and/or spirit.

Finally, Albanese takes us to the 20th century, discussing the nature religion(s) that underlie contemporary Green movements in Europe and North America, eco-feminism and the reemergence Goddess religion, and various forms of pagan and new age religions. She also looks at the religious dimensions of health (prevention and healing) movements, showing their links to 19th century healers—some stressing mind, others matter, in their healing cultus. She shows how the dual-ethical impulses derived from earlier confusions about the nature of nature continue today. But she also finds today a greater syncretism among the various forms of nature religion—and this syncretism, she seems to suggest, may be synthesizing ethical impulses which were previously in conflict. This new syncretism, she believes, may have its origins in the dawn of quantum theory early in the century. Further, she concludes, this theory has at last "resolved the conceptual conflict between nature real and nature ideal..." (p. 200). She contends, essentially, that the opposition between the ethical ideals of harmony versus dominance, and between environmental protection and the impulse to transcend nature, have begun to dissolve under light of the sub-atomic microscope.

Albanese has argued that nature religion is alive and well, and that "the presence of nature religion in America is one more sign that, in a 'secular' society, the search for the sacred refuses to go away" (p.200). This volume helps alert us to the multi-faceted forms and internal tensions of nature religion. Her work should be of interest to a wide range of scholars, from those interested in the intellectual and social antecedents of environmentalism in America, to those investigating the various persons and movements discussed, and of course to scholars responsible for interpreting religion in the classroom. The work could also fit well into upper division courses dealing with the philosophical and cultural dimensions of environmental controversies, as well as courses exploring religion in America. Albanese intended through her project to encourage discussion about nature religion in America—her contribution has provided a rich conversation piece toward that end.

I SORT OF TAKE A STAND

"Neutrality in the Classroom: An Idle Threat?" by Leonard J. Berkowitz in *Perspectives* 20:2 (Summer 90). Association for General Liberal Studies, Penn State York Campus, 1031 Edgecomb Avenue, York PA 17403. $30/yr. membership.

At first glance, the idea that the teacher should maintain a stance of neutrality in the classroom is right down there with the apple pie and mom as a cornerstone of American values. The situation can arise in any humanities classroom that a controversial subject is introduced. For many teachers, especially in subjects like ethics, arguable issues are the very stuff of the course. The teacher's responsibility is to present or help to present all sides and assist the students in developing skills in criticism of the various viewpoints. But the teacher's responsibility is also to avoid advocacy or even preference for any viewpoint. Complete neutrality is the highest virtue. Our whole faith in liberal education is based on the idea that we train young citizens in critical thinking so that they can make rational decisions on their own.

Nevertheless, there are critics of neutrality and their voices are growing louder. The religious and political right have always insisted that, for example, Christian and American education should teach values—the right values. There have also been critics on the left like Herbert Marcuse who say that students are so thoroughly indoctrinated in bourgeois values that the teacher should advocate anti-establishment views. In short, to be neutral is to support the establishment.

The ethical scandals of recent decades in business, medicine, religion, law, government, and politics have made the teaching of ethics the hottest commodity in the liberal arts game. But what professional schools and the public want, say Berkowitz, "is not teaching *about* ethics, but teaching students to be ethical." The most serious attacks on neutrality, though, have come from within the academy, and Berkowitz, who edits the AGLS Newsletter and teaches at Penn State, provides useful citations. Essentially, their argument is that neutrality intensifies the pernicious relativism that infects our students. Berkowitz' experience is that only the better students hold this attitude that one view is as good as another. Most of his students "have not even reached that stage" and blindly accept the doctrines of "parents and peers."

There are other anti-neutrality arguments, and vigorous defenses of neutrality, leaving the dilemma: "If neutrality is unacceptable, and advocacy must also be avoided, what should we do?" The answer is a middle ground. We should *advocate* taking positions, we should *advocate* the process of reason as a means of deciding, and we should be "*intolerant* of obviously intolerable views and bad reasoning." (F.S.)

NOT SO FAST

"'Style' and Technology" by Joseph C. Pitt in *Technology in Society* 10(1988). Pergamon Press, Maxwell House, Fairview Park, Elmsford NY 10523. $85/yr.

Why haven't we blown up the world or totally poisoned our planet? Goodness knows we've got the technology. Pitt, who directs the Humanities, Science and Technology Program at Virginia Polytechnic Institute, thinks he has the answer, if not a promise that we'll continue to hold technology at bay. His argument is complex, but it begins with the need for us to re-orient our thinking about technology. Most people think that technology is a "mechanical thing" separate from society. Not so. Technology is "humanity at work in the world," systems and structures developed by humans on response to human needs and goals. In the early decades of this century, technology was further misrepresented by the myth that "technology was merely an afterthought to science." The reality is that the relationship is reciprocal; sometimes the reverse is true. Both are equally rational.

Pitt defines rationality in an almost folksy way. Rationality is no more than an extension of common sense. Common sense is a process in which you decide upon an action based on (1) what you already know, (2) your goals, (3) your values, and (4) the available options. The important thing to understand is that "rational decision making is the process of constantly revising one's knowledge, goals, and values in the light of experience." Thus, rational beings do not repeat mistakes. A key problem, however, is having "right goals." To Pitt, right goals are those that are in accord with society. These goals are not absolute or permanent, though some may persist for a long time and change slowly. Our personal goals, of course are subject to change as we have experiences (as your teen-age goals, parental goals, professional goals, etc. change); the same is true of society.

Now as to *style,* Pitt defines this as a consistent pattern of rational action in "accordance with the predominant value system." Those with the greatest style, therefore, are our leaders and heroes, because they embody and epitomize their society's values. This kind of leadership is in danger today, because technological innovation is advancing too rapidly for the community's goals to be readjusted. It's a danger, but Pitt is optimistic that common sense rationality is working to curb technology. We have made errors, mostly of the type that maintain that because we *can* do technological magic, we *must* do it now. Rational, reasonable people learn from their errors. It may be that the heroes of today, the leaders with style, are the whistleblowers. (F.S.)

FROM COSMOS TO BOXES

"Architecture and the Political Society" by Thomas Molnar in *The Intercollegiate Review* 26:1 (Fall, 1990). Intercollegiate Studies Institute, 14 South Bryn Mawr Avenue, Bryn Mawr, PA 19010-3275.

Post-modernism in architecture may be clumsy, grotesque, burlesques of historical styles, but the movement clearly opposes the monotonously functional blocks of Bauhausian buildings that have dominated public architecture for the major part of the twentieth century. We may be turning away from Gropius, Mies, Le Courbousier, but should we be blaming them for our cityscapes?

It's not that simple, says Molnar who is variously professor of French literature, religious studies, and political thought. The roots of modernism go deep, even into the eighteenth century, when architecture began to have two objectives, one, "experimentation with pure geometrical forms," the other to "surrender the art of building to every day human needs." The first abstracts form in a mechanistic way, the second substitutes economics for sacredness. The earliest architecture replicates the cosmos in temples, of which Molnar says "nothing is more representative of a civilization than the relationship, established or imagined, between the cosmos and its earthly replica." Furthermore, such structures as Egyptian temples, Mayan pyramids, Greek temples relate fully to their natural settings, in most cases with a sophisticated tension between the cosmic power of untamed nature and the imposition of human order upon a segment of that nature.

With Christian architecture this changes: no longer open to winds, framing nature, celebrating the gods of nature, the Christian church is enclosed, a shelter for communicants from the satanic perils of the material world and the city of man. Churches did not seek out sites of natural drama and cosmic power: "Churches are supposed to be everywhere at home; since space comes from God there are no privileged places except those designated by sacred history itself, like Jerusalem, Bethlehem, and Rome."

Developing beside Christian architecture was the architecture of civic life—town halls, splendid houses of bankers an guilds—and the churches, Molnar says, become one of the "town's civic expressions." It's not a leap to the geometric, unornamented boxes of the twentieth century, but it is an evolution for architecture as expressive of the natural cosmos to an expression of the highest values of our world: mechanical efficiency for moving and placing people and things wherever industry and bureaucracy dictate. (F.S.)

HISTORICAL JOBS

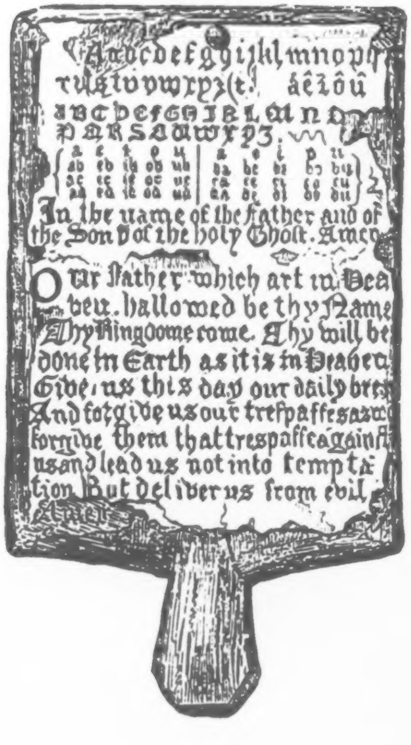
"Choosing History as a Profession" in *History News* 45:6 (November/December 1990). American Association for State and Local History, 172 Second Avenue North, Nashville, TN 37201. $50/yr.

"What can I *do* with a major in the humanities?" is a familiar question for college and high school advisors. Time was when the obvious (and practically only) answer was: Teach. We have passed through the doldrums of the 1980's when teaching jobs in history, English, philosophy, and humanities were as rare as hen's teeth, but during the past decade or so the tough times for history teaching have caused many history professionals to take a broader view.

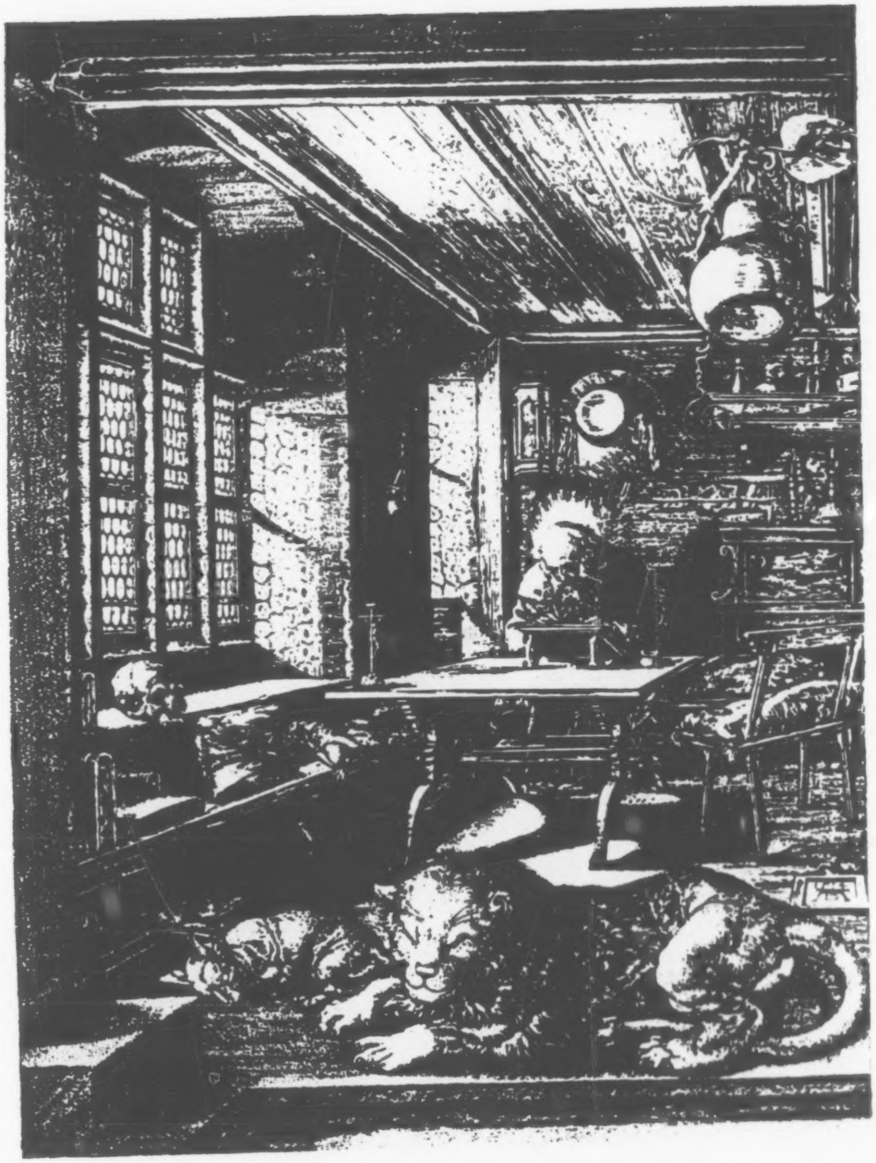
This article, written by a *History News* staffer, neatly encapsulates the various opportunities. The watchword, though, is that whatever you choose, you'll need to go beyond pure historical training or even interdisciplinary academic study. The knowledge of history is central, and even more, the *love* of history is essential, but the skills needed might include fields such as art training, management, photography, audio-visual technology, preservation technology, library science, editing, printing, marketing, and others.

Where are the jobs outside of teaching in schools and colleges? There are large *historical societies* with many specialist areas, and there are small historical societies where jacks and jills of all trades are needed. *Museums* (which may or may not be attached to a historical society) have a similar range from the giants with many specialized departments to the local museum where one or two professionals must be exhibit preparators, fund-raisers, volunteer coordinators, and heaven knows what else in addition to being historians. An important growth field in museums today is the education field. *Historic preservations* is a third area where a mixture of research historians, architects, art historians, planners, and lawyers are needed. There are *government jobs* in history, perhaps not so commonly, but such agencies as the Bureau of Land Management, the Forest Service, the Corps of Engineers, and of course the Smithsonian, the Library of Congress, the National Endowment for Humanities will advertise positions incorporating history. *Historical publishing* is found not only in societies, museums and university presses, but in commercial presses, popular journals, and even in some businesses. *Archives and libraries* can offer opportunities: "In museums and historical societies, in private industries, and in large libraries, archivists are being hired to assemble, catalog and organize the textual materials that constitute the primary documents of historical research." *Free-lance historians* are becoming more common, too, writing company or family histories, doing genealogical research, consulting on historic preservation and other things where specialized research skills are needed—and valued.

The article ends with short but sensible advice on how to enter professional fields after (or while) completing the appropriate education. The article is not long, but it packs a lot of information and cautionary advice that might well be kept on file for when the student asks "What can I *do* with a history major?" (F.S.)



In the name of the Father and of the Son & of the holy Ghost. Amen.
Our Father which art in Heaven. hallowed be thy Name
Thy Kingdome come. Thy will be done in Earth as it is in Heaven.
Give us this day our daily bread.
And forgive us our treſpaſſes as we forgive them that treſpaſſe againſt us and lead us not into temptation But deliver us from evil.
Amen.



EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with content that draws upon the human cultural heritage, methods that derive from the humanistic disciplines, and a purpose that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanity**, **humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable, practical and useful.

Format? Typed or word-processed double-spaced on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. Camera-ready line illustrations are very welcome. We can use written material of two lengths: one to three page commentaries, etc.; and articles of eight to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions. If you have word-processed your article, please specify the program you used (we use WordPerfect). If your article is accepted we'd like a copy on disk.

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- ADMINISTRATION "Crediting Departments for Team Teaching"
- HISTORY "Nineteenth-Century Multi-Media at Chautauqua"
- RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"
- PEDAGOGY "Helping Students to Formulate Interdisciplinary Questions"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

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- "Understanding Oedipus: An Actor's View"

What we don't want:

- Creative writing by teachers or students (it doesn't relate to our purpose)
- Syllabus outlines (curricula should be explained, not listed)
- "The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)
- "Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)
- "Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

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HUMANITIES EDUCATION is published by the National Association for Humanities Education
with editorial offices at the Department of Interdisciplinary Programs
University of Minnesota, Duluth, Duluth, MN 55812

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Published by the National Association for Humanities Education at the Department of Humanities and Classics, University of Minnesota, Duluth. Subscriptions and renewals are $20 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, 365 A. B. Anderson Hall, UMD, Duluth, MN 55812.
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CHRISTIANITY AND CULTURE: INTEGRATIVE STUDIES IN THE CORE CURRICULUM

BACKGROUND

One of the most controversial issues in higher education is the so-called Core Curriculum, a series of courses required of all undergraduates. The knowledge and skills imparted by such courses are essential to the development of the "educated" person. Thus, the Core Curriculum is a set of requirements more fundamental than the major and minor fields of study in the humanities and very different from the vocational preparation leading to careers. The controversy over the Core Curriculum, evident in reports from the National Endowment for the Humanities, the Department of Education, and various private foundations, derives from two central concerns: the number of credits and the makeup of the courses. In most cases, between 20-30% of the credits required for graduation are taken in the Core Curriculum, which usually features integrative courses that cut across disciplinary boundaries. To recount how one university devised a Core Curriculum and how two of its professors developed an integrative course therein will provide a model that may be adapted elsewhere, particularly when the course centers on the interrelation of religion and culture.

Beginning with the entering freshman class in the fall of 1987, undergraduates at Duquesne University are required to take courses in the newly established University Core Curriculum. This requirement extends to students in Arts and Sciences, and in the professional schools: Nursing, Business, Education, Pharmacy, and Music. A total of twenty-seven credits (or nine courses) make up the Core Curriculum, which stresses subjects, issues, and values central to the liberal arts tradition and skills essential to lifelong learning. Accordingly, students are taught the history and cultural heritage of the West, the diversity and richness of other cultures, societal structures, the role of science in the modern world, the interaction of the arts and human experience, the process of defining personal identity and values, and the importance of religion in culture. The skills that are practiced include the following: speaking and writing clearly and persuasively, making informed judgments, and thinking analytically.

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The Core Curriculum was devised and initiated only after extensive research and deliberation by faculty committees that reported to the entire faculty. In planning the Core Curriculum, the various committees and the entire faculty encouraged the development of new courses, which were to be team-taught and through which two or more disciplines were to be integrated. Faculty members from the numerous departments in Arts and Sciences were urged to collaborate not only among themselves but with colleagues from the professional schools in order to plan, propose, and offer pilot courses in integrative studies.

CHRISTIANITY AND CULTURE: PHILOSOPHY AND GOALS

Because the two of us in recent years developed similar interdisciplinary interests as teachers and scholars, involving theology, cultural perspectives, religious literature, and the visual arts, we agreed to collaborate in developing a course for the Core Curriculum. The particular course that we developed—Christianity and Culture—was an outgrowth of our various academic interests and also a manifestation of the philosophy underlying the Core Curriculum. To guide the process of planning, we framed the following objectives for our course:

(1) integrate theology, cultural perspectives, religious literature, and the study of art;

(2) present a historical outlook across the eras of Western culture, most notably Early Christianity, the Middle Ages, Scholasticism and the Renaissance, the Reformation and Counter-Reformation, and the Modern Era;

(3) select representative but interactive trends and movements in theology, literature, and art from each era;

(4) provide opportunities for students to think and speak analytically in class and to write analytically outside of class;

(5) develop in students the self-confidence and proficiency to interpret a literary text and work of art.

INTEGRATION OF COURSE CONTENT

To implement our objectives, we devised a virtual course outline. Our detailed preparation resulted from intense collaboration as we unfolded our respective views, then integrated them in order to be selective but representative in what we chose to teach from a particular era. In relation to Early Christianity, for instance, we agreed with little difficulty to teach selections from the Four Gospels. To organize our outlook, we adopted a point of view. Mark's Gospel became the means by which we taught the concept of the suffering Christ—the so-called "low Christology" emphasizing the humanity of the Son. This concept of Christ was related to the cultural experiences of Matthew's Community, Christians themselves who were suffering. The Roman Church was to have been encouraged by Mark's account that suffering is the means to eventual triumph, the transition—low to high, humiliation to exaltation—for which Christ himself was the exemplar. Therefore, we chose for emphasis certain passages from Mark's Gospel that deal with the Passion and Death of Christ.

To reinforce our interpretations, we used color slides of illustrated Bibles, paintings, sculptures, and stained glass in which the suffering Christ was depicted. These illustrations, most notably of the scourging, buffeting, and death of Christ, highlight graphic details of suffering, not simply to be realistic in their portrayals but to elicit an affective or emotional response from viewers—sympathy, sorrow, contrition. This response to art is the affective counterpart of an intellectual and theological awareness, which recognizes humankind's dependence on the godhead for merciful forgiveness and salvation. Accordingly, Christ's bloodshed in art is the symbolic representation of the outpouring of mercy, the onset of regeneration, and the offer of salvation.

Enriching our outlook on biblical texts, theology, and art was our use of the Early Christian typological perspective, a means of interpretation that juxtaposes and, in effect, integrates the Old and New Testaments. In art, the typological perspective is manifested in Old Testament prefigurations of Christ's suffering. Thus, we showed slides of Moses striking the rock, from which water emerged, as an Old Testament episode anticipating the issuance of blood from Christ's side. By our interpretive outlook, we correlated the wood of Moses' staff with the wood of the cross. Another pertinent Old Testament prefiguration is the brazen serpent. To restore the health of the Israelites bitten by poisonous serpents, Moses uplifted a brazen or bronze serpent on a pole. The serpent entwined on the pole often resembles the "S" or "Z" configuration of the crucified Christ contorted by suffering. Such an image acquires further symbolic value in relation to the Hellenistic icon of the healing serpent, the caduceus. Christ the sufferer, whose blood is likened to a balm or panacea that alleviates the affliction of sin, becomes Christ the healer.

The foregoing account exemplifies the depth and detail of our interactive planning. It also will suggest how the planning of one element in the course, Mark's Gospel, led quite naturally to the next. To achieve balance but contrast, we approach John's Gospel from the standpoint of "high Christology"—the emphasis on the pre-existence of Jesus before the Incarnation. In other words, Jesus had pre-existence and glory in Heaven before the world began. From having been with the Father on high, he descends to be with humankind below. In John's community, the theological emphasis is on Jesus's oneness with the Father. Rather than perceive the realm of God as a place, one need only join with Jesus to achieve union with the deity. Slides that we chose for presentation and interpretation showed Jesus in Heaven before his descent to earth. Flanked at times by the Father and the Holy Spirit, both of whom are rendered anthropomorphically, Jesus appears virtually indistinguishable from them. The cosubstantial and coessential unity of the three Divine Persons is thereby signified.

As we proceeded in our planning from the early Christian era to the Middle Ages, we were concerned to select a significant work of literature reflecting the dominant theology of the period. St. Augustine's *Confessions* fit our needs exactly. Underlying Augustine's outlook is an acute awareness of the majesty of God and the fundamental depravity of humankind after the Fall. Reason, inherently flawed, is insufficient as a guide to salvation. Augustine's conversion comes at the climactic moment when he announces his dependence on God, an expression of faith that leads to intense illumination. In effect, Augustinian theology is a form of Christian Neoplatonism. To examine how literary technique in the *Confessions* effectively communicates the theological outlook, we highlighted the autobiographical structure of the work and its imagery—especially the association of reason with darkness and faith with light. We also sought classical and biblical antecedents for Augustine's travels and conversion. In particular, we focused on Odysseus' journey as the classical counterpart of Augustine's quest and on St. Paul's conversion as the biblical prototype.

Such intense planning and consistent interaction were mutually enriching. Rather than remain confined in our respective disciplines, we at times reversed roles—the theologian adopting a literary or artistic perspective, the literary scholar and iconographer immersing himself in the theological outlook. As the follow-up to role reversal, each of us recommended readings to the other. While planning the unit on Early Christianity, Worgul urged Labriola to read Raymond Brown's *The Churches the Apostles Left Behind*, a study of the interaction of culture and theology. Labriola, when planning for the Middle Ages, particularly the unit on Gothic art and architecture, recommended that Worgul read Emile Male's *The Gothic Image: Religious Art in France of the Thirteenth Century*. The effect of role reversal and of the supplementary reading was to collapse disciplinary boundaries, a prerequisite for our effective performance in the classroom.

An offshoot of our intense planning was the development of a more comprehensive syllabus and course outline than we could ever teach. For the Reformation and Counter-Reformation, we planned a unit on spirituality and mysticism, involving St. Teresa of Avila and St. John of the Cross. Artistic counterparts include the baroque movement, exemplified in Bernini's *St. Teresa in Ecstasy* and in the paintings of Caravaggio and El Greco. In the Modern and Contemporary period, we designated certain poetry, most notably by Gerard Manley Hopkins, as evidence of the reaffirmation of faith in the midst of skepticism. While the foregoing topics have never been presented in class, our intent in being comprehensive was to have at hand a range of prepared topics from which to develop, by representative selection, a syllabus for the students. We also wished to have a rich selection of material in order to interlock by comparative study certain topics across different historical periods. If, for example, we taught a medieval drama such as *Visitation to the Sepulchre* and showed a videocassette of the play, we might plan to use Samuel Beckett's *Waiting for Godot* in the Modern and Contemporary period. Whereas the medieval play charts the transition in the three Marys from sorrow, even near-despair, to joy when they behold the risen Christ, *Godot* dramatizes the erosion of faith as the principal characters wait interminably for a manifestation of the godhead in the human condition. This example also illustrates a larger principle in the course—later analysis unfolds, in part, from previous interpretations.

TEACHING IN THE CLASSROOM

More than we anticipated, the integration achieved in preparing the course affected our outlook on teaching. We chose to teach the course at two meetings (each seventy-five minutes long) per week. One of the reasons for choosing the longer period was to enable the two of us to teach at each meeting, a practice essential, in our view, to the success of the course. Our aim was to impel students to develop an integrated perspective during every class. On some occasions Worgul would first provide the theological basis for the analysis of art or interpretation of literature that Labriola would undertake. In the unit on Gothic art and architecture, for example, Worgul highlighted the cultural and theological contexts underlying the medieval world-view, which stressed the transcendence of God, the manifestation of his power through light, the revelation through Scripture of his relationship with humankind, and the aspiration and struggle of humankind to journey toward union with God. After Worgul further elaborated on each of the foregoing theological premises, Labriola showed slides of Gothic cathedrals. In his analysis, however, he built on Worgul's observations by encouraging students to interpret visual details in relation to theological premises. Beginning with the outside architecture, Labriola showed, for example, a distant view of the cathedral of Chartres. Located on a hill and visible from afar, particularly its spires, the cathedral was the destination of medieval pilgrims. The students likened the medieval pilgrimage to the biblical journey to the Promised Land. Slides providing a closer view of the cathedral enabled students to perceive resemblances between the stone exterior and the craggy mountain whereon Moses communicated with the transcendent godhead. Over the main door at the west facade is the royal portal, a sculpture in stone of Christ in session, which students recognize as a dominant image in the medieval world-view. Doomsday and the Last Judgment were the crucial events for which one developed and maintained a state of spiritual readiness.

As the students entered the cathedral vicariously, they underwent the experience of pilgrims and perceived their surroundings from the theological and cultural perspectives of the medieval world-view. Inside the cathedral, one's attention is drawn upward by the architecture of ribbed vaulting and pointed arches, an orientation toward the transcendent godhead. At the same time, the intake of light through numerous stained glass windows suggests the presence and power of God in the human condition. When the students were directed to particular biblical episodes depicted in stained glass, they interpreted the events in relation to Providential history and the theology of salvation. Based on what they had learned in the unit on Early Christianity, they detected relationships between scenes from the Old and New Testaments. As such, the windows of the cathedral were a virtual "Bible of the Poor," whose audience was chiefly the illiterate folk. The intersection of the main aisle or nave with the transept creates a cross-like effect, the top of which rests at the eastern end of the nave, where the sanctuary is located. The students reasoned that the image of the cross, the chief sign of salvation, directs one's movement through the cathedral and, in effect, along the journey of life toward union with God.

The foregoing deductive interpretation actively involved students, whose observations, as they viewed the slides, emerged from and were correlated with the theological premises of the Middle Ages that Worgul had expounded. At times, however, the process was reversed, so that Labriola gave the earlier part of the presentation, encouraging active involvement by the students in the interpretation of literature and the visual arts. Thereafter, Worgul developed the theological premises and cultural perspective underlying the detailed analysis. In such a situation, Worgul deepened the inductive reasoning of the students—to synthesize details, to perceive relationships therein, and to derive inferences.

Whether we proceeded deductively or inductively in a class meeting and despite the order in which each of us gave his presentation, the paramount concern was to demonstrate the method of interpretation with which we expected students to become proficient and, eventually, self-sufficient. As a corollary of the aim, we continued to ask questions of students, largely as the means to equip them with the elements of the interpretive process.

A seeming obstacle to student participation is the size of the class. Christianity and Culture enrolls more than eighty students, usually first-semester freshmen. At the first class meeting, we modify the traditional arrangement of desks in the classroom. Ranks and columns give way to semicircles, each composed of seven or eight desks. Approximately ten such groups are deployed to afford all students an unobstructed view of the screen (when it is extended) and to enable the professors to walk through the classroom and make contact with the students. This personal contact is facilitated by a seating chart, which is composed after the small groups have been arranged, and by snapshot photos that students are requested to provide. Before the end of the third week, the professors know the students by their names.

In each of the small groups, the students come to know one another not simply because of constant visual contact but also through cooperative learning. Part of each class meeting, usually the last fifteen or twenty minutes, is set aside for small-group interaction. Each group is assigned a topic related to the class meeting. In the unit on Gothic art and architecture, for instance, one group will discuss why red and blue are the dominant colors of stained glass. Other topics include the following: the significance of rose windows, the appearance of gargoyles and their meaning in the overall conception of the cathedral, the etymology of "nave" and its function in describing the medieval outlook on the cathedral. The analysis and interpretation pursued in small groups enable students to become more self-confident and psychologically rewarded for having been attentive in the course. One student from each group will serve as a recorder-reporter, making notes and then presenting a brief oral report to the entire class. This assignment rotates at each class meeting. Since the topics discussed by small groups are directly related to the presentations by the professors, reports add considerably to the developing insights in a class meeting.

Interaction in small groups is also the means of preparation for the two examinations (mid-term and final) in the course. Approximately two weeks before each examination, we distribute a list of questions from which the test itself will be composed. Each group is assigned particular items from the list, and the reporting that they provide reflects their cooperative outlook. Such review alleviates the anxiety of students and reinforces, particularly at mid-term, the upward curve of learning by highlighting the process of interpretation.

The course also requires two papers, each approximately 1500-2000 words long. The topics on which students may write their papers are described in detail in a set of guidelines that we distribute. Each topic requires not only an integrated approach but also the process of interpretation that has been taught and practiced in class. One topic involves the typological interpretation of Scripture, particularly the Old Testament "types" of Mark's concept of the suffering Christ. Several examples are provided from which the students may choose—the confinement of Noah in the ark, the intended sacrifice of Isaac, the adversity that befalls Job. Because each course paper is to be accompanied by at least two photocopied illustrations, students will visit the library. The staff of the library, having received a copy of the assignment sheet, will assemble the most useful books and place them on a designated shelf in the Reference Room. Each photocopied illustration is to be captioned according to the guidelines that we provide. In correlating, for instance, Isaac and the suffering of Christ, students perceive resemblances between the journey toward Mt. Moriah and the "way of the cross" to Golgotha, the stack of twigs that Isaac carries and the cross borne by Christ, the sword at Abraham's side and the centurion's lance at the crucifixion, the ram sacrificed in place of Isaac and the death of Christ, the willingness of Abraham to offer his son and the Father's actual sacrifice of Christ at the crucifixion. Such typological similarities, elaborated in detail by reference to the illustrations, are illuminating indeed. Accompanying the topics and guidelines that we distribute is a one-page self-evaluation that each student completes for his or her paper. The self-evaluation involves appraisals of Superior, Good, and Average in relation to the following criteria: Content (mastery of information), Style (grammar, mechanics, expression), and Insight (understanding and interpretation). Simply by appraising themselves in relation to the three criteria, students give us a clear idea of their own sense of achievement. We then use the same criteria to appraise the students, and in cases where a student's self-evaluation differs significantly from our judgment, we request a conference. We also comment extensively on the papers, so that students are aware of the reason for our appraisal.

The courses in the University Core Curriculum undergo a double evaluation by the students, who use one instrument designed specifically for Core courses and another (called the Student Opinion of Teaching Effectiveness) for all University courses. In the statistical ratings and in the comments by the students, Christianity and Culture is ranked very high. Among the reasons cited by the students are the following:

(1) Both professors are intellectually curious—i.e., willing and eager to venture beyond the bounds of their respective disciplines;

(2) Both professors work cooperatively not competitively in the classroom, so that an overall climate of harmony prevails;

(3) Both professors are energetic in their preparation for classes and in their wholesale commitment to the course and the students;

(4) Both professors teach a process of interpretation and critical thinking at first beyond the reach of students but eventually within their grasp.

If the foregoing comments by the students were rephrased as prescriptions, there is no better formula for achieving effectiveness in an integrated course.

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TELEVISION AESTHETICS AND HUMANISM

Television is certainly the most persuasive media presence in American life, and it is quite possibly the most important social and cultural force as well. Although it hardly seems necessary to cite the numerous statistics reflecting these facts, at least a few points will help us to gain perspective. For example, more than 98% of all families in the United States have at least one television set, a statistic which gains added force when we consider that fewer families have indoor plumbing. And those sets are turned on an average of over six and one half hours every day, more than sixty hours a week in homes of families with three or more members. In February, when the heaviest viewing takes place, the daily average is well over seven hours. More than half of the homes in this country have two or more television sets, and it is common in such households for family members to watch TV in isolation or in small groups, with each individual or subgroup watching separate programs at the same time. There is also the frequently noted statistic that by the time they are eighteen our children have spent far more time viewing television than they have spent in school.

Television use has become a ritualized activity in our homes. The television set usually dominates the room in which it is placed, and that room is often the central gathering spot for family interaction. When Americans move into a new home it is common for the television's location to be selected before any other item of furniture is placed. Most of us have established rigid patterns of viewing. We watch TV from the same seat, with the same lighting, and often concentrate our viewing around a pattern related to the day of the week. That is, we do not just watch television, we incorporate it into a regular pattern of daily life. Quite simply this medium is a part of our everyday activities and it is experienced within the context of those activities. We must make a conscious effort to experience other art forms—we decide to attend the theater, we drive the family to the art gallery, we set aside time to read a book, we leave home to take in a movie. But television commonly surrounds us from the early morning news we experience as we prepare for work through the late show which helps us to wind down at the end of the day. In most homes the TV seems to be turned on more than not.

All of this—the inordinate amount of time devoted to television viewing, the tendency toward the fragmentation of the family in multi-set homes, and the manner in which the medium dominates our everyday lives—has frightened both the sociologist and the humanist. But even these facts of the television age might be forgiven by many humanists if it were not for the programming. To refer to television as "art" seems a heresy to many. Hans Eichner, noted literary scholar and humanist, recently summed up the case against television programming. "There is no art," he wrote, "that can have value and dignity if it is wrapped around commercials for floor polish, laxatives, and deodorants . . . nobody except the very young and the exceptionally stupid takes TV seriously enough for it to have any effect whatever—except the effect that its remorseless triviality pre-empts, for a large segment of the population, virtually all genuine literature." Professor Eichner concludes, "The trouble with *Ironside* or *Police Woman* is not so much that these entertainments make the wrong statements, but that they make no statements at all" (pp. 85-86). Such views, of course, are not unique to Eichner. It seems safe to say that many, if not most, humanists concur.

Although prevalent, this assessment of television is erroneous and shortsighted. I think many critics of television have been looking at the medium in the wrong manner. For far too long, far too many of us—perhaps all of us—have expected too much from television art. No medium is ever able to sustain artistic intensity at peak levels indefinitely. Certainly there are second- third-, and fourth-rate television artists and television programs. As a number of observers have noted, in every week each of the four networks (I include PBS) must fill twenty-two hours of so-called "prime time". Allowing a rerun rate of fifty percent, this would still mean that a total of 2288 hours of first-run programming is required *each year*. In fact, special presentations, sporting events, pilot films, made-for-television movies, and the like quickly push the prime time total even higher.

And the networks also contribute heavily to daytime, weekend, and late night programming. To these figures we must add the endless hours of programming supplied by the independent stations and network affiliates during non-network hours, the products of the increasing number of cable suppliers such as ESPN all-sports station and Ted Turner's Cable News Network, and syndicated programming such as game shows, "Entertainment Tonight," and "PM Magazine." All in all, American television artists must develop tens of thousands of hours of new product each year. Certainly a good deal of this material can only be characterized, to use Walter Kerr's words, as "mental chewing gum."

Nevertheless, to deny an artistic and aesthetic dimension to all television programming is to throw the baby out with the bath water. There is excellent television art and inferior television art just as there are both great and mediocre plays by William Shakespeare. And we need not limit the sphere of excellence in television art to public broadcasting, an area which at least some humanists have grudgingly embraced as almost palatable. Bernard Mayes, for example, has argued that "public broadcasting is our best bet" for providing what he calls "enjoyable enlightenment" to the multitudes. He differentiates this experience from the "unenjoyable entertainment" of commercial television (p. 89).

Mayes is typical of a large number of humanists who see in the medium of television an opportunity for bringing art to the multitudes. Evidence of television's great potential has been found in such presentations as *The Ascent of Man, Civilisation, Roots, The Jewel in the Crown, The Civil War*, and others. The ambitious project to present all of Shakespeare's plays and even the occasional telecast of an opera are further evidence that public broadcasting and the humanities are beginning to form an important partnership. I, too, applaud such efforts, and I have enjoyed them. Undoubtedly thousands of our citizens have been "enjoyably enlightened" by such programming. Nevertheless many, if not most, presentations on public television have not truly spoken to or for the multitudes. While the audience is growing, public television's average ratings still lag far behind those of the commercial networks. Most people in this country devote most of their viewing time to commercial and cable television fare.

But this is not necessarily a terrible thing, for commercial television art, like all art, tends toward an aesthetic dimension, and the best of that art also tends toward a dimension of humanism. I take the humanities to be those art forms which help us to understand our relationship to our cultural heritage and to each other. The humanities seek to provide the individual with a frame of reference which helps each person to work through the great questions of life. How do we respond to the ethical and moral dilemmas posed by our value system? What is our perspective on birth and the nurturing of new life? How does death and dying provide a focal point for living? The humanities help each of us to formulate our answer to the greatest of all questions, "Who am I and what does it mean to be a human being?" I think that if we allow ourselves to look at popular television presentations we will find that this humanistic dimension is present on a surprisingly regular basis.

There are two distinct dimensions to the television aesthetic. The first involves the manipulation of the medium itself, the manner in which the creators elect to take advantage of the unique nature of television broadcasting. Although it may seem obvious, it is important to note that television is not simply film with a smaller visual field. Nor is it radio with a picture. Many critics find fault with the medium itself. Television art, after all, is confined to a small screen, the dimensions of which approach a perfect square. The audio, on most sets, is far inferior to FM radio and the sound systems now available in most motion picture theaters. The contrast and detail representation of television images are inferior to most other forms of visual communication. Finally, it is often said that television pictures lack depth and, because of their nearly square dimensions, can never give the viewer a sense of panorama.

We must remember that every medium has its parameters. The best creators in all art forms attempt to craft their productions within the boundaries imposed by the medium itself without the reference to other media. Painters working in acrylics do not look to water-colorists for guidance, nor do dramatists feel the need to imitate novelists. Similarly, the best television artists work within the technical dimensions of the medium, while those who do not understand the nature of television art commonly fail. One example of the latter was ABC's disastrous "Battlestar Galactica," a 1978 series which attempted to cash in on the "Star Wars" phenomenon. The space epic relied on spectacular special effects and featured a gargantuan spacecraft. The use of wide screen devices and conventions simply did not work on our video receivers. Enormous explosions, which would have filled a movie theater with light and excitement, popped with less effect than the tiniest of firecrackers when shown on the small screen. As for the spacecraft itself, few in the audience could appreciate its supposed enormity, and the intricate detail of the ship's exterior, while costly and time consuming to create, was totally lost on television. There are many other examples of television presentations which do not work simply because the creators were not cognizant of the dimensions of the medium.

Better television artists not only understand the supposed limitations of the medium but are able to fully transcend them and even turn them into their own advantage. For example, the size of television screens places emphasis on close shots and dialogue. Moreover, the close shot on the home screen provides an image which is near to life size, and this in turn heightens and takes advantage of the intimacy of the medium. Horace Newcomb, a noted and sympathetic critic of television art, suggests that the audience becomes highly attuned to *reaction* as opposed to action (pp. 245-248). That is, we are able to view the characters' faces as they interact with each other and react to that interaction. This focus on dialogue and reaction commonly dominates soap operas, but I believe it is a strength in all of the better television presentations.

But even the spatial limitations of the television screen do not inhibit the better artists. For example, episodes of "Little House on the Prairie," which were directed by Michael Landon, were often filmed so as to provide the audience with a feel for both intimacy and distance, both confined space and unconfined space. A frequent visual convention in the series was the distant shot of two people conversing. This is an unusual shot and is infrequently used in television. In such shots the audience could not see the actors' faces in detail, and it was sometimes impossible to tell even if their mouths were moving. The audience was, however, given a full audio account of what was transpiring.

Rather than focusing on the actions and reactions embodied in the faces of the actors as they delivered their lines, Landon used the camera to treat the audience to a distant vision of the actors' bodies as they related to the setting and action of the scene. We viewed them unloading a wagon, walking across a bridge, or eating a picnic lunch beside a distant tree. A pair of performers was sometimes set off in a crowd, or they sometimes conversed in an isolated setting. In such instances the audience gained a visual representation of the characters' relationship to each other and to their environment which is rarely seen on television. To be sure, Landon frequently utilized close shots, and, like most television artists, he often placed his action within confined spaces such as the family home, the school, or the community store. But he was not bound by these conventions, and "Little House on the Prairie" illustrated that television art can break away from the confined settings which too often dominate commercial productions.

Another series which continually stretched the technical dimension of television art was "M*A*S*H," a production of consistent high quality which was appreciated even by some of television's most outspoken critics. A few examples of the producers' inventiveness indicate that television productions need not be tyrannized by the physical nature of the medium. Now that most American homes have color television, it is almost forbidden to fill prime time hours with black-and-white programming. Nevertheless, to achieve the effect of an early 1950s newsreel one episode of "M*A*S*H" was filmed entirely in black-and-white. Another segment of the series was filmed from the point of view of one of the wounded soldiers. The man was confined to a wheelchair, and the camera was lowered accordingly. Cpl. Max Klinger and others wheeled the man from one side of the camp to the other, and the audience was most effectively placed in the wounded soldier's shoes. In this instance the limited visual field of television art was used both uniquely and forcefully to allow the audience to assume the perspective of the injured man. We could almost feel ourselves in his wheelchair, and we could certainly begin to appreciate his sense of helplessness.

Another of television's supposed technical limitations relates to the time frame within which programming must fit. A half-hour commercial program such as "M*A*S*H" has only about twenty-four minutes to tell a story. All narrative art forms have the ability to expand and contract time, and television is no exception. Theoretically a twenty-four minute episode could depict and chronicle any given time period. However, many television creators become bound by a convention of time which limits the period covered in any specific episode to a fairly standard framework consisting of a few hours to as much as a few days. The producers of "M*A*S*H" used this convention on numerous occasions, but they were also far more creative. In one episode the series depicted the events of an entire year. In another, a twenty-four hour day was convincingly chronicled, while still another program represented a typical week with the 4077th.

The finest example, however, was a gripping episode which was tied to "real time." That is, the period over which the story unfolded was *exactly* the same as the period in which the episode was shown. Briefly, surgeon Hawkeye Pierce discovered during the first minutes of the program that he had only about twenty minutes more to perform a delicate operation in order to save a patient's life. A clock was suddenly superimposed in the lower corner of the television screen, and it proceeded to tick off the seconds and minutes so that the viewers could keep track of the desperate situation in which Hawkeye found himself. Even commercials offered no respite, for the clock within the program was adjusted so that the time lost to commercials was also lost to the surgeon. The audience could feel and understand the desperate nature of

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Hawkeye's plight with an intensity often missing from other forms of dramatic art. The impact of this episode was understandably enormous. Were it not for the restrictions of television art this program might never have worked to such a profound effect.

It is certainly possible to take all of the aforementioned "limitations" of television art and several others I have not discussed and turn them into artistic advantages. This is one measure of the aesthetic accomplishment achieved by television producers. Again, the best television artists fully understand the nature of their medium and they manipulate it successfully and with creativity. Certainly many television critics must pay more attention to this interaction between artist and medium. I believe that many of those who denigrate television as an art form would be rather taken aback by careful study of the manner in which the best of the video artists utilize the medium itself. Sometimes the technical dimensions of the television aesthetic are handled in remarkable fashion.

The second dimension of the television aesthetic is of even more importance to the humanist. This is what Horace Newcomb calls the "organic" dimension of television and it is readily apparent in commercial television's most distinctive format, the continuing series (pp.243ff). Television must be viewed as an art form which continually grows, builds upon itself, changes and evolves. Even when individual episodes of a series seem discrete and unrelated to other episodes, the audience is familiar with the genre, the series, the characters, and the general situation to such a degree that they accept a certain "probability" of action. Characters and interactions are not "predictable," only probable. In the more fully developed series, of course, this connectedness is explicit and well drawn. We have viewed the inner growth of such characters as Edith Bunker, Mary Richards, Col. Sherman Potter, and even Arthur Fonzarelli. We mourned the deaths of Edith, Grandpa Walton, Col. Henry Blake, and more recently "Sesame Street's" Mr. Hooper. We watched Archie Bunker's bigotry mellow with the passing years. We were able to see Ann Romano grow from a newly divorced and insecure woman into a mature, strong, and self-confident partner in a major business firm.

All of these developments demanded audience understanding of the evolving nature of the series in which they occurred. Our familiarity with the characters grows over the years as we continue to follow our favorite programs. The best series exploit this factor and help the audience to identify with the characters. This identification, coupled with the internal dramatic evolution, makes it possible for the audience to approach life's great problems along with the characters. We place ourselves in their shoes as they grapple with their relationships, their fears, their tragedies and triumphs. We predict how they will act based on their past experiences and actions. We are familiar with these characters' histories, and we come to understand their emotions and values in a way which is nearly impossible in most other forms of art, for we have the privilege of watching the characters' lives unfold over a considerable period of time. In short, television's organic dimension, when properly used, provides a significant and widely available outlet for humanistic art.

Perhaps this organic dimension of television art is best described through the use of Raymond Williams' concept of "flow." In his *Television: Technology and Cultural Form* Williams argues that no individual television presentation stands in isolation. Instead, each program assumes a part in the total television mosaic as it acts and reacts with the programming both before and after. The art of television, then, flows from one event to the next, each part interacting with the others. Moreover, as mentioned above, the tendency of a good deal of television art to be locked into the continuing series format dictates that television's past flows into the present. The critics of television art have shown a disturbing tendency to want to separate each individual segment out of the whole. This makes for easy analysis, but, unfortunately, it completely discounts the manner in which the audience approaches television art. Thus, many critics miss television's considerable potential for the presentation of humanistic art.

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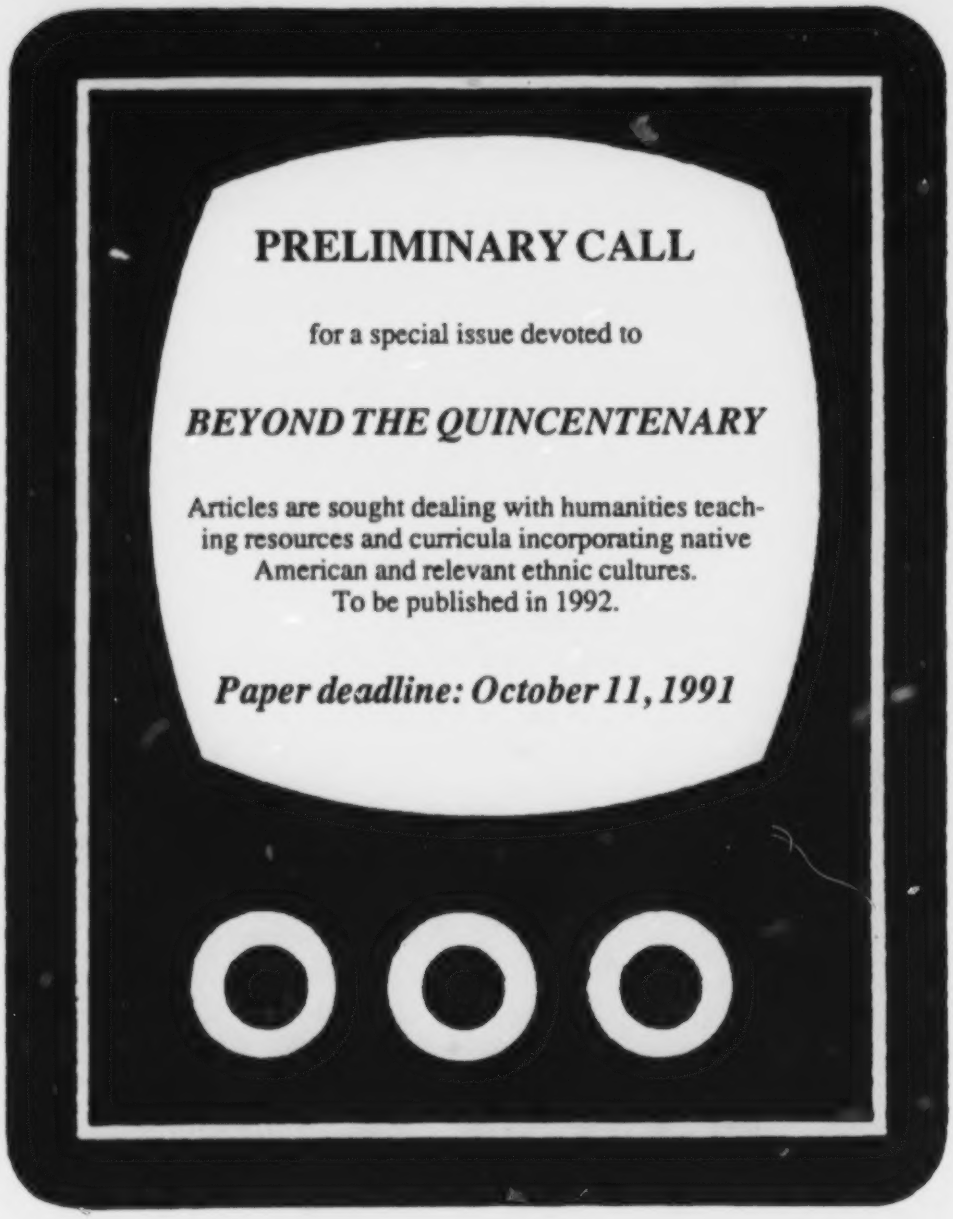

PRELIMINARY CALL

for a special issue devoted to

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HUMANITIES EDUCATION CONNECTIONS

Ideas and materials for better teaching and learning in the humanities.

Janet Hulstrand
Dennis Paoli

"THE ARTS IN NEW YORK CITY": EXPERIENCING THE ARTS LIVE

"This was my first chamber music performance but I know now that it won't be my last." (Urban Studies student)

"The opera was wonderful! I never in a million years thought I would like opera. . ." (Communications student)

"When I first saw [the play] I didn't really enjoy it. But the more I explored and analyzed the characters and their relationships, the more I appreciated and understood the show." (Art student)

"The Arts in New York City class . . . opened my eyes to different art forms that I had never had the opportunity . . . to examine. Never before did I understand or feel the aesthetic value of the opera, ballet, modern dance, or museums . . . I realize now that art is not an esoteric subject only for the knowledgeable, rich, or famous." (Political Science student)

One of the primary challenges that teachers of arts appreciation courses face is that of conveying to their students the excitement brought about by first-hand encounters with the arts through the removed and much less satisfying media of textbooks, photographs, and classroom discussion; even video and audio reproductions lack the immediacy and depth of "the real thing." At Hunter College we have designed an interdisciplinary humanities course called "The Arts in New York City," which combines classroom lectures and discussion periods with attendance at a variety of our city's arts events and museums. Through this course, students are introduced to both traditional and avant-garde art exhibitions and performances directly in the concert halls, theaters, museums and galleries of New York.

Our course grew out of Hunter's Junior Year in New York Program, started in

1982, now part of the National Student Exchange (NSE) Program, which offers students from around the United States the opportunity to study in New York for a year while continuing their work toward an undergraduate degree in the liberal arts. Though a series of arts events has always been a feature of this program, in 1987 we first offered an official college course designed around attendance at Broadway and Off-Broadway shows, concerts, and other performance pieces. It is our belief that although mere exposure to the arts is a powerful incentive toward future cultural experiences, the educational opportunity afforded by such a series of events justifies—in fact, fairly begs for—a classroom component. In the classroom students would be able to prepare ahead of time for the upcoming events, gathering information and gaining perspective, and would also have the opportunity to verbalize, weigh, and refine their reactions afterward.

While the abundance of artistic activity in New York guarantees that there is never any difficulty in filling our schedule—the problem is, rather, in narrowing the selection—such a course could be instituted in *any* community, including a college community, large enough to support a variety of arts. In choosing the events that comprise the seminal texts of this course, we have kept in mind the value of exploring a diversity of expression in a variety of media and cultural contexts. The course introduces students to art forms and aesthetic experiences they may not —often would not—have chosen for themselves, but which they frequently, to their amazement, find themselves enjoying. For many American students the opera is representative of this unfamiliar aesthetic territory, and it is in this "assignment" that the contrast between student expectations and the subsequent response is the most pronounced. Many of our students described their anticipation of a night at the New York City Opera in terms of dread: they were worried that they would be bored, would fall asleep, would not be able to stand the "high-pitched, shrieking" voices, etc. After a preparatory class in which a guest lecturer, one of Hunter's music professors, listed, among other things, what one should and should not expect from opera, and discussed frankly some of the reasons opera is not a popular art form in America, these same students came out of the performance—a first for most of them—having developed a new, and for some of them, a very surprising appreciation for the form. Although we do not advocate that it is necessary or important for everyone to enjoy opera, or any of the events attended, we do want students to be able to decide for themselves whether they do or not based on at least one well-prepared encounter with a professional production, rather than submitting to a vague and inarticulate prejudice against "highbrow" cultural activities in general. The omission of events such as rock concerts, films, or television productions from our course syllabus, on the other hand, does not imply that we do not view these as "cultural" or artistic activities, only that they are art forms with which our students are already quite familiar. It is our purpose to use the familiar context of a course structure to help students broaden their aesthetic horizons and to hone their critical skills in such a way that they will become more perceptive observers of whatever art forms, whether "high" or "low," popular or traditional, they are exposed to in the future.

We decided to arrange our course such that attendance at the performances and museums would take place during the times regular classes were scheduled (extending past the end of the regular class-time in most cases), rather than assign students to go on their own. They pay a set fee that covers all expenses for the semester when they enroll in the course, and we handle the reservations and purchase tickets for them. This arrangement ensures that the whole class sees the production together, so that the students can observe and analyze the particulars that make each performance an individual artwork. It also allows us to take advantage of group or educational discounts. In many cases, arts organizations are also willing to make special arrangements for educational groups who wish to stay after performances for question-and-answer periods with the artists or producers of a show, often at no extra cost.

At the same time, scheduling the events as classes demonstrates that the university views arts performances and museum exhibitions as educational activities in a strict and crucial sense. The arts community is shown to be integrally connected to the college community, the former providing the texts, the latter providing the perceptual preparation and analytical judgment to appreciate them. Students learn that the artworks that fill the syllabi of many of their classes are enduring examples of ever-developing forms and sensibilities, that "classics" were once, and still are, contemporary. Which of the contemporary works they have seen will become classic? The students come to understand that such determinations are theirs to make, and to take seriously.

Prior to each scheduled event, the class is given a set of critical readings: often a set consists of newspaper or magazine reviews, interviews or feature articles concerning the performance or exhibition we will be seeing; sometimes the readings are more abstract or analytical. One year we made use of a textbook, *Explorations in the Arts*, to provide students with a more thorough theoretical foundation.

In addition, pre-event lectures help to prepare the students for what they are about to experience. Because of the interdisciplinary nature of the course, we draw upon faculty from several different departments to introduce students to the works they will be seeing. The teacher of a course like this one must have a comprehensive interest in and familiarity with the arts overall, but cannot, of course, be expected to speak as an authority on all of them. The Dean of our Division of Humanities and the Arts helped us here by recruiting faculty members to donate their time and expertise as guest lecturers. In addition, on a couple of occasions we called in outside speakers—an arts critic for *New York Newsday* and a Hindu scholar contextualized Peter Brook's *Mahabharata* for our students; a former member of the Alvin Ailey Dance troupe informed them about the history of that company; a former Hunter student who helped produce the black South African musical *Sarafina!* in New York gave the class valuable background on the struggle that made up the subject of the show, and of which the show itself became a part. These preparatory lectures give students an inside, "backstage" view of the arts, helping them to appreciate the labor that goes into a production and to understand the intelligence that shapes that labor.

A pedagogic challenge is presented in arranging the series of events in a cohesive, interrelated syllabus so that students gain not only a better appreciation of the specific artwork they have seen with the class, but also begin to develop an understanding of genre, theme, and the cultural and historical contexts out of which specific works have evolved and continue to evolve. It is preferable, for example, if one is introducing students to the dance, to take them first to see a ballet and then to a modern dance performance, since modern dance grew out of the ballet and developed in large measure in response and reaction to it. This is not always possible to do, however, depending upon the arts calendar that is available to the teacher planning the semester.

The teacher should, nonetheless, help students to draw connections and note disconnections among the various performances attended. Some works obviously lend themselves more readily to comparison and contrast than others. Still, the possibilities for comparison and contrast between any two artistic works is nearly inexhaustible and should not present a problem to any but the most literal-minded teacher. We found that common themes emerged as our calendar took shape: one year many of the works we studied explored themes of fantasy/reality (Mozart's *The Magic Flute*, Terrence McNally's *Frankie and Johnny in the Claire de Lune*, Stephen Sondheim's *Into the Woods*, Lee Breuer's post-modern extravaganza *The Warrior Ant*, and the Joffrey Ballet's *Nutcracker*). (It should be noted that the events were chosen first out of the desire to "cover the genres," and the themes surfaced as we developed the calendar of events.) Another year, issues and expressions of race and ethnicity were apparent in many of the works when we went to see the American Indian Dance Theatre, the Dance Theatre of Harlem, the opera *Madame Butterfly*, and Henry David Hwang's exploration of the opera's themes in his drama, *M. Butterfly*. In the fall of 1990 we chose to focus our class discussions on general issues of funding in the arts, obscenity and censorship, and some of the related controversies currently shaking up the art world, which gave the course a strong political and social dimension; during this semester we attended a monologue by Holly Hughes, one of four performance artists who lost NEA funding in the controversy.

We try to begin each semester with the more traditional arts -- arts so well-established that some students may think of them as monumental relics of the past which have little to say to them. After they have been exposed to these classical forms, become somewhat familiar with the language of criticism, and developed an understanding of how technique, sensibility, and culture work together to create any artistic work, they are better prepared to approach the avant-garde, which confronts them with consciously *non*-traditional works. In the beginning of the course, journal remarks (we require the students to keep a journal of their responses to the events) often reflect simple surprise that preconceptions of "what I like" have been overcome; later in the semester, students are able to recognize and enjoy the very experience of being unsettled by a work of art that is new and sometimes even upsettingly confrontational. After attending a performance art piece by Douglas Kenny at the Franklin Furnace, an avant-garde performance space, one student wrote in his journal ". . . my curiosity was bubbling with a desire to find out what was going to happen next . . . my eyes and ears took in so much variety and strangeness that at the end I wasn't sure if what I'd just experienced was real or not . . . It may have been a little 'weird', but it was worth it." It is satisfying to see how quickly students can become comfortable in uncomfortable cultural settings once the confounding of their prejudices has taught them to maintain an open mind in the face of new experiences, whether at the opera or in the basement of the Franklin Furnace.

Besides keeping the journal, students are required to write three papers: one a "compare and contrast" paper to be written on any two of the works studied; one an in-depth analysis of a single element (thematic or technical) in one of the works, and one a critical review. Since some students in our program are themselves studying to be artists—the program, being based in New York, draws a number of such students—we offered them the choice of presenting a creative work of their own instead of writing the final paper. These presentations were made to the class in the final meeting of the semester and were very successful, especially since the "audience" was so well-prepared, open to new artistic experiences, and aware of the work that goes into creating one.

We believe that the direct experience of the arts provided through this course is not only extremely beneficial to students, but also contributes to the arts community by helping to develop enlightened new audience members. This has been borne out by comments the students have made in evaluations at the end of the course. Students in the social sciences gained as much, if not more, than our arts students, since for many of them an immersion in the world of the arts was a completely new experience. But no one said it better than one Communications student, who wrote in her evaluation, "This course has given me the opportunity to discover a world that was virtually unknown to me . . . The reason I didn't go to see plays, and the other arts . . . was simply due to the fact that I didn't 'know how' to go about doing them, silly as that sounds . . . Because of what I've learned in this class I am able to think more critically about what I am viewing instead of just being entertained . . . It has been an experience that goes far beyond a grade or a couple of credits; it is something that I will remember for the rest of my life!"

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HUM 150.53*, FALL 1990
SCHEDULE OF EVENTS

Wednesday, August 29	8:00 p.m.	JEROME ROBBINS' BROADWAY Imperial Theatre 249 W. 45th, betw. Bdwy & 8th
Tuesday, September 4	4:10-5:25 p.m.	FIRST CLASS MEETING 415 Hunter West

"What's obscene, what's offensive, and so what?"

Thursday, September 13	7:30 p.m.	BARGEMUSIC
Sunday, September 16	4:00 p.m.	Chambermusic (Trio: violin, cello, piano) Music by Mozart, Beethoven, Smetana. Fulton Ferry Landing, Brooklyn

[Half the group will go to the concert on Thursday evening, and half on Sunday afternoon.]

Tuesday, September 25		NEW YORK CITY OPERA "La Bohème" at Lincoln Center New York State Theatre 65th and Broadway
	6:30 p.m.	Pre-opera lecture Bridget Paolucci, speaker Rehearsal room, New York State Theatre (Enter at stage entrance, 62nd and Columbus, and ask guard for directions)
	8:00 p.m.	Opera begins
Tuesday, October 2	4:10 - 5:25 p.m.	CLASS MEETING Hunter West 415

"Who should pay for the arts, and what should they get for their money?"

Friday, October 12	6:00 - 7:30 p.m.	Lecture tour of MUSEUM OF MODERN ART with Gary Faigin Meet at security entrance (Museum will be closed to public.) 18 W. 54th St.
Friday, October 19	8:00 p.m.	HOLLY HUGHES "World Without End" P.S. 122 150 First Avenue
Tuesday, October 23	4:10 - 5:25 p.m.	CLASS MEETING Hunter West 415

"Why have arts anyway?"

Tuesday, October 23	8:00 p.m.	THE PIANO LESSON by August Wilson Walter Kerr Theatre 219 W. 48th Street
Tuesday, October 30	7:30 p.m.	NEW YORK PHILHARMONIC Lincoln Center Avery Fisher Hall Erich Leinsdorf, conductor Alicia de Larrocha, pianist Music by Wagner/Mozart/Falla/Ravel

*HUM 150.53 is a one-credit version of the course described in the preceding article; HUM 250.53 is a 3-credit course in which class meetings are held every week of the semester, and three papers are assigned.

Friday, November 9	8:00 p.m.	BILL T. JONES "Last Supper at Uncle Tom's Cabin" BAM Opera House 30 Lafayette Avenue, Brooklyn
Tuesday, November 20	4:10 - 5:25 p.m.	CLASS MEETING Hunter West 415
"Does talent excuse evil? Do good intentions excuse bad art?"		
		FIRST DRAFT OF PAPER DUE or WRITTEN DESCRIPTION OF PERFORMANCE/ PRESENTATION
Tuesday, November 27	7:30 p.m.	THE NUTCRACKER Joffrey Ballet City Center West 55th Street between 6th and 7th
Tuesday, December 4	4:10 - 5:25 p.m.	CLASS MEETING Hunter West 415
"Is nothing sacred?"		
Tuesday, December 4	8:00 p.m.	BALLET HISPANICO Joyce Theatre 175 Eighth Avenue (19th Street)
Tuesday, December 11	7:30 p.m. - ???	FINAL CLASS Presentations & Party West 217 FINAL PAPERS DUE

Events have been scheduled on Tuesday and Friday evenings wherever possible, so leave those evenings free of other commitments.

The class will meet six times over the course of the semester. Attendance at all performances, as well as at class meetings, is expected. Five of the class meetings will be held during Dean's Hours on Tuesdays, 4:10 - 5:25 p.m. in Room 415 Hunter West. The last class meeting will begin at 7:30 p.m. (in Room 509 West).

Assignments will include the keeping of a journal, three written statements and three written questions on each event attended, and one five-ten page paper on one of the following topics:

1)Define and support standards of censorship of the arts.

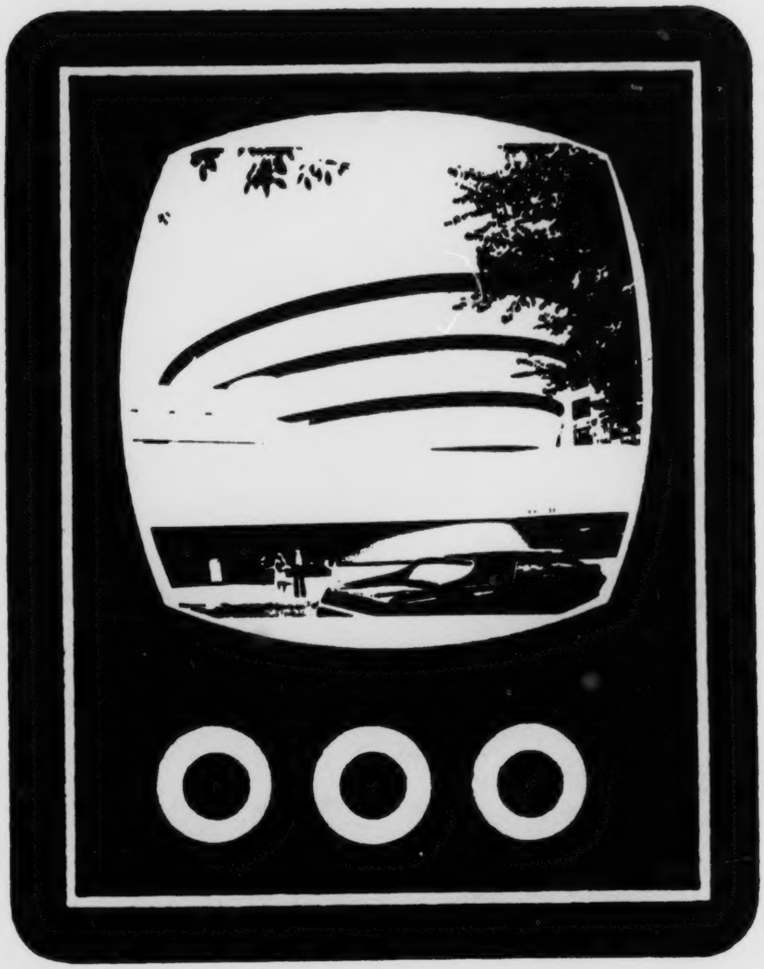
2)Argue in opposition to the idea of censorship of the arts.

3)Under what terms should the government financially support the arts, or shouldn't they?

A first draft of the paper is due on **November 20**. Drafts will be returned, with comments, after the Thanksgiving holiday. The final paper is due **December 11.**

Students who wish to may substitute a performance or presentation of an original creative work, to be presented in the final class meeting on December 11.

In addition, there will be assigned readings from newspaper and magazine articles.



1554

Donald Metz

A COMPROMISE APPROACH TO THE RELATED ARTS

"The great end of art is to strike the imagination . . ." Sir Joshua Reynolds

Within the proceedings of the international seminar entitled "Interdisciplinarity in General Education with Special Regard to Integrated Aesthetic Education" (May 1984, Hungary), one passage garnered immediate attention: "the question is no longer whether integration is necessary, but how it can be brought about." Divergent schemes and methodologies were suggested with all the anticipated problems and cautions. György Poszler (Loránd Univ.) pointed out that there are similarities as well as "irreducible differences among the art forms with respect to their historical development, character, perception, and creation. The uniqueness of the aesthetic qualities of each form demands a multiplicity of aesthetic methods of integration." Further, Gunther Otto (Hamburg Univ.) suggested that "function may be the most promising concept for integration, and that "interdisciplinarity in aesthetic education is . . . more a matter of method than it is of content." These theories in arts interrelationships were buffered by some conclusions drawn by Eileen Adams of Great Britain. "Reminding the audience (and citing Robert Frost) that 'good fences make good neighbors', she emphasized that while integration should be given serious and proper attention, it should be understood to mean that the disciplines interact when it is appropriate—especially in the solution of problems each cannot tackle alone—but that for some of the time they may merely coexist as friendly and mutually supportive neighbors."

This view is familiar to many as it is so reminiscent of the "separate but equal" attitude espoused by Bennett Reimer and others. He anticipates a time somewhere in the future when we shall transform our separate classes in art, music, poetry, and dance into broader based, all-embracing experiences in aesthetic education. His continual plea has been to avoid the superficial quickfix approaches in combining the arts, and especially "using nonartistic principles to organize the program to give an impression of unity." There can be little doubt that the most easily defended, most intra-artistic scheme for combining the arts is along the lines of artistic principles (what Reimer calls "elements") and other dimensions common to all the arts. Repetition, contrast, balance, variation, tension/release, stasis/activity and other broad principles can be examined in all the arts without fear of misrepresentation. While there are other areas of concepts that could be included here, large principles ultimately art as a framework within which we can safely proceed to compare and contrast the arts. This plan would allow us to select examples from any historical period, by any artist, and from any geographical or cultural source, for the unifying factor—the principles themselves—would remain constant. Further, this approach has obvious implication for multicultural application, a concern in all facets of education today.

And yet for all the simplicity and easy applicability of this approach, it can become impersonal and mechanical. To spend six weeks (as Reimer suggests) dealing just with repetition in the arts seems tedious. Surely, the arts can be subjected to the analytic microscope and neatly dissected; surely we can locate the repetition of note patterns, geometric shapes, color schemes, balletic gestures, and poetic phrases. But having done that, we still have no assurance that such an approach will touch the hearts and imaginations of our students. If Poszler is correct in recommending multiple approaches to the problem of combining the arts, then we need to include as part of our program something more than artistic principles alone, as fundamental as they are.

Absolute expressionists argue forcefully about directing the primary focus of aesthetic education on the "discussible" aspects of the arts, emphasizing the "feelingful" reaction that should go hand in glove with perception, and consciously avoiding the trap of interpreting the personal, human aspects of art works. It is clear that teachers who attempt to explain how Beethoven was feeling the day he wrote a particular sonata are comparable to litigants who act as their own lawyers. Nonetheless, what always is missing in the various curricula suggested for aesthetic education is the inclusion (not exclusively, but as provocative episodes) of those themes that are more personally compelling to our students, themes such as love, death, war, contemporary life, loneliness, etc.

The importance and power of incorporating the subjective, personal response to broad themes came to mind on reading a selection from a remarkable publication from the Tate Gallery. *With a Poet's Eye,* edited by Pat Adams and its companion *Voices in the Gallery* (Danny Abse, ed.), presents some winning entries in a poetry competition held in 1985 which provided amatuer and professional writers alike the chance to react through poetry to specific works hanging in the Tate. The results are thought provoking and refreshing, and one poetic "interpretation" seemed much to the point of this discussion. John Wain's poem in response to viewing Turner's *The Shipwreck* conveys his intensely personal reaction to the plight of the ill-fated passengers amid Nature's fury, and concludes with:

> Oh, it has "painterly values" too, and can be discussed in purely abstract terms: but not now, not now. Some other time, not in the presence of the human creatures, air-breathers, gulping their last, and the sea's roaring that never will be quenched, and beyond, the starfish at his supine vigil on the final beach whose shingle we shall be.

The idea of postponing consideration of both formal elements and identification of artistic principles here seems an appropriate signal that this picture speaks powerfully of human disaster and futility, well beyond any specific aesthetic and artistic concerns. The loss of life transcends such discussion, and it is precisely this immediately sensed drama that captures our attention.

From a historic perspective, we know that Turner opened his own gallery on Harley Street in 1804. As Diana Hirsch relates:

> "Among the works on display was *The Shipwreck* (1805), Turner's first major essay in Romanticism. The theme was of vital interest to a seafaring people—some 5000 Englishmen perished in maritime disasters every year—and it was also high in the Romantic's catalogue of sublime horrors, the epitome of man's helplessness against nature. The painting was Turner's most powerful yet, linking sea, sky, and victims in a triumph of turbulence incarnate.

Now if we select and allow pictures like this to speak to young viewers first, without dissection, and only later add historic footnotes and critical interpretation and explore the artistic properties and sensuous elements, have we not provided them some tools and insights that should help steer and shape their developing aesthetic experience?

And could we not follow Turner's great seascape with Philippe Loutherbourg's *Shipwreck* (1793) to compare and contrast? And then posit the ways and means used by painters to achieve their ends against the manner in which poetry—say, "The Brave Old Ship, the Orient" by Robert Lowell—describes such a tragedy at sea? The purpose of themes, used here as motivators or attention getters, is simply to help select content that has both broad appeal to students and, at the same time, that provides a series of common topics or bases. Rather than trying to show something patently false, such as the arts all do what they do in the same way, the inclusion of paintings, poetry, and even something from *Peter Grimes* by Benjamin Britten or Frank Bridge's *The Sea* should point up the difference between and among the arts. Rather than suppressing the uniqueness of each art, using appealing themes as a unifying approach to content should allow students to explore just how uniquely each art treats each theme. Comparisons could follow the general suggestions made by Leonard Meyer where he suggests matching music and visual arts in terms of formal structure; music and literature in terms of syntactical processes; and literature and visual arts in terms of subject matter.

Countless articles from the past suggest that themes and topics make reasonable unifying elements for allied arts lessons. And an equal number of disputations can be found that poke holes in these kinds of approaches. To select only themes/topics as organizers, to the exclusion of any purely artistic slant, limits the program content to art works that are rampantly programmatic, at least on the surface. To deal only with artistic "interpretations" of love, war, freedom, and the like would preclude the use of the bulk of abstract art, almost all sculpture, and every bit of absolute music (that is, without program or extra-musical title).

It is obvious that a broader general scheme is needed, one that can absorb and study the full range of artistic examples from around the world and from all epochs. And yet, themes can be useful as motivators bringing together well-chosen art examples from various realms that interpret or confront ideas of timeless and perhaps world-wide interest. Such themes are part of our daily existence, and students today are more likely to become absorbed in artistic experiences that deal with alienation or conflict or love, than they will with repetition or balance. The key here, as in every episode with the several arts is not to equate one art form with a different art form, or to attempt to choose which example does the "best" job at conveying some idea or emotion: the key is to use the themes to help select content and to keep the distinctiveness of the arts clear cut. There is a widespread but erroneous impression that the thematic approach is one that by definition tries to borrow vocabulary and elements and make valiant attempts to pretend that the arts are all very much alike. That need not be the case, and it is certainly not the definition suggested here. But carefully selected topics can help classes focus on overriding human concerns as they are reflected in the arts, and the teacher's job is to help point out the enormous differences between the arts along the way, and to show that each art deals with such themes in unique ways and means. Reimer suggests as an objective for an arts curriculum that it "improve each student's ability to respond affectively to works of art." As teachers are implored by him to remind the pupils to "respond with the heart as well as the head," then it is submitted that potent universal themes can work to our advantage and provide a portion of the multiplicity of approach Poszler spoke of.

The essential point to be made here is that themes or topics of global scope or presence need not be viewed as disdainfully as writers seem to want to do. If we are to capture the interest and heart of the student (which seems of more immediate concern than the head) we must deal with the reality that pupils today are media saturated. They expect visual images to fix attention and interest quickly, as commercials do. They expect what Meyer would term "immediate gratification" in their musical listening. They find elegant or graceful English usage difficult and needlessly heavy. Confronting such attitudes is a challenge to any teacher, especially if that teacher is to include several arts in one lesson.

To approach the arts *only* from the somewhat disembodied scheme of artistic elements and principles may fail to capitalize on the immediate appeal to students of artists' interpretations or reactions to universal themes. One need not study *first* all the painterly techniques of line, color, texture, mass, volume, and perspective before being able to grasp something of the terror in, say, *The Shipwreck*.

Yes, any art work regardless of genre should be studied at some point along the lines of elements and principles, but one should not omit the human factor, the riveting magnetism afforded by paintings, sculpture, poetry, and music that give us insight into the artist's world of feeling and sensitivity. By organizing our allied arts presentations around umbrella-like themes, we enable our content to range far and wide to include a variety of artistic interpretations from various ages and lands. While our selection may be based on broad human concerns, our exploration and investigation of each art can remain intra-genre and intra-artistic.

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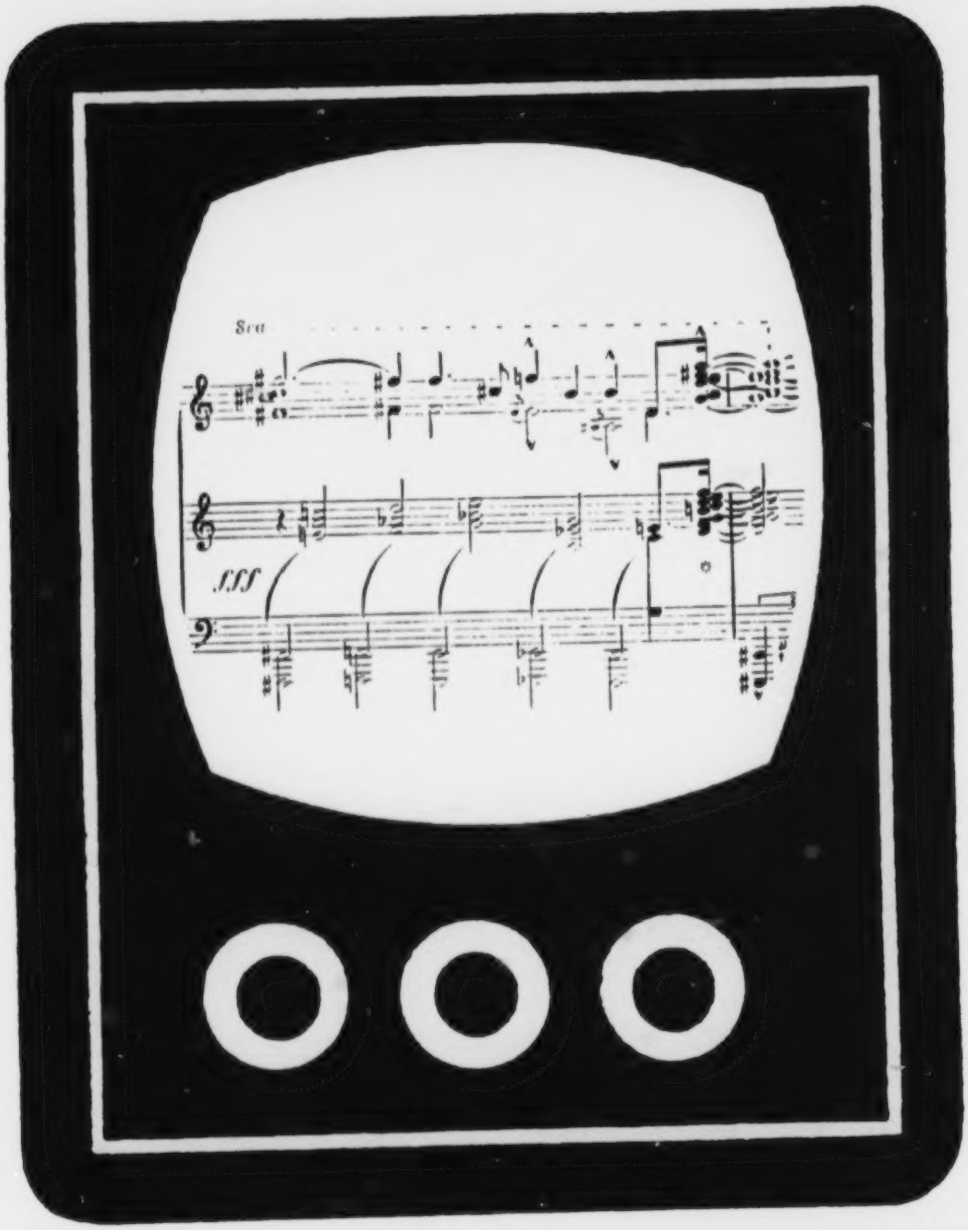
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Mel Seesholtz
Timothy Leary

TELECTRONIC LEARNING

Imagine... -- John Lennon

After listening to an article about the novel in the on-line hypermedia encyclopedia, you decide to read (or reread) Mark Twain's classic, *The Adventures of Huckleberry Finn*. Select the "text" icon for an annotated version of the 1884 edition, illustrated by E. W. Kemble.

Twain's text surrounds you. Read on or travel "through" any word or phrase to access hypermedia databases on that word or idea.

Karl Gerhardt's bust of Twain appears in the upper left corner. You may wish to pick up and examine the 3-D bust. Drop it and out floods hypermedia biographical options which included, among other resources,

> —Everett Emerson's *The Authentic Mark Twain: A Literary Biography of Samuel L. Clemens*;
>
> —an audio-visual bibliography-gateway to the annotated hypertexts of Twain's other works and commentaries like Minnie Brashear's *The Art, Humor, and Humanity of Mark Twain*, and video excerpts from Hal Holbrook's Mark Twain one-way show;
>
> —scholarship on the Clemens' canon including today's work, like Joseph Gordon's 1991 Ph. D. dissertation, *A Comparison of the Social and Political Thought of Mark Twain and Henry Adams*;
>
> and
>
> —interactive-video discussion of particular texts and themes with some of America's finest Twain scholars, along with enthusiastic readers and ardent civil rights and anti-discrimination groups who label *Huck Finn* "unwholesome" and "racist."

Returning to the text, the second Kemble sketch gives you a "picture" of Huck. But how else has Tom's pal been pictured? Pick up and remove any of the Kemble sketches from the text to see the depth and diversity of Huck's images, in print and in the movies:

> —scenes from David O. Selsnick's 1938 film *The Adventures of Tom Sawyer* (with Tommy Kelly as Tom and Jackie Morgan as Huck),
>
> —scenes from the 1939 *Adventures of Huck Finn* (with Mickey Rooney in the title role), and

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—scenes from the 1985 American Playhouse Performance of *The Adventures of Huckleberry Finn Finn* (featuring Miss Lillian Gish).

This information is in turn a seque to an audio-visual comparison/contrast of the acting careers of Jackie Morgan, Mickey Rooney and Hal Holbrook, embedded within a history of cinema *a la* Lillian Gish.

After returning to the primary text and reading more of Twain's *Huck Finn*, you may want to use the VR Paint & Re-Create option to animate your visual description of Huck in relation to Twain's textual characterization and Kemble's visualization. You can create *your* image of Huck from scratch, or by appropriating digital bits and bytes from any of the images previously screened. You might also want to write a hypermedia *composition* to accompany your visual analysis of Huck's characterization.

Interacting with characters. Change the Widow's or Miss Watson's clothing to initiate an interactive-video discussion with Twain and his characters about their common Southern experience. Alternatively, focusing on the book Widow Douglas is reading to Huck in the "Learning About Moses and the 'Bulrushes'" sketch initiates a critical video discussion (with hypermedia summarizations and textual references) of the Moses-motif in fact and fiction, in *Huck Finn* and Twain's other works.

* * * * *

No, this is not some English teacher's techno-phantasy. It is a few moments in the *Telectronic Library* scheduled to go on-line in the next few years.

The resources of the *Telectronic Library*, which integrate the latest advances in interactive videodisc, CD ROM, CD ROM XA and "virtual reality" technologies, are used by students taking Disk-Courses from the comfort of their own homes, using their PC, MAC or 16-bit CD home entertainment system. When on campus, they can stop into the Electronic Learning Environment for a more visceral version of last night's lessons.

It's easy to see the education value of *Telectronic* learning. And it's just as easy to find "areas for concern."

Currently, when a student is sitting in the dorm room studying *Huck Finn*, she or he may or may not have someone with whom to discuss themes, or ask about the critical history of the novel, or biographical questions about Twain, or the setting of the novel (circa 1835-1845). The student has only the text, and whatever library books were checked out in anticipation of questions and curiosities not yet formulated.

If, while reading and studying *Huck Finn* and those other printed texts, the learner comes across some idea, reference or intriguing detail and wants more information about it, getting it means interrupting the train of thought, trekking to the library, finding the needed texts, reading them there and taking notes, or photocopying the material (provided the student remembered money, has enough to get everything needed, and the copying machine isn't "out of order"), trekking back to the dorm, and trying to re-enter the state-of-mind that prompted the research excursion in the first place.

But what of face-to-face interpersonal communication, group dynamics and socialization? Won't they be lost? Personality clashes and poor group dynamics can impede classroom learning, but aren't they intricate to the overall education process?

We invite you to explore these and other questions as a participant in the *Telectronic Project*.

For more information contact:

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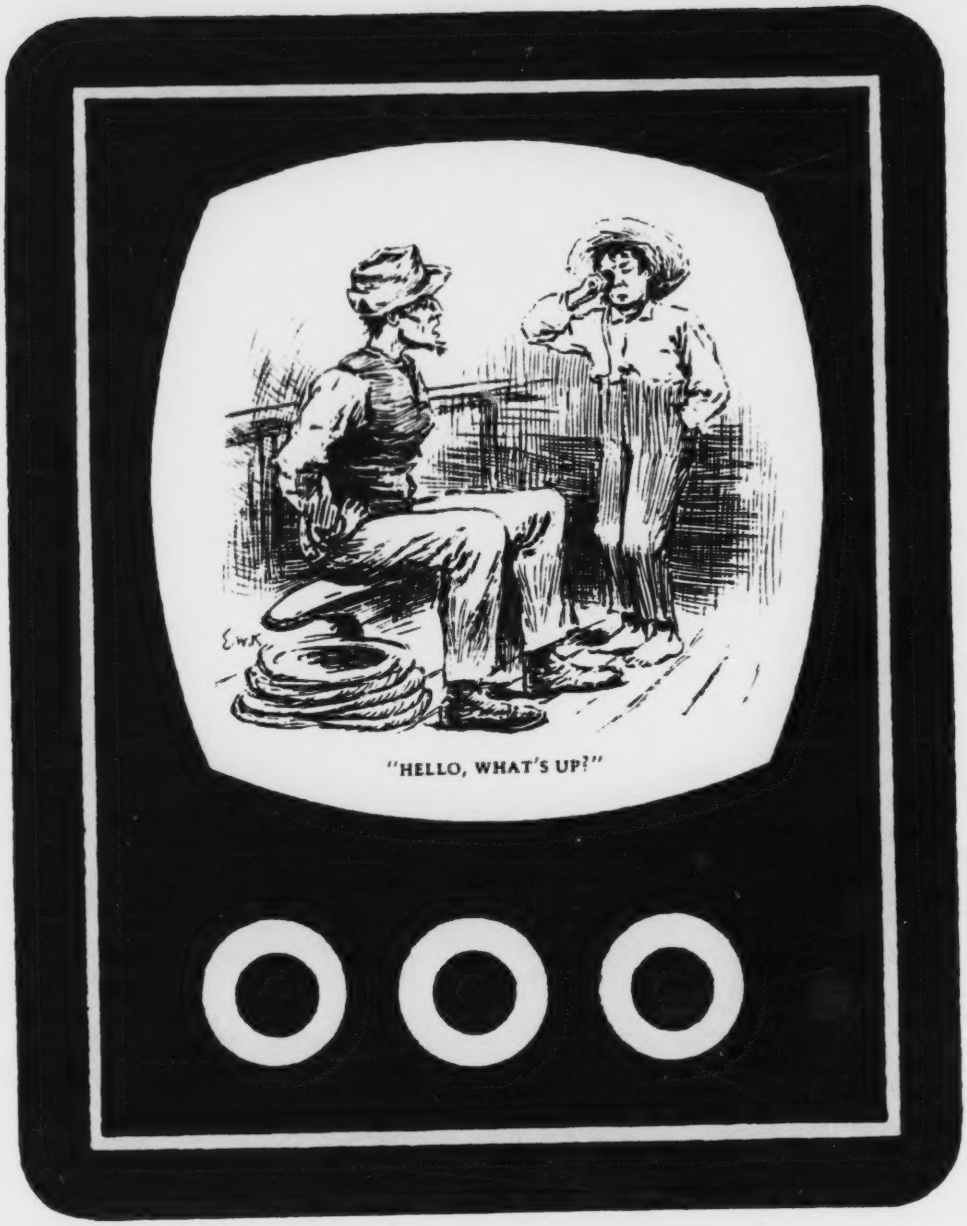

"HELLO, WHAT'S UP?"

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HUMANITIES EDUCATION ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

ART TEXTS

Taylor, Joshua C. (Editor). *Nineteenth-Century Theories of Art.* (*California Studies in the History of Art*, No. 24.) Berkeley and Los Angeles: University of California Press, 1987. 56 illustrations, index, xii + 563 pp. $40.00. Paperback, 1989. $12.95. Reviewed by Roger Johnson, Jr., University of Southern Mississippi.

The late Joshua C. Taylor is remembered as a teacher, administrator, and historian. His meticulous scholarship was always enhanced by a generous measure of common sense and a keen eye. The book reviewed here is further witness to his abilities and dedication. It owes its realization to James L. Yarnall, who, under the aegis of the National Museum of American Art, Smithsonian Institution, assembled Taylor's manuscript and notes, completed some introductory material ("based on Taylor's notes"), and saw the book through publication. Students of humanities and art history owe James Yarnall a debt of gratitude for a job well done.

Taylor grouped the forty-seven selections of the volume in six sections: "Beauty and the Language of Form" (with, for example, writings by Reynolds, Gilpin, and Ingres); "Art and the Community of Souls" (with selections from Wackenroder, Blake, Minardi, Baudelaire, and others); "Truth to Nature and the Nature of Truth" (with Emerson, Ruskin, Corot, Thoré, Courbet, and others); "Art and Society" (including Taine and Proudhon); "An Art of Pure Vision" (with Zola, Fénélon, and others); and "Arts as Creation" (with, for example, Imbriana, Whistler, and Kahn). Each section has an introductory essay in which Taylor addresses the rationale of the grouping, explains concepts and vocabulary, and makes initial connections among the theorists. Each individual selection is prefaced by a short biographical sketch that includes bibliographical information and, usually, an evaluative summary of the theorist's argument. Footnotes by Taylor provide information of a factual nature and a few cross-references. Taylor himself translated a number of the selections from French and Italian and recruited translators for German material that did not yet exist in an English version that satisfied him.

The collection is astonishingly rich. As Yarnall points out in his preface, Taylor had a fondness for texts from the late eighteenth and early nineteenth centuries. Indeed, beginning with an excerpt from Reynolds' *Discourses on Art* (1771) makes good sense for an anthology in which the selections return again and again to the grand topics of the nineteenth century: invention, truth, use of color, sincerity, academic disciplines and individual creativity, ideal beauty, imagination, historical precedence and myth, science, the role of the artist in society, genius, and, above all, nature. Reynolds' comments, together with the subsequent selection from Francesco Milizia on the art of seeing (1781), make a splendid jumping-off point.

For example, it is fine to have, in one volume and in context, Valenciennes's 1800 remark on ideal beauty and Zola's 1867 contrary statement. The former wrote: "All artists are convinced that there exists in Nature an Ideal Beauty which the Greeks knew so well and which they succeeded in representing in their figures of the gods and heroes" (251). The latter dismissed Greek ideal beauty with a scornful remark that "there are even people who would prove to you that the artists of the Renaissance were great because they were imitators" (422). He continued: "Thus I put aside the past; I have in hand neither rule nor measure; I stand before new facts that I want to explain and comment on" (423).

Juxtaposition is the particular art of making an anthology, and in this art Taylor is a master. Because the whole collection hangs together, it could serve as a primary text for a study of art theory. *Nineteenth-Century Theories of Art* is not, however, just an exercise in juxtaposition and coherence. It can serve also as supplemental reading or resource material for more broadly based inquiries. Anyone interested in the cultural history of nineteenth-century Europe will find it illuminating. The selections are generous and sound. Many are interesting because they contain historically important concepts and terminology, for example, William Gilpin's comments on the picturesque; Tommaso Minardi on moral value in paintings; Théophile Thoré on seeing; Gustav Courbet on realism; and Félix Fénélon on the scientific use of color. How refreshing it is to find a collection that is thoughtfully and sensitively selected, efficiently introduced, logically organized, indexed, and well translated.

The book is not perfect. I would have appreciated some editorial reference backwards to Denis Diderot, whose commentary seems to have been important for later theorists. Among the commentary now available in English because of Taylor's efforts, I miss a selection from Zacharie Astruc; and I think that there might have been a selection touching on the aesthetic bases of japonisme in England and France. But these are minute items. More important, I believe, is the paucity of illustrations. The book is, to be sure, a collection of texts and not of visual art; but most of the theory properly deals with specific works of art. I realize that all cited works could not be reproduced in the volume. Readers would nonetheless have profited by inclusion of graphic references to appropriate works by Eugène Delacroix, Paul Signac, and Camille Pissarro, among others. Because Courbet's *Burial at Ornans* is so central to the theory of Champfleury and to other commentary, it should have been reproduced in larger format.

My minor criticisms aside, this volume ought be on the shelf of every library serving a college where humanities or art courses are offered. Its new inexpensive version makes it accessible, moreover, as a much needed text for students. It is destined, I believe, to be a staple text in academia.

TWO WORDS

William A. Graham, *Beyond the Written Word: Oral Aspects of Scripture in the History of Religion*, Cambridge: Cambridge University Press, 1987. 306 pp. $32.50.
Miriam Levering, ed., *Rethinking Scripture: Essays from a Comparative Perspective*, Albany, NY: SUNY Press 1989. 276 pp. paper $14.95. Reviewed by Phil Mullins, Missouri Western State College.

Teachers interested in a global approach to humanities education should note these two books which reflect an emerging trend in cross-cultural religious studies. Each of these two is readily accessible to the non-specialist; they are part of a growing body of scholarly literature which examines sacred texts in terms of the role such texts play in practical life of religious communities. Focusing upon exegesis of the Bible or the Qur 'an or any other sacred text is perhaps a necessary but certainly not a sufficient method of representing a culture and individual lives shaped by a particular text. Willfred Cantwell Smith, an historian of religion and Islamicist, has, for twenty years, been calling for a broader based approach to the study of sacred texts; these two volumes, which are the work of his students, indicate the potential of such a wider visioned historical and cultural consideration.

Both volumes open with philosophical reflections on the category of scripture as a part of the phenomenological and comparative study of religion. Graham summarizes the relational concept of scripture undergirding both books as follows:

> The study of a text as scripture . . . focuses upon its contextual meaning, interpretation and use—that is, the ongoing role the text has played in a tradition, not only in formal exegesis, but in every sector of life. To put it succinctly, "scripture" is not a literary genre but a religiohistorical one, and it must be understood as such (6).

Levering outlines some important issues with which scholars must struggle if they are to think creatively about the "fruits of the human tendency to 'scripturalize'" (5).

Rethinking Scripture continues the philosophical note struck in the editor's "Introduction" by including as its first two essays reflective pieces by Willfred Cantwell Smith. "The Study of Religion and the Study of the Bible" is Smith's 1971 essay first calling for a re-examination of assumptions about the study of the Bible: teaching the Bible ought to trace historically the roles of scripture "in the life of the imagination as an organizer of ideas, images and emotions, as an activating symbol" (22), argues Smith. In a new essay ("Scripture as Form and Concept: Their Emergence for the Western World"), Smith outlines the development of ideas about scripture in Western traditions. Levering's essay, "Scripture and Its Reception: A Buddhist Case," sets forth an interesting typology focusing upon the informative, transactive, transformative and symbolic functions of scriptural texts. Thomas Coburn's article examines and recasts traditional ways of conceptualizing Hindu religious literature; Kendal Folkert and Barbara Holdrege provide essays focusing upon Jain and Jewish notions of scripture which round out the collection.

Also included in the Levering volume is an essay by William Graham, "Scripture As Spoken Word," which is a nice summary of many of the concerns treated in depth in *Beyond the Written Word*. Essentially, Graham is interested in the way in which written and spoken word interpenetrate in practical life in historically and culturally different religious communities. He wants to "emphasize the oral aspects of written texts themselves and the relative neglect of these aspects in both modern scholarship and popular usage" (157).

Graham's book is nicely broken up in manageable sections and, like Levering's collection of essays, can be read in pieces. The first three introductory chapters discuss the historical evolution of contemporary attitudes toward written text, while the next three chapters examine oral and written aspects of the conception of scripture. Graham concisely reviews the contemporary "notion of the importance of writing for culture and history" (10); he comments upon the demise of rhetorical education and the development of the encyclopedia as two developments which suggest the impact of print on thought and social life. His third chapter explores the preprint relationship to the book and written word. Part I essentially exposes "the fallacy of the widespread presupposition that our modern Western relationship to mention that of other cultures" (45). The chapters in Part II aim to undermine the objectified image of scripture as tangible book. First Graham treats the historical evolution of the idea of scripture in the Judeo-Christian perspective; he argues that scripture has always had both written and oral associations in many traditions. Chapter Six explores in some detail the Hindu case which

> offers the one unassailable example of a highly developed scriptual tradition in which the importance of the oral word has been so central as to dominate and largely even to exclude the written word altogether over most of its long history (66).

Part III of *Beyond the Written Word* includes three chapters which show that in Muslim piety "the written word of scripture has always been secondary to a strong tradition of oral transmission and aural presence . . . (79)" Graham, an Islamicist by training, is most persuasive in his discussion here. He shows the development of Islamic notions of scripture and provides helpful comparisons with understandings operative in other contexts. He describes the recitative function of the Qur 'an and shows how recitation permeates personal and communal life in the Muslim context.

The final unit of Graham's book treats the oral dimensions of Christian scripture. After an introductory chapter on the early church and its sense of word and scripture, Graham has a chapter on the third and fourth century Pachomian monastics and a chapter on Martin Luther. The treatment of the Egyptian monastics and Luther are "historical cases of biblical piety in which this oral dimension is clearly evident" (118). What is most interesting about the discussion of the desert fathers is Graham's account of memorization as a basic discipline for monks and its connection with meditation. The interest in memorization carries through in the brief but quite cogent treatment of Luther.

Graham's conclusion nicely draws together the threads playing through his book. He solidly makes his case that the spoken word of scripture has been the "most important medium through which religious persons and groups throughout history have known and interacted with scriptural texts" (155). He ends with questions about modern culture, an era which challenges the "high-density vocal presence of scripture in public discourse" (167). Along with Graham's very readable thirteen chapters are over a hundred pages of notes and bibliography for those who wish to explore more thoroughly questions about the oral dimensions of sacred texts.

In sum, the Graham and Levering volumes will be excellent resources for humanities courses which treat sacred texts and cultural impacts of such texts.

BOMBS + LIFE

Robert D. Holsworth *Let Your Life Speak: A Study of Politics, Religion and Antinuclear Weapons Activism.* Madison: University of Wisconsin, 1989. 192 pp. Paper $14.75. Reviewed by Matthew Glass, South Dakota State University.

Nuclear weapons, gadgets so horrible to contemplate and difficult to understand that most of us chose to ignore them, are a difficult topic to either write about or teach. For the most part, those who focus on nuclear weapons either do so with the dispassion of strategists and engineers, or the fervor of moralism. In recent years, however, social scientists and humanities scholars of various stripes have begun a valuable study of the ways in which American culture has adapted to the existence of nuclear weapons. A notable feature of much of this literature, for instance Paul Boyer's *By the Bomb's Early Light: American Thought and Culture at the Dawn of the Atomic Age*, or A. G. Mojtabi's *Blessed Assurance: At Home with the Bomb in Amarillo*, is the authors' concern to establish the presence of nuclear weapons as a factor shaping our daily lives and discourse.

Robert Holsworth's *Let Your Life Speak* has managed to perform a similar service in terms of interpreting the lives of those Americans who oppose the existence of nuclear weapons. He focuses not so much on strategic arguments or political dynamics, as on the ways in which the ordinary dimensions of antinuclear activists' lives have been affected by their commitments. Holsworth, associate professor of political science at Virginia Commonwealth University, has provided a well-written study of religious antinuclear activists in Richmond, Virginia. Drawing on methods used more by ethnographers than by political scientists, Holsworth interviewed a number of activists in the Richmond area over a several year period during the 1980's. He chose to focus his efforts on religious activists for two reasons. The antinuclear weapons movement of that time was based largely in the nations' churches, a factor making it much more widespread, geographically and politically, than had it remained a concern of the secular Left. But more significant than his effort to get the movement's demographic features into focus, is his contention that the worldview and political motivations of the religious activists represent a growing characteristic of American political life, a trend which Holsworth calls "personalism."

Personalism, as Holsworth uses it, refers to tendencies within a growing number of political movements. Less systematic than a full-blown ideology, Holsworth says that personalists interpret our political dilemmas as requiring an integration of the values of public and private life. For personalists, the problem with our institutions is that they are not infused with the kind of caring, community-sustaining force that we find in the family or church. Personalists emphasize the political importance of individual moral responsibility, the potential for local action, and the need for an intertwining reform of both politics and culture.

The book begins with an overview of the religious intellectual roots of contemporary American activism. His survey points up the influence of earlier pacifists like A. J. Muste and Dorothy Day, the social reform wing of American evangelicalism, and the post-Vatican II Catholic Church. While brief, the survey is insightful, as when he underscores the way in which two often conflicting traditions of religious discourse, pacifism and just war theory, face a similar set of constraints when placed within the discursive setting of American politics.

In the bulk of the book, Holsworth presents the results of his inquiries into the lives of the Richmond activists. Chapters deal with the variety of ways in which activists respond to living in a culture that is unsupportive of their personalist worldview. Given this, Holsworth focuses on the arenas of the family and personal relationships, the problems of educating children to embody non-violence, the development of conscience and the maintenance of convictions, and the nature of citizenship in modern America.

Many authors in contemporary America do speak for what Holsworth identifies as a personalist perspective, and scholars have begun to analyze its role in particular issues. What makes Holsworth's study particularly valuable is the way in which he has connected the personalist perspective to several movements, both left and rightwing. Certainly feminists, anti-abortionists, radical environmentalists, the Moral Majority and peace activists have enormous differences among themselves. Holsworth's study of antinuclear activists is helpful in demonstrating how all of these movements, no matter how critical of this or that feature of our political life, have gained a public hearing by relying on many of the stock assumptions of modern American culture.

Holsworth's graceful style and lack of academic jargon alone make the book appropriate for classroom use. But even more valuably, he also manages to sympathetically, and critically, convey the depths of religious commitment which shape the political motivations of growing numbers of American citizens. I would use the book as a case study in a range of class settings addressing the issues of religion in American culture, political ideology, religious social ethics, sociology of religion or religion and politics.

ORDER! ORDER!

Bearers of Meaning: The Classical Orders in Antiquity, the Middle Ages, and the Renaissance by John Onians. Princeton University Press 1988. Reviewed by Fred Schroeder.

You've got to be really interested in European architecture to read your way through this volume, but it can be a rewarding, insightful experience. Moreover, in several chapters, it is a model for interdisciplinary humanities as we learn of the interrelationships of architecture, politics, liturgy, music, and mathematics. The book is copiously illustrated with over 200 architectural photographs and drawings as well as paintings that include architectural details. Not a picture is wasted, indeed what makes the reading rather slow going is that Onians (who teaches at the University of East Anglia) analyzes the illustrations so closely—and generally so surprisingly—that the reader lingers at each one, exploring at times with a magnifying glass.

For what the author is doing is teaching us to read architecture for its meanings, specifically in the classical "orders" of Doric, Ionic, Corinthian, and later, Composite and Tuscan styles. It is his contention that at least up to the year 1600 people's eyes were highly sensitive to architectural nuances; "Our ancestors used changes in their shape and placing to find their way through life. This book," he closes, "is intended to help us to relive their journeys." The different orders always have borne clusters of associations, associations such as ethnic and national self-esteem, personal status, institutional status, historical traditions and mystical significance. The Doric order of the Parthenon, for example, was an expression of pride to Athenians. The Ionic order was rejected in the Roman Christian church because it was associated with the Byzantine church. The apparent muddled jumbling of orders in medieval churches actually is subtly related to the spiritual passages through which the communicant goes. In some churches, the Composite (an Imperial Roman blend of Ionic and Corinthian) is the highest order, expressive of power, and therefore reserved for the sanctuary. In others, the Composite is viewed as an intermediate stage of the lower-status Ionic in the state of becoming the highest Corinthian. Some churches even have a kind of syncopated rhythm of orders in a colonnade, as a lowly order gradually is supplanted by the noblest order. A lot of numerology is involved, too, with twelve "apostle-columns" and a thirteenth Christ-column—of a different order, of course.

We learn, too, of deeply disturbing controversies about the propriety of building large, ornate Christian churches, especially using pagan columns. Onians sees this issue as the main impetus for the Gothic style, builders trying "increasingly to transform their churches from massive monuments into miraculous other worldly symbols." In this, and in many other things, Onians is an independent historian, flying in the face of many cherished opinions, such as that the Florentine Brunelleschi was a classical revival humanist. Not so, says Onians, he was a Dante "Tuscanizing" medieval forms. The bigger they are, the harder they fall in this book, or so it sometimes seems. Most disconcerting, though, is the way in which Onians will persuade you utterly of one rationale, such as the High Renaissance popes' insistence on the re-discovered Doric as the simplest, chastest, purist order for buildings, and then turns the reader about and gives an equally persuasive explanation for the Doric-loving Julius II building new St. Peters in the elaborate Corinthian. The lesson, is, though, that each structure must be taken on its own terms in its own context—what flies in Venice bombs in Florence, and "We must not expect the past to be simpler than the present and art simpler than life."

For integrative insights, I recommend chapters sixteen and seventeen on Luca Pacioli and Bramante, especially as it culminates in "architectural polyphony" and an analysis of Renaissance music theory, Leonardo's *Last Supper* and the combining of the orders in music-like harmony. It's not the only place, by any means; Onians' architectural reading of Titian's *Presentation of the Virgin in the Temple* is dazzling. The author's writing style is compact, but lucid. Most technical vocabulary is illustrated *en passant*, and if you have a fair command the outlines of western history, he manages to explain smoothly the specific political-religious contexts needed to understand the complex shiftings of orders through the ages.

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EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with **content** that draws upon the human cultural heritage, **methods** that derive from the humanistic disciplines, and a **purpose** that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanity, humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable, practical and useful.

Format? Typed or word-processed double-spaced on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. Camera-ready line illustrations are very welcome. We can use written material of two lengths: one to three page commentaries, etc.; and articles of eight to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions. If you have word-processed your article, please specify the program you used (we use WordPerfect). If your article is accepted we'd like a copy on disk.

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WHAT KINDS OF ARTICLES WOULD WE LIKE TO PUBLISH?

The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

- THEORY "Piaget and Theories of Integrated Study"
- ADMINISTRATION "Crediting Departments for Team Teaching"
- HISTORY "Nineteenth-Century Multi-Media at Chautauqua"
- RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"
- PEDAGOGY "Helping Students to Formulate Interdisciplinary Questions"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

- "What you should know about teaching novels in a philosophy course"
- "Pre-teaching history students for an art museum field trip"
- "How to help non-musicians to follow a score"
- "A designer speaks of humanities bulletin boards"
- "Getting adults to role-play in public humanities programs"
- "Understanding Oedipus: An Actor's View"

What we don't want:

- Creative writing by teachers or students (it doesn't relate to our purpose)
- Syllabus outlines (curricula should be explained, not listed)
- "The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)
- "Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)
- "Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

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VOLUME VIII, NUMBER 3 SUMMER, 1991

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**HUMANITIES EDUCATION is published by the National Association for Humanities Education
with editorial offices at the Department of Interdisciplinary Programs
University of Minnesota, Duluth, Duluth, MN 55812**

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VOLUME EIGHT: NUMBER THREE: SUMMER, 1991

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Published by the National Association for Humanities Education at the Department of Interdisciplinary Programs, University of Minnesota, Duluth. Subscriptions and renewals are $20 per year. Checks should be made out to NAHE and sent to HUMANITIES EDUCATION, 365 A. B. Anderson Hall, UMD, Duluth, MN 55812.
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An introduction by the editor to:

UNITY IN DIVERSITY
Teaching the Global Humanities

The title of this special topical issue of *Humanities Education* was the theme of the National Association for Humanities Education's biennial national conference, held in Lafayette, Louisiana in April, 1991. All but the last of these half-dozen essays are versions of papers presented at that conference.

Global has become one of the watchwords of American education in the 1990s, although the origins of the pedagogical imperative to break loose from Eurocentric cultural studies are rooted in social studies movements of the 1930s. Like all the watchwords and tag phrases of educational reforms, *global* is a simplistic term, implying promises of covering all the cultures and histories of the globe as the venerable Sherwin-Williams paint trademark "covered the earth." Each of the essays that follows accepts the fact that while there is no responsible way to "cover the earth" comprehensively, there are many ways to diversify the Eurocentric curriculum, such as by introducing alternative life-styles, values and arts, by contrasting cultures, and by challenging the predominant western patterns of thought.

Burton Raffel, in his conference keynote address with which we start, pursues the problem and its solution in the smallest possible way, with the exploration of a single Indonesian poem. Jim Young Kim links the apparently polar opposites of ancient Greece and medieval Japan with the common element of "shame culture" in *The Iliad* and *The Seven Samurai*. Sharon Scholl, recognizing that exotic, nonwestern cultures are bewildering to most students, shows ways of classifying themes in traditional African art that provide conceptual handles for understanding alternative cultural values. Sheila Wright and Fred Schroeder both address the problem of integrating diversity into courses that are by *fiat* about the Western Heritage. Wright incorporates western works that challenge the values and practices of that heritage; Schroeder looks for contrasts in culture in the New World encounter of the Renaissance.

The final essay, by attorney-humanities professor Marilyn Garber is the most comprehensive globally. Using the unifying human theme of *ordeal*, she links diverse trials—real and fictional—from Socrates and Joan of Arc to Standing Bear and Jackie Robinson, in almost all of which a courtroom is a theater where the dominant society faces the challenge of alternative values.

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Burton Raffel

TRANSLATION AS PEDAGOGY: TEACHING GLOBAL HUMANITIES*

My subject is so large, not to say immense, and to me is and always has been so exceedingly important, that truly to tackle it head on is pretty much impossible. So what I want to try to do—my deliberate and I trust not misguided experiment—is to immensely narrow down these immensities, to almost simple-mindedly limit myself to a single small door—and probably a back door, at that: I admit it—to the overflowingly rich and grand palace of knowledge and wisdom.

I have chosen as my approach a technique that might for lack of a better word be called "ping-pong." It has also been called, less positively, jerking your readers back and forth. You will see in a moment what I mean.

And I have chosen as my boundaries a single poem by a single poet, Chairil Anwar, who wrote in *bahasa indonesia*, the Indonesian language. My choice is predicated on several simple facts: (1) the very words *bahasa indonesia* were not invented until 1928 (which happens also to be the year of my birth); (2) Indonesian literature, at least in its modern form, did not begin until the 1930's, and did not truly hit its stride until the work of Chairil Anwar, during and after World War Two; and (3) not many people are likely either to know *bahasa indonesia*, or to have read much of Indonesian literature, or even to have heard of Chairil Anwar. And I'm afraid that what all of this means—the combination of ping-ponging approach and resolutely narrow subject—is that the mill wheels of my remarks are necessarily going to grind both slowly and terribly fine.

Two central facts about teaching global humanities which may seem utterly contradictory (but are not) have to be kept constantly in mind.

> First, it's a lot *easier* than it looks.
>
> Second, it's a lot *harder* than it looks.

It's a lot easier than it looks because, among other reasons, ours is an age of translation, and if there is a single absolutely essential requirement for entrance into the thought and expression of another culture it is a linguistic bridge across which those who do not know the language of that culture can walk. If you were to read in a reference

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*This is the text of Professor Raffel's keynote address at the NAHE biennial convention, where the conference theme was "Teaching the Global Humanities."

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book, for example, or if I as an advocate of Indonesian culture were to assure you, that twentieth-century Indonesia's greatest literary figure was the poet Chairil Anwar, you might perhaps be impressed but you would not be significantly informed. That is, even if your source of information went on to tell you that, on a global scale, Anwar's literary stature and influence were approximately equal to that of, say, Federico Garcia Lorca, a singularly great and enormously important Spanish writer of incantatory poetry, magical plays, and fervent prose, even if you had a full and active knowledge of Lorca and his work you would still not have any adequate handle on who Anwar was and what he had accomplished. Told, further, that an entire literary age, sometimes known as *Angkatan '45*, or "Generation of 1945," was more usually known as *Angkatan Chairil Anwar*, "Chairil Anwar's Generation," you would not be much better off. If you then saw on the printed page, or heard on a tape, or even had read to you Anwar's most famous poem, *Aku*, you might be a smidgeon more aware of why such large statements were being made. But how *much* more aware? Here is the full text of *Aku*:

Kalau sampai waktuku
'Ku mau tak seorang 'kan merayu
Tidak juga kau

Tak perlu sedu sedan itu

Aku ini binatang jalang
Dari kumpulannya terbuang

Biar peluru menembus kulitku
Aku tetap meradang menerjang

Luka dan bisa kubawa berlari
Berlari
Hingga hilang pedih peri

Dan aku akan lebih tidak perduli

Aku mau hidup seribu tahun lagi

And how much more still would you know were I to add, truthfully, that one reason I myself am always so deeply moved by the poem's last line is the fact, which I can never forget, that an American woman I knew, who had spent a decade in Indonesia and then come home to the United States, only to fall ill and not long thereafter to die of cancer, came out of the anesthetic fog of the first of her many surgical procedures, hearing a voice, which after a time she realized was her own, saying over and over, "Aku mau hidup seribu tahun lagi." But if you also saw on the printed page, or had read to you, an effective translation of this poem, including the information that the title, *Aku*, means simply "Me," you would immediately be a lot further ahead of the game:

ME

When my time comes
I want to hear no one's cries
Nor yours either

Away with all who cry!

Here I am, a wild beast
Driven out of the herd

Bullets may pierce my skin
But I'll keep on,

Carrying forward my wounds and my
pain,
Attacking,

Attacking,
Until suffering disappears

And I won't care anymore

I want to live another thousand years.

And when you understand that the poem's final line, "Aku mau hidup seribu tahun lagi," means "I want to live another thousand years," you'll also understand both why my dying friend's unconscious mind was intoning it and why the memory still moves me as it does.

But it's also harder than it looks, because even knowing what the words mean, and even with my personal warranty that the translation is poetically sound (because it is my own translation and I spent fifteen years tinkering it into final shape), how much do you really know? You can probably figure out that Chairil Anwar was a rebel of some sort, perhaps a kind of James Dean figure—but could James Dean have any reality in Indonesian culture? (Note that Anwar was born in 1922 and died in 1949, aged not quite twenty-seven.) Is it possible from just the text of this poem to somehow infer that Indonesia is a collectively oriented society—so much so, in fact, that the word for custom, *adat*, is also the word for "law"? Knowing that, and understanding better what Anwar's rebelliousness truly involved, you would surely more fully appreciate why, once, an Indonesian doctor, met casually in a Philadelphia garage, started reciting this same poem to me, the moment he learned that I knew something about Indonesian literature, or why Indonesia has had a large and hugely celebratory national poetry contest named after Chairil Anwar. For all his appeal, James Dean has no such role in our national existence.

And is it possible to understand from a mere sixty-four English words (I have just counted the words in my translation) what it's like to walk down the streets of an Indonesian city, or to splash through the aqua-culture rice paddies where the country's staple food is grown? Is it possible from just sixty-four words in another language to understand the exotic flora and fauna, not to mention the incredible climate, of a country which sprawls for three thousand miles right across the Equator, a country which in just seven hundred and thirty five thousand square miles—the United States has three million six hundred and nineteen thousand square miles—throngs with just under two hundred million people? Our recent decennial census, whatever its final accuracy, assigns us a population of roughly two hundred and ninety million—that is, less than a third more people in a land area about five times the size. On one of my public relations visits to an Indonesian high school, I spent half an hour answering some of the trickiest—and yet most revealing—questions I have ever been asked. Indonesians of little income (that is, most Indonesians) do not own cars, nor is public transportation either extensive or reliable. In a hurry, at least in my days in a city like Jakarta, an Indonesian used to commandeer a kind of bicycle taxi, a rickety one-or two-seat affair (that is, two smallish Indonesians, but rarely more than one large American) in which the passenger sat in front and the driver, pedalling for his life, sweated behind. This inexpensive, effective, but (in heavy traffic) fragile and

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dangerous conveyance is known as a *betjak* or *tiga roda* (meaning "three-wheeler"). Was it true, one student asked me that, as she had heard, all the *betjak* in the United States had motors? Another student, a young man, asked me if Dorothy Lamour was a personal friend of mine.

Language, in short, is pretty much an insuperable barrier, as long as it dominates. But once that barrier is down, we still have a long, a very long way to go before we can with any degree of insight and accuracy present Indonesian culture to students who know even less about it than we do (and usually care even less than that). I am reminded of the first get-together my wife and I gave for the English Department at another university, shortly after I had joined the faculty. Thinking to please professors and their wives with what best pleased us, my wife prepared a large bowl of one of our very favorite party foods, steak tartar. When the get-together was over, we found that we ourselves were the only people who had gone near the stuff. Mind you, this culinary fiasco did not take place in a small cow-town in the middle of the boondocks, but in an American city of two million people. My colleagues had taken their PhD's at places like Harvard and Columbia and Northwestern; many of them had spent a good deal of time abroad. But raw meat—which was all they knew and all they wanted to know about steak tartar—was a global experience they were prepared to do without. Indeed, my own first experience of steak tartar, in Paris, was not dissimilar. I knew the name of the food from a song in Bertolt Brecht's *Die Dreigroschenoper*, "The Three-Penny Opera," but the name was all I knew; I did not know what it meant. Out of curiosity, and because I frequently sing the song to myself and like to know, when I can, what I'm talking about, I ordered it—and when it came, what I saw was a nice, neat pyramid of obviously raw ground beef topped by a shimmering and equally raw egg yolk. My stomach did flip flops; I seriously considered sending the whole thing back. And then my mind took over and I persuaded myself to try it—and I have been eating steak tartar, happily, ever since. Friends of mine have been served grotesque sea slugs on a bed of steaming white rice, and so on, and had no option, under the circumstances, but to smile and plunge forward, mouth wide open. Students do not usually feel any such compunctions.

But it is easier than it looks, because in the wake of swarming translators there quickly come historians and critics, as well as translators of nonliterary material, and the alert, curious mind can fairly readily fill in virtually all the major gaps. When I went to Indonesia in 1953, the proclamation of Indonesian independence was only eight years old, and true independence had existed for only half that time. Indonesia's former colonial rulers, the Dutch, did not give up control easily, or without a good deal of bloodshed. A few helpful books could be found in English, in those early days, most of them translated from the Dutch, but the pickings were exceedingly slim, and Dutch sources had their own biases. Today, the situation is very different. Not only is there a lot of Indonesian literature available in translation, including some first-rate novels and stories as well as poetry, but in addition to literary discussion there are excellent historical and political studies, and profoundly revealing books about Indonesian culture and religion. A few years ago I reviewed a fine account of early Dutch settlement in Indonesia, beginning two and three hundred years ago, a book which sheds a great deal of light on many subsequent developments, political, economic, and cultural. There are translated memoirs and autobiographies by sensitive and prominent Indonesians; there are travel books and technical treatises on subjects like *batik* fabric-making and *gamelan* music. The Republic of Indonesia has for many years put out a helpful free newsletter of economic data. There are superb books about one of Indonesia's major subcultures, that on the island of Bali, its rollicking art, its magnificent dance, its hypnotic music. Indonesian dance troupes visit the United States—and whether or not you have any interest in teaching about Indonesia, if one of those troupes comes anywhere near you, I urge you to get a ticket and go. Like other aspects of Indonesian culture, the dance is ultimately derived from that of India, and no less knowledgeable a cultural figure than Rabindranath Tagore, visiting Indonesia, declared with some sorrow but unimpeachable authority, that "the Lord Shiva has given them [that is, Indonesia] the fire and left us [that is, India] the ashes." Nor was Tagore speaking simply of Indonesian dance.

But to continue my ping-pong, teaching global humanities is also harder than it looks, for even the best translation is of necessity both partial and imperfect. The common Indonesian word for "want" or "desire" is *mau*. There is another word, considered to be considerably more *tinggi* (that is, higher, loftier in origin and tone), *hendak*, which means the same thing. I once heard a man ordering stamps in a post office, but using *hendak* rather than *mau*—and when I told this to one of my Indonesian friends, he got a beatifically happy smile on his face and sighed, "Oh, that's beautiful." How does a translator, no matter how skilled, no matter how sensitive, carry across such subtleties? The answer, in a word, is that to a large extent he or she cannot and does not. Robert Frost used to say that poetry was what gets left behind in translation, and though I disagree I certainly understand what he meant. I have on other occasions cited the time when, teaching an Indonesian poem in my own translation, a student discovered a pattern of imagery I had never before seen—and my immediate suspicions were fully justified, when I got home and took down the Indonesian text, for the fascinating pattern was something that had managed to creep into the English version but which had no parallel in the Indonesian original. That happens—and in bad translations it happens even more often. Ours is as I have said a great era of translation, but that does not guarantee the quality or even the accuracy of any specific version. I have on my shelves an alternative version of the line in Chairil Anwar's *Aku*, which as you may recall was rendered by me as "Away with all who cry!," which this other translation renders, limply, "There is no need to sob." And I have also seen a draft version of this same line, by a talented but very English Englishman, which turns *Tak perlu sedu sedan itu* into "All of this weeping is really not necessary." The title of one of Anwar's books, written jointly with two other rebellious young poets, is *Tiga Menguak Takdir*, usually translated as *Three Against Fate*. But *takdir*, which means "fate" or "divine decree," was also the name of a leading literary figure of the generation which preceded Chairil's, namely Sutan Takdir Alisjahbana, and the pun is not accidental. Since a homonym of *menguak* can refer to the croakings of frogs or the mooing of what passes for a cow in Indonesia, namely a *kerbau* or water buffalo, I have also seen a translation of *Tiga Manguak Takdir* as "Three Who Moo at Takdir"—a hopelessly absurd rendering that would have left Chairil himself, who knew English, rolling on the floor. But suppose you knew no Indonesian and "Three Who Moo at Takdir" was what you had in front of you and thought the words actually meant? It helps, surely, to know that in the line *Hingga hilang pedih peri*, which I have translated "Until suffering disappears," the word *peri* is a loan word from the Persian and thus has profound religious and historical associations. But if the version you have in front of you reads, like the same version which declares, comfortingly, that "There is no need to sob," "Until the pain is lost," the reader—and teacher—without an independent command of Indonesian is quite simply hung.

But it is also easier than that, because there are obvious indicia which any reasonably experienced teacher can use in order to evaluate both translations and other sources of material. We are all of us informal book-reviewers. It is not simply that we know what we like, but much more specifically that we come, over time, to know what seems to us sound and what does not. A translator into English who talks about poets mooing at other poets is in general not a translator to be trusted. I mean nothing racist when I say that a translation from Indonesian into English by Liaw Yock-Fang is, all other things being equal, less likely to have native-speaker authority than a translation by someone who is in fact a native speaker of English. There are extensive files of book reviews in any decent library, which can and should be consulted: nothing should be taken for granted. There are also indices of magazine articles, which can pretty easily lead to important though little-known material. There are annotated selective bibliographies put out by organizations like, in this case, The Asia Society. There are centers of Indonesian studies at places like Cornell, where I myself studied Indonesian, and Berkeley and Yale, places to which it is perfectly sensible to write for information and assistance. There are recordings of Indonesian music, and books full of gorgeous photographs of one of the most beautiful countries anywhere on the globe. There is an active Indonesian Embassy in Washington and assorted active consulates elsewhere in this country.

My experiment has of course been predicated on what might be called a worse-case scenario. It is manifestly harder to gain an adequate command of Indonesian materials than, say, those in French, German, or Spanish. Not only is the strictly linguistic distance greater—Indonesian being a Malayo-Polynesian tongue, while French, German, and Spanish all belong to the same Indo-European language family to which English also belongs—but there are all sorts of historical discontinuities to deal with. The English-speaking peoples may have fought wars with those who speak French, German, and Spanish, but they have also shared with them a good deal of relatively common ground. In sheer accessibility, as well as in range and quality of materials available, it is plainly easier to present French, German, or Spanish materials to exclusively English-speaking students.

But there are many other variables to be considered, if one is approaching the teaching of global humanities from a more or less logical position. Nigeria, for example, is a black African nation, yet much of its literature, at least in the twentieth century, is in English, thus presenting no significant linguistic obstacle. And it is a superb literature, including the novels of Chinua Achebe, Cyprian Ekwensi, and the plays and novels and poetry of Wole Soyinka—black Africa's first winner of the Nobel Prize for Literature. For both China and Japan, where the linguistic obstacle is perhaps still greater than for Indonesia, there is a rapidly growing and wonderfully helpful secondary literature, as well as a good basic selection of primary texts in translation. For classical Chinese and Japanese texts, in fact, primary works are often available in a number of translations, which plenitude offers the non-native speaker of these languages the opportunity to see a Chinese or Japanese original from a variety of perspectives. We now have in English excellent, marvelously detailed studies of how these languages work, and how their different linguistic operations are applied in literary situations.

In this age of translation, every year sees the availability in English of material once totally unapproachable except in the original tongue. Fifty years ago, who could have imagined even the possibility of a course in Catalan literature? It is now a completely real possibility, and the course could include both older and contemporary works, as well as both fiction and poetry. The situation is still not as good for such other important bodies of work as Hungarian, which has stunning poets and novelists. Czechoslovak, Polish, and even Italian literature are still insufficiently represented in English, though things are I think slowly improving. Most importantly, teaching global humanities is not a simple logical problem, to be approached or "solved" like a proposition in plane geometry. It is an area of deservedly intense emotion. Both the challenge and what seems to me the obvious basic reason for attempting to teach global humanities in the first place are issues quite possibly of even more than global importance. We humans are a diverse and widely scattered species, with incarnations in many sizes and colors, in many climes and times, and with almost uncountable variations in social structure, philosophy, and artistic expression. Just as one who knows only the Pekingese, or only the Great Dane, does not know much about dogs, so too one who knows only the United States does not know much about humankind—or about him- or herself. Nor can I think of a time in human history when this was a fact of more urgency than it is today.

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Jim Young Kim

SHAME CULTURE IN THE "ILIAD" AND THE "SEVEN SAMURAI"

Addressing the Conference Theme of The Global Humanities: Unity in Diversity, I have chosen the topic of "Shame Culture in The Iliad and in The Seven Samurai." In this paper I will bring together certain common elements in Homeric Greek and in the traditional Japanese cultures via the concept of shame. To begin though, I must first make an assumption that you have read the Homer's *Iliad* and have seen the *Seven Samurai*.

First, I would like to retrieve from your "permanent hard disk" memory parts of Homer's "Iliad" to illustrate what E. R. Dodds called the "shame culture." Cultures are either a *guilt culture* or a *shame culture*. By definition, in the guilt culture, people feel the pressure from God and will do things because of God's all consuming presence. The sense of guilt for the moral transgression comes from one's belief in the all pervasion power of God: Omniscience, all knowing, Omnipresent, all present God. In shame culture, on the other hand, the pressure to "do" or "not to do" something, comes from people, not God. In it group pressure makes people do things. It is this shame culture that we will be discussing from this point onward.

The 1954 film, *The Seven Samurai*, directed by Aikiro Kurosawa (who collaborated on the script by Shinobu Hashimoto and Hideo Oguni) was proclaimed by Donald Richie, (he has written several books on films) as the greatest film that Japan has produced. Because of its greatness, several westerns were made. You recall that the *Magnificent Seven*, directed by John Sturges in 1960, with Yul Brynner, Steven McQueen, Eli Wallach, Horst Buchholz, James Colburn, Charles Bronson, Robert Vaughn, and Brad Bexter was a remake of Kurosawa's *The Seven Samurai*. In this western, gunslingers try to rout the bandits who are devastating a small Mexican town. Memorable music, Marlboro theme, was by Elmer Bernstein. This film was followed by three sequels, starting with *Return of the Seven*. The fourth sequel was *Magnificent Seven Ride*, 1972. Directed by George McGowan, it stared Lee Van Cleef. Some of you may have seen even this 4th sequel. And you will recall that it was about a newly married gunfighter who decided to help his buddy fight bandits after they kidnapped his wife, a theme that is part of both our Greek and Japanese art-works.

The Seven Samurai itself is set in the seventeenth century Japan when feudal lords have been unified, and there are numerous "ronins" loose looking for masters to work for and, if need be, die for. Ronins are samurai without a

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master. Thus, seven masterless samurai are hired (at a price of three meals a day) by a village which is periodically raided by bandits, numbering 40. Previously, these bandits had kidnapped the wife of a Rikiche. He reminds us of Homer's Menelaus. You remember that it was Menelaus who lost his wife, Helen, to Paris, or as some claim, for example, Helen herself, that she was kidnapped against her will. Be that as it may, on with our subject matter at hand.

Through the device of "shame," of an appeal to the excitement of the battle, of the sense of honor, and of sheer sense of fearless duty to their profession, seven pass the test to defend the farmers. These seven are Kambei, Kikuchiyo, Katsushiro, Gorobei, Heichachi, Shichiroji, and Kyuzo.

In the course of the film's three and a half hours, we perceive not only the sense of "shame" that works in the Japanese society but several colorful subplots underlying it. This motion picture not only echoes many of the "shame" situations in the *Iliad* but several of its subplots as well. For example, Achilles is publicly shamed in front of all Achaeans when Agamemnon takes his Briseis. Ajax commits suicide because he was "shamed" by Odysseus. Also, the prized arms of Achilles went to Odysseus and not to Ajax. We read this in the *Odyssey* and in *Ajax* by Sophocles. In the Japanese film, a "Helen"-like character commits suicide by running back into the burning building that she had just walked out of, because she was too "ashamed" to face her husband. What these bandits had done to her, we will never know but we can imagine. It was so "shameful" that, in a split second decision, she made the choice that it was better to die than to explain why she did not kill herself before. We will see this again when we discuss the plot of the film. In the Book III of the *Iliad*, we find Paris "ashamed" for running away from the agreed-upon duel with Menelaus. Hector gives him a tongue lashing for his cowardice where upon Paris agrees to fight Menelaus.

As the greatest samurai, Kikuchiyo, contemplates his fate before the final battle in which he is killed, we are reminded of Achilles contemplating his fate of long but unremembered life or short but glorious one.

As the first recruited samurai, Kambei, lies to a thief and a kidnapper as a ruse to confuse and overcome him, we remember the fate of Dolon at the hands of Diomedes (Book X). There are several subplots. For example, as Katsushiro matures to manhood in the film, so does Achilles in the epic.

We also notice some parallels between the film and the epic. For example, Shino seduces Katsushiro. Hera seduces Zeus (Book XIV). And the duel scene in the film reminds us of several duel scenes in the *Iliad*. Kyuzo duels with and kills a brash samurai. To a samurai life and death is not important. Similarly, there are many instances of Greeks proclaiming their lineage and/or facing each other for a duel: Diomedes against Glaucos (VI), Paris against Menelaus (III), Hector versus Ajax (VII), and Achilles against Hector (XXII). Life to the Greeks in this respect is very Japanese-like: I quote from the *Iliad* Book VI, lines 145-150, (Richard Latimore translation):

> As is the life of leaves, so is that of humanity. The wind scatters the leaves to the ground: the vigorous forest puts forth others, and they grow in the spring-season. Soon one generation of men will grow while another dies.

Similarly, when Kambei asks his close friend, whom he had accidentally run into on a street, to join him in defending the farmers even at the risk of getting killed, he immediately answers affirmatively. The issue of life and death to a samurai is light as a feather. Consider what a legendary Japanese swordsman said:

> For the samurai to learn
> There's one thing only,
> One last thing..
> To face death unflinchingly
>
> Tsukahara Bokuden, 1490-1572
> (This passage is taken from D. T. Suzuki's *Zen & Japanese Culture*)

Hector wants to live but not in shame. Let me quote Book VI, 430 ff:

> Andromache begs: "Hector, thus you are father to me, and my honored mother, you are my brother, and you it is who are my young husband. Please take pity upon me then, stay here on the rampart, that you may not leave your child an orphan, your wife a widow..." Then tall Hector of the shining helm answered her: "All these things are in my mind also, lady; yet I would feel deep SHAME before the Trojans, and the Trojan women with trailing garments, if like a coward I were to shrink aside from the fighting;... (Richard Latimore translation)

For nine days Achilles drags the body of Hector around the barrow of Patroclus. The film also shows a warrior being dragged by a horse. Is this by accident?

The Greeks cannot quit their assault on Troy, even though it took more than nine years, because quitting would be "shameful." And all of the 40 Japanese bandits cannot quit either, and therefore die in the process of trying to plunder the farmer-peasants. For both Greeks and Japanese, it was better to die in battle than to live in "shame."

Another parallel between the two cultures has to do with their views on nudity. Nudity in Japanese society is not shameful. We know that traditionally a family bathed together. They considered it a natural thing. Community bath houses are commonplace in the Asian landscape. In the film we see one of the samurai almost naked. Similarly, ancient Greeks conducted Olympics in the nude.

As Odysseus is an untypical hero, so is Kikuchiyo. And finally the kidnappers (like the Trojans) lose the war and their lives. These are several similarities between the ancient Greek and the traditional Japanese cultures.

Now let's turn to the plot of the "Seven Samurai." This movie, like Homer's work, starts "in medias res," "in the middle of things." First, we see the bandits riding to a village only to realize that they raided this one already, and that they should return after the harvest. They ride off. Hidden nearby was a village wood cutter, and he reports the intention of these bandits to the villagers. Gathered together in a circle, they bemoan their condition (reminiscent of cacophony of pandemonium in chorus of Aeschylus' *Agamemnon* after Klythemnestra slew her husband) and the farmers decide to ask their oldest member for advice. "Hire hungry Samurai!" the patriarch says. Thus, a representative of villagers go to the nearby town looking for samurai. With the promise of only three meals a day, farmers have a hard time luring in willing Samurai. After being soundly rebuffed for several weeks, they observed a commotion in town. By a river a samurai in a Buddhist "habit" was being saved. A person in their midst explained that a thief blundered in his burglary attempt, was discovered, cornered, and to escape capture, had taken a child as a hostage, and was now inside a home. No one knew what to do until a samurai in his early 50s came along, asked for three rice cakes, changed his clothes, and was now shaving his head. Shaved, he looked just like a Buddhist monk. Giving his long and short swords to the monk who saved him, the samurai went to the home where the thief was and said: "I am a priest, don't be afraid. You must be hungry. I have some rice cakes." When the thief screams back to throw the food in, the samurai purposely cast it to the left of the thief. Presently, the samurai waits a few seconds and we see him rushing into the room. Villagers and we take notice. Then, we see the thief rushing out, taking five steps from the front door, and falling to the ground in slow motion, as Homer says, "biting the dust." The heroic samurai emerges with a child in his left arm, and a sword covered with blood belonging to the thief in his right hand. He drops the sword near the dead thief. The mother of the child cries in happiness as she runs to her child. All are impressed: the townsmen, the representatives of farmers, the very young samurai, Katsushiro and even the rough and worldly Kikuchiyo who has a sword that is so long that he carries it on his shoulders.

In the next scene, we see Kambei, the samurai who fooled the thief with his Buddhist monk attire, walking up the hill away from the town. As the representatives of farmers all agree that he is good enough, youthful Katsushiro rushes past these farmers, and grabs Kambei's leg begging to be made his student as he respectfully bows to the ground. Kambei is embarrassed and asks Katsushiro to get up. Kambei explains that he is a "ronin" searching the countryside looking for work himself. Soon, the uncommon samurai, Kikuchiyo, runs to them as if to congratulate Kambei for a job well done, but his familiar manner displeases Kambei, and they depart with distrust. By the time the farmers get enough courage to ask Kambei for assistance, they are in the next town. At a town's inn, Kambei listens courteously to the plight of these farmers, finds out the physical layout of the village, the number of bandits raiding them, but decides not to help them. One of the customers of this inn who witnessed this social intercourse, tells the farmers to die, that the life of farmers are worse than dogs. Youthful Katsushiro objects to this harsh retort but is too young and inexperienced to take up the challenge to aid the farmers himself. Kambei is made to see that farmers eat cheap and unpalatable millet while the expensive and much preferred rice would be given to the samurai. Kambei is thus "shamed" into taking this job that he did not want and he becomes the first of the seven samurai hired.

Kambei finds that recruiting others is not so easy. Samurai, as the highest among the four classes in the traditional Japanese society, has pride and shuns working for a group of poor farmers, especially when the pay is only three meals a day. In descending order, the hierarchy of Japanese is 1) warrior samurai, 2) farmers, the producers, 3) artisans or craftsmen, and 4) at the bottom were the merchants because they were considered parasitic, not producing goods as, for example, farmers did. Understandably, the samurai would rather serve a lord of a clan than the poor farmers. In his quest to quickly find suitable samurai, Kambei accidentally ran into his old friend in arms, Gorobei. After reminiscing their olden days, Kambei asks Gorobei if he wants to join him in his latest adventure: defend the poor farmers against the 40 bandits. Without batting an eyelash, Gorobei agrees.

In another scene, we see two samurai dueling in public with hundreds of people watching. First, they duel with bamboo sticks, and then because of a disagreement as to who won, they use their swords. In the 2nd slow motion, we see Kyuzo cutting his opponent in half. Kyuzo's victim would still be alive if he weren't "shamed" in front of the entire village. It was because he felt so "ashamed" that he risked his life to regain his honor. A samurai, worth his salt, must save his face.

In time seven samurai are selected and they travel to the village. There the young samurai, Katsushiro, falls in love with Shino, a village peasant girl. They are not supposed to cross the class line but under the stress of battle, they consummate their erotic desires. In the center of the village, there is a huge bonfire devouring itself. When these lovers are discovered by Shino's father (Manzo), Katsushiro, the samurai, is so ashamed that he cannot move. He stands frozen with his head stooped in shame, while Manzo beats his daughter, chasing her around Katsushiro. He is helpless to lend a hand in her defense. He knows that he has done wrong. When villagers become aware of this commotion, Manzo, to protect his honor, claims that Shino was seduced by a samurai. He says *a* samurai not Katsushiro but everybody can see with their own eyes who that samurai is. No need to affront the establishment. But we know that she is the one who made advances to Katsushiro, just as Hera had seduced Zeus (Book XIV). At any rate, it starts to rain. Katsushiro hadn't moved a muscle. Shino lies nearby, crying. Symbolically and graphically the exterior bonfire starts to die out, reflecting the aftermath of consummation. The villagers' curiosities also being satisfied, they take cover and begin to go home.

Before the battle is fought in the village, the leading samurai, Kambi, decides and others consent (Japanese act by consensus) to make a raid on the bandits' fortress to reduce their number. Accompanied by Rikichi (Menelaus), the feisty farmer as their guild, three samurai ride horses to the camp of the bandits. Catching them asleep, Rikichi sets fire to their rear, while Kikuchiyo, Heihachi, and Kyuzo wait for the bandits to get out the front door. Inside, one of the females gets up, sees the smoke but does not alert others, but

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instead smiles with a mysterious inner grin. This reaction surprises the three samurai but in a few seconds everybody inside starts to flee the fire. Several bandits are cut down as they run out of their lair. The last to emerge is that lady with the strange smile. Recognizing Rikichi at the door, she screams and runs back into the burning building. We learn that she was the wife of Rikichi and that she was kidnapped by the bandits last year. She was so "ashamed" that she preferred death than to live and explain herself to her husband. (This is a Japanese film, set in the 17th century before modernity and women's rights.)

At the end of the story, Shino (Hera), tearfully sings her dirge as she transplants rice in the fields with others. Katsushiro, her one time lover, is unable to comfort her. She is a peasant. He is a samurai. And twin should not have met. He knows his place in society. She knows hers. His life was enriched by surviving the battle. And he has a better notion of the human condition. But he will move on. She will survive in the village, and when she gets married, her parents will arrange her wedding with a boy in another village far away. And he will be, at first, ignorant of her bonfire experience with Katsushiro.

There are several more things that I could say about the Ancient Greeks and the Traditional Japanese society, but let me conclude here with a few observations. Greeks and Japanese are both shame cultures in which their citizens behave according to group pressure. It is interesting that from our "Conference Theme of Global Humanities: Unity in Diversity" that both of these cultures seem to share many affinities. They indicate unity in that they explicate the human condition, our condition. Because Greeks and Japanese show unity in what they are about, one race, human race, we can understand them and appreciate them.

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Sharon Scholl

AFRICAN THOUGHT IN AFRICAN ART

One of the most important challenges for interdisciplinary Humanities is the integration of worldviews of non-Western cultures into our teaching process. It is also difficult to do because so few of our natural assumptions can be relied upon. So much background material is needed before we can make any sense of the blizzard of images, sounds, and concepts pouring in from places whose very geography is tentative in our minds. If a few general organizing principles can serve as anchors in the flood, many puzzling particulars can find a foothold in our syllabi and perhaps make some sense to our students. This paper proposes three such principles around which a great deal of traditional African art can be clustered with some confidence and without doing violence to the individual expressive integrity of specific works. These principles are broad enough to encourage movement across two disciplines, visual art and religion, and thus reinforce the interdisciplinary approach.

Why use traditional art at all; isn't this tribal stuff really over the hill by now? Though areas of Africa are thoroughly urbanized and as modern as downtown Chicago, most of it is rural. The majority of Africans still live in villages and carry on some forms of their traditional life. The worldviews and their artistic realizations that this paper proposes are still current in much of Africa, surviving in altered forms in the most sophisticated cities. There are traditional carvers making a decent living producing traditional images for a newly aware world market. The fascination they exert upon African-Americans alone insures a steady market into the foreseeable future. Finally, there are major collections of traditional art in museums throughout the Western world; our students are very likely to visit some and will want to know what these images are all about. Books on traditional African art continue to issue from Western publishers and are bought to grace coffee tables as well as library shelves. Traditional African art is so consistently available that students have plenty of use for whatever instruction we can give them as to its appropriation.

All over the world people who live in tribal groups have similar world views. There are certain basic conclusions about who we are and what the world is all about that are held in common. One of these conceptual characteristics is called **animism**, the belief that a spiritual presence in the universe animates all reality. There is an invisible power that can be translated into physical change. Specialists trained in such matters can lay hold of this power and use it for good or evil. We would call such transactions dabbling in magic and label practitioners witches, sorcerers, etc.

Animism has relatively crude forms, such as the belief that rocks and trees have spiritual presences which must be appeased before these natural forms can be disturbed in any way. (Even so, would we not have a better world if every bulldozer operator had to make peace with every tree he demolished and find another equally attractive place for the spirit of that tree to occupy?) Yet the basic perception which animism describes is remarkably like that of British physicist David Bohm, who describes the universe in his book *Wholeness and the Implicate Order*. He understands the cosmos to be a single hologram; information about all of it is encapsulated in every part of it. The "holomovement" of the universe is a kind of higher-dimensioned reality, a sea of energy in which the ripples on the top are the pieces of reality we are able to witness. When we look at a tree, Bohm asserts, we are simply seeing an unfolded aspect of this higher reality. Now, your average pygmy would hardly describe his experience of the world that way, but at its core he and David Bohm are speaking as animists.

There is a whole class of African art made to focus or capture the free-flowing power of the universe: the fetish. Fetishes come in all sizes and shapes from the smelly charm worn around the neck to keep bullets off to statues bathed in chicken blood resting on village altars. To be sure, fetishes have their humorous or unsavory side (from our point of view), but the thought process they represent is deep and powerful. They are made to capture protective spiritual energy in order to bring about desirable results for the buyer. They contain a "power pack" not unlike our concept of a battery, except that the power is spiritual and is typically composed of hair or other remains of a powerful ancestor.

Figure 1 is a rather large fetish originating among the Bakongo people of central Africa. Into the stomach is carved a niche where materials thought to be effective would be placed. The polished shells set into the eye sockets give the figure an aspect of life as light shimmers over their reflective surface.

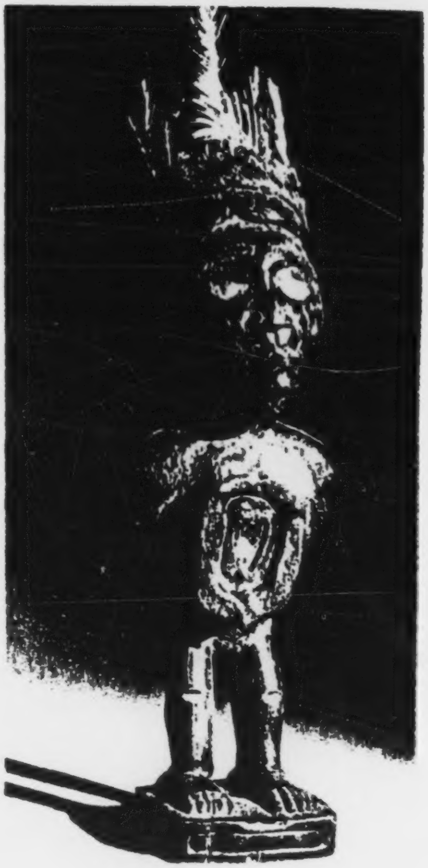

Figure 1

The elaborate headdress is composed of two parts. The base may be tightly braided hair from a powerful individual, while the top is composed of a ring of chicken feathers. These latter tokens give evidence that the requisite sacrifices have been performed, and the postulant is serious about his request. One should not think of this object in artistic terms; it is a functional construction. If it is used properly and fails to bring about the desired results, it will simply be discarded.

Figure 2, from the Ashanti people of Ghana, is interesting in that it is used only among women. Though these images are coveted by Western museums, they were originally fetishes made to guarantee that a woman would become pregnant, and that the resulting child would be all her heart desired. These doll-like figures were made small so that a woman could tuck one into her waistband, and larger so that it could be set upon a home altar. With their broad foreheads and tiny, closely set features, such figures represent the Ashanti standard of feminine beauty. Because this people is traditionally matrilineal, girl babies are particularly desirable, and this fetish represents the maternal fulfillment for which every woman yearns.

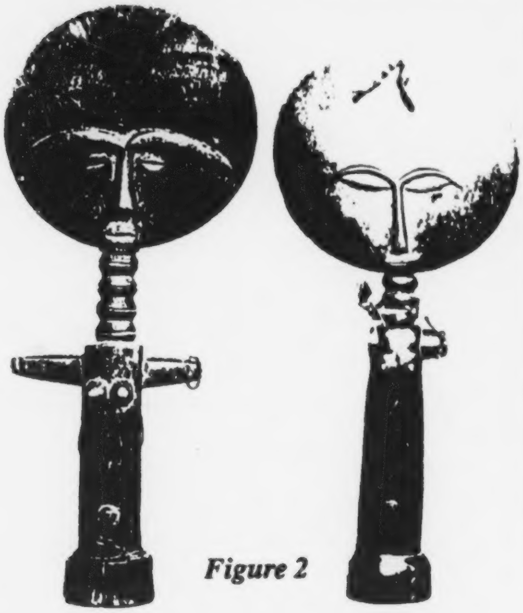

Figure 2

Figure 3 derives from the Baluba people of Zaire, and exhibits the indwelling of that spiritual force which animates the universe in a particularly vivid way. It is used at the initiation of young men into their adult social roles and represents the spirits revered by the Baluba. One of the adults charged with the instruction of the young would don this mask, clothe himself in obscuring garments, and speak with the voice of a spirit to impart the symbolic history of that people. The white swirling lines made by insets of kaolin on the wood surface wonderfully symbolize the spiritual energy of the universe, its radiance pulsating to dance and the beat of drums. This mask testifies to the limitations of book illustrations, or

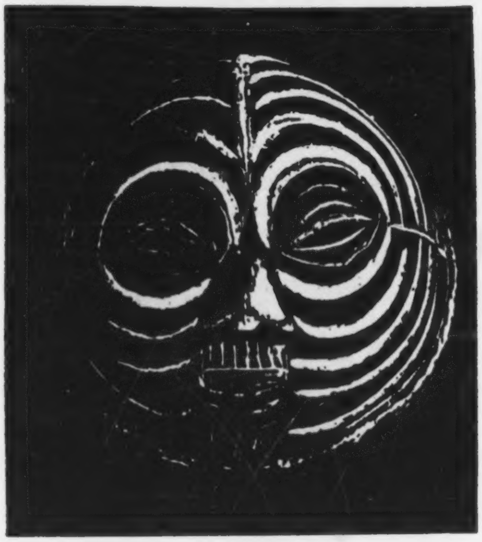

Figure 3

even museum exhibits; a work like this has to be seen in action for the passionate energy it captures to be truly felt.

Animism, the unseen spiritual power of the universe, is generally thought to be resident in natural phenomena. Much of nature is, then, sacred in traditional African thought. Figure 4 is an unusual realization of the mystic power that animates nature in that it is humorous. Homer was not the only ancient to represent gods as comic beings. The Ibo of Eastern Nigeria revere Amdioha, the thunder god, and his wife, Ala, the earth mother. The Ibo are not above modernizing their gods in somewhat bizarre ways. Here the thunder god is riding a motor bike and carrying Ala in a side car. Another metaphoric set portrays Amdioha as a European explorer with a large (presumably noisy) pistol, and Ala as his elaborately dressed wife complete with beehive hairdo.

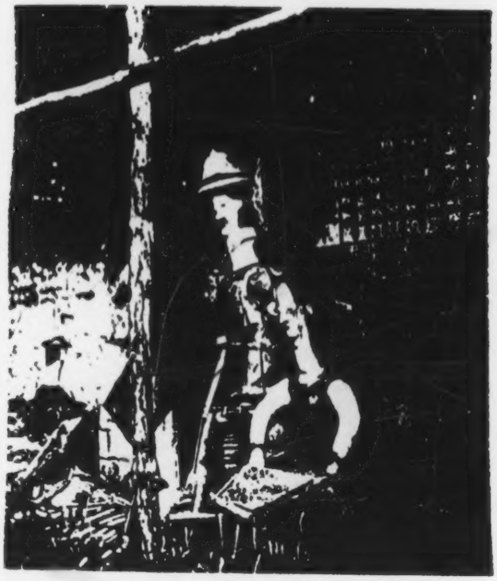

Figure 4

The sky and earth deities of the Ibo are enclosed in Mbari houses built at the beginning of the planting season and during times of emergency. The clay representations symbolize central spiritual functions of life giving and taking, as well as arbitration in human affairs. Building Mbari houses is a special work commissioned by a cult official, and is an extended project of several months' duration. The objective is the symbolic incorporation of spiritual power which conveys life, and by which the earth and the human family are constantly renewed by birth and death. Animism, thus realized, is a significant aspect of traditional African mentality, teaching us our place in the universe and offering the hope that the tremendous unseen forces that surround us can be used for beneficial effect.

Equally important as a fundamental orientation is the belief system generally termed *ancestralism.* It celebrates the inviolate connections between human generations that persist past the boundary of death. Traditional Africans are guided throughout their lives by the counsel of deceased persons; they are the "living dead" in the best sense of that expression. Of course, if they are not honored properly, they may cause illness or bad luck. Some portion of every person's time and resources must be spent in sustaining these spiritual presences which most often visit in dreams.

A Westerner might wonder what possible purpose such a belief could serve. It is an extremely comforting idea, assuring us that we are never alone—not even in death. Someone we have known and loved is always available to us. Someone closer to the spirit world has a protective interest in us and will spare us many difficulties if we will heed their counsel. No estrangement, alienation, or nihilism need apply where this ancient belief holds sway.

African art is replete with ancestral images, and their symbolic content can be as complex as that of a Western Medieval altar triptych. Figure #5 is a case in point. It is an ancestral image from the Dogon people who, before the descent of the Sahara Desert, inhabited much of the northern area of Mali. Such a sculpture would be placed on a village altar or a home altar of its prosperous commissioner. Like many similar African images, the Dogon piece represents both male and female characteristics, a possible reference to the period in the creation story before sexual differentiation. It also reflects upon the period after death when such characteristics are of little consequence.

The figure is holding a child, conveying the idea that babies come from the same time zone inhabited by the deceased—that they pass each other coming and going, so to speak. Sometimes the larger figure will have an infant-proportioned face and a mature body, delivering that same message. The main figure is seated on a stool, the legs of which are carved to represent the eight original Dogon ancestors first created by God. This symbol of eight is a recurring motif in Dogon art. The style is highly geometricized, indicating that the image has been worked over for many generations until certain classical proportions have been settled on by master carvers and their workshops. The carvers have worked within the universal framework of traditional ancestral figures: formal frontality, symmetry, delicate internal decoration, and glossy surface. They have also left room for the exhibition of high technical skill in the extreme attenuation of arms and legs, reaching a successful balance between individual showmanship and communal expectation.

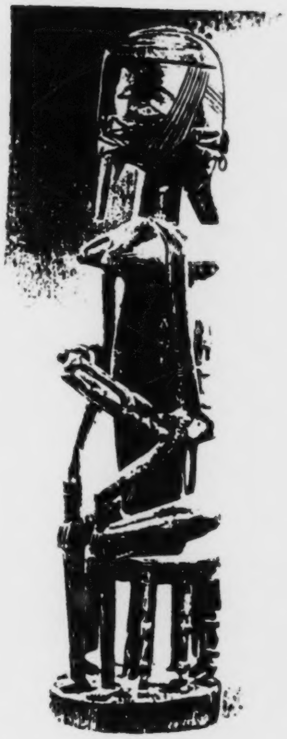

Figure 5

The Ibo people have been subsistence farmers from time immemorial, their attention naturally focused upon the crop cycle. Yams have been their staple crop, and the spirit which gives and protects the yam harvest is a major object of veneration. Figure #6 is a large pottery ensemble placed on the altar of Ifijioku, the yam spirit, and represents in a symbolic manner the continuity of the family in this agrarian tradition. The three wives of the head of the household are the dominant figures, each shown holding a baby. Other figures incorporate extended family relationships; they are engaged in appropriate acts of worship (making offerings and an animal sacrifice). In this weave of ideas the family extends down the generations and outward through age groups. Their collective action, as passed through these human chains, keeps everyone safely sustained in the spiritual grace of Ifijioku, their protector.

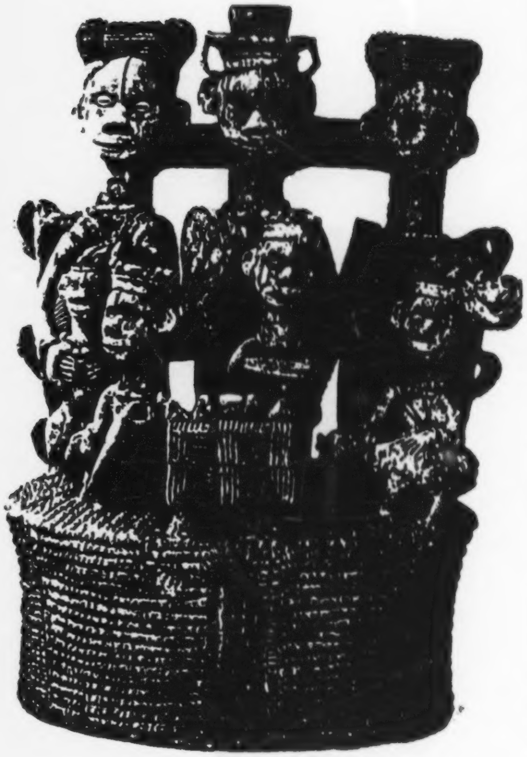

Figure 6

Artistic representations of ancestralism include a wide variety of styles and forms ranging from highly abstract to naturalistic. The sleek simplicity of Dan masks (Figure #7) has made them popular with peoples throughout Liberia, Guinea, and Sierra Leone. Sexually amorphous in appearance, they are used in varied ritual roles. This one is a mother mask, used to summon the spirit of a deceased female ancestor to protect newborns and to settle strife. Its symmetry and orderliness of design radiates the proper sense of calm. Such masks may be more specifically personalized by incorporating hair from a special ancestor. The idea that the spirit summoned resides beyond the boundary of death is conveyed by the use of slit eyes (as though someone looked through the mask from far away). White color often used to outline the eyes also suggests death, as it is metaphorically linked with the white of bones. The general sense of these matters is that the dead continue to care for us and are able to effect changes in circumstances that work to our benefit. Maintaining the proper ritual link with these ancestral spirits is an important, though time-consuming task, and objects created by master carvers can aid the process.

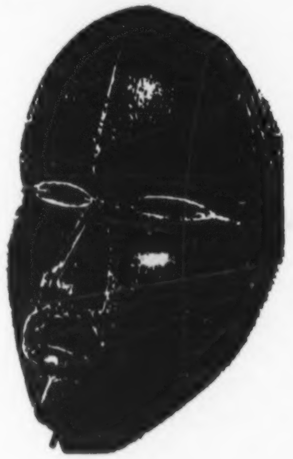

Figure 7

The third grand organizing concept typical of traditional life all over our planet is **totemism**, the belief that humans are mystically linked with other forms of life. The fact that we destroy animate life to use for our food supply leads to a crisis of conscience: how can we thus misuse our kindred? In an attempt to restore this constantly torn relationship, peoples select one form of life to reverence, this representing their ideal but impractical feelings about other life forms. The item selected is usually animal, though there are palm tree clans and butterfly clans, along with other exceptions. The chosen life form will be linked with the spiritual life of the clan and become, as it were, a motivic signature of that people.

Figure #8 is a Chi Wara mask from the Bambara people living in the Niger Bend region of Mali. It is a mask only in the sense that it sits atop the head of the wearer, who is otherwise covered in layers of raffia so that the illusion of his becoming the spirit invoked is complete. The mask is used as part of a vigorous spring planting dance and represents the antelope who, at the beginning of tribal history, taught the Bambara people agriculture. The work is a complex of symbols. The body is actually that of an aardvark which burrows in the earth, suggesting the act of planting. A zig-zag pattern incorporated in the neck section represents the path of the sun across the heavens. The mane is depicted in a pattern that resembles ripples of water, the third element needed for plant growth. Finally, the tall horns incorporate tassels or fans of cut leather to simulate the flowering millet stalk, the staple grain of that area. In the ritual at which the mask is used men dancing the role of the antelope spirit have women partners who dance behind them, thus generalizing the concept of fertility to the human plane. In vast, dramatic gestures the horns are swept in great circles over the plowed ground, to the accompaniment of instruments and singing. Thus an animal becomes a link between humans and the mysterious forces of gestation and growth.

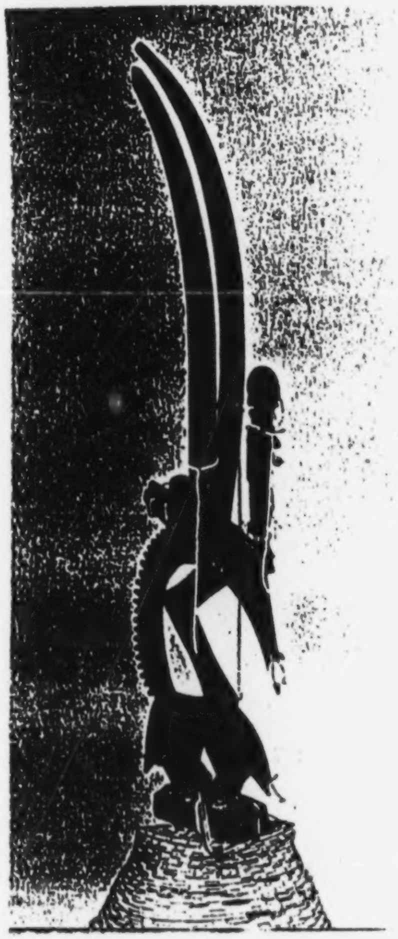

Figure 8

Geography and economics play some role in the choice of totemic animal. Figure #9 is a mask representing the buffalo spirit revered by the Anyang people inhabiting the Cameroon grasslands. Some African groups who make a partial living by animal husbandry do not ordinarily use cattle for meat, for they constitute wealth which is to be spent sparingly as an animal ages and does not produce milk. The vast bulk of the carving with its decorative detail and glossy surface testifies to the dignity of these beasts and the regard in which they are held by their owners. The very attitude projected has much in common with Albert Schweitzer's phrase, "reverence for life."

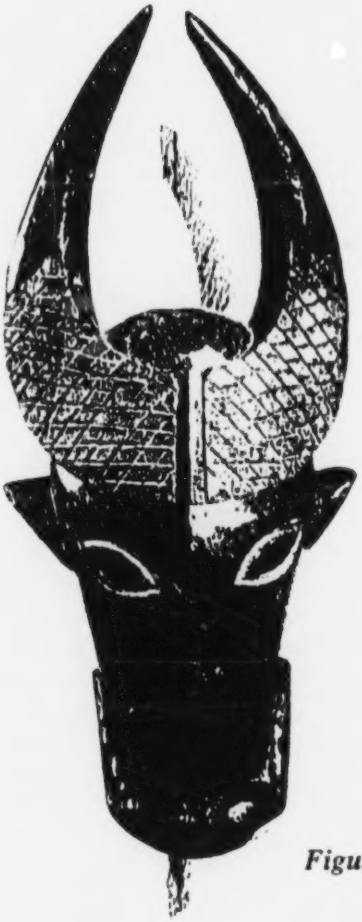

Figure 9

In summary, there are thousands of artworks that share these same three generative thought processes. Each work, of course, is a significant expressive item which is worth individual analysis and appreciation. The points of view of animism, ancestralism, and totemism are so fundamental and pervasive that they can be quite useful in organizing the mass of African visual material and linking it with other aspects of the culture that would be included in an interdisciplinary Humanities course.

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PAINTED BIRDS AND MOTORCYCLES: EXPANDING VISIONS OF WESTERN HERITAGE

"A Western Heritage: The Humanities" is one of eighteen interdisciplinary courses in the All-University Curriculum (AUC) at the University of Hartford. Through interdisciplinary courses emphasizing classical and contemporary knowledge, this curriculum focuses on the core of learning that is essential for the well-educated adult. All students in baccalaureate programs at the University are required to take at least four All-University Curriculum (AUC) courses during their four years—one course from four of the five breadth categories. Each school and college of the University determines which of the four categories are required for its majors. The five breadth categories are: Living in a Cultural Context - Western Heritage; Living in a Cultural Context - Other Cultures; Living in a Social Context; Living Responsively to the Arts, and Living in a Scientific and Technological World.

"A Western Heritage: The Humanities" is one of four courses presently offered in the Western Heritage category. Approximately eight sections of this course are offered each semester. Although faculty are free to choose their own texts, *Zen and the Art of Motorcycle Maintenance* and some works by Plato are taught in all sections. In addition, many of the faculty now use *The Painted Bird*. Other readings differ by professor and by semester. The course, which integrates selected readings in literature, philosophy, history and the humanistic social sciences, considers the contemporary search for solutions to the age-old problem of establishing a common understanding of truth, art and ethics. All of the readings, writing, discussion and activities compel students to grapple with the perplexing questions of value and meaning that have plagued humankind through the ages.

In many ways, these are extraordinarily charged times to be teaching a course in western heritage. Never before have the questions been so pointed and so poignant. Whose heritage is it? What is worth claiming and what needs to be disclaimed? Is there a western heritage, a "one size fits all" legacy to be transmitted from generation to generation? Are there absolute truths or is a Euro-centered curriculum inherently racist, sexist, classist? The debate on the canon has trickled down from the ivory tower to the streets. Everyone has a "great books" theory.

I don't propose to answer any of the above questions, tempting as they are. This paper simply focuses on two of the central works I use in "A Western Heritage" that successfully move the course from a traditional and somewhat exclusive view of the humanities to a more inclusive vision of western heritage. The two books, *Zen and the Art of Motorcycle Maintenance: An Inquiry into Values* by Robert Pirsig and *The Painted Bird* by Jerzy Kosinski provide rich opportunities for exploration of values and expansion of the meanings of 'western' and 'heritage.'

The course begins with Pirsig's autobiographical work, a piece posing contemporary American problems and perspectives. The narrative is one in which the search for "Quality" is set out in a series of chautauquas, reflections or dialogues. While on this physical, mental and spiritual journey, the narrator posits that a central problem of contemporary Western culture is the separation of society into romantic and classic modes of perception, the former associated with "feelings" and art, the latter with reason, analysis, science and technology. The narrator attempts to dissolve the dualities, both metaphysical and workaday, that he sees as the roots of civilization's problems: subject and object, mind and machine, thought and action, romantic and classical thinking (DiSanto, Steele 1990). His "solution" is a return to pre-Socratic, action-oriented, *doing, with care*—as in motorcycle maintenance, with sidelong glances at Eastern modes of perception and action in Zen (Brayfield 1987).

The solution proposed in this work inevitably leads to a discussion of an ethic of care and the role of human values in the search for knowledge and the good life. A look at other cultures' ideas of 'doing with care' and the works of Gilligan (1982) evoke lively discussion of the ethic of care in the context of rights versus responsibility. Excerpts from *Women's Ways of Knowing* (Belenky et al, 1986), especially the chapter on connected teaching, encourages examination of the concrete, everyday experiences in our educational settings.

Belenky *et al* argue that students can develop authentic values if educators emphasize connection over separation, understanding and acceptance over assessment, and collaboration over debate (1986). Connected teachers understand Pirsig's statement that "The real cycle you're working on is a cycle called yourself. The machine that appears to be 'out there' and the person that appears to be 'in here' are not two separate things. They grow toward Quality or fall away from Quality together" (1979). Analysis of student disengagement in the learning process, the lack of 'doing with care', the relationship between alienation and issues of race, gender and class, readily emerge from the readings. Student journals and group discussions are useful here. In all discussions, the reference point or touchstone is *Zen and the Art of Motorcycle Maintenance*.

Students begin to observe the dualities and the sense of isolation that accompany persons or cultures when ideas are cut off from action, heart separated from mind, science, art or religion posited as value-free. For example, They better understand Richard Rodriguez's statement that he felt divorced from his body in *Hunger of*

Memory, the concept of private and public language, the concept of "Double-Face" in *The Joy Luck Club*.

Conversely, they find a richer, 'connected' Socrates in his willingness to die for his ideas, understand better Martin Luther King's reference to Socrates in his "Letter From a Birmingham Jail," and feel the sense of care and responsibility in Antigone's actions. Of course, they continue to question why those leaders who act with care, attempt to do the right thing, are such threats to society that ultimately they must die. *Zen and the Art of Motorcycle Maintenance* expands students' understanding of the complexities, the gains and losses, the dichotomies that have accompanied the development of western heritage. It provides a lens through which they can better frame contemporary problems while re-focusing on the past.

The Painted Bird, Jerzy Kosinski's brutal novel about a young boy separated from his parents during World War II, casts another light—shadow might be a better term—on western heritage. There is no book I have ever used, in any course, on any level, which captivates students more than this savage work. Students are at once repulsed by and attracted to the tale of the young boy abandoned by his parents, wandering from village to village in Eastern Europe. Students are forced to look at humanity in its most inhumane trappings—the trappings of war. They search for good, justice, an ethic of care in a world where survival and self-protection are constant concerns. They begin to grasp the levels and layers of the image of Lekh's painted bird, killed by its own because its appearance is different. The young boy, abused because he is dark-haired and dark-eyed, represents all painted birds, outcasts from cultures, groups, or social institutions because they look or sound different.

The image of the "Other" is powerfully planted in the students' minds—one student, in fact, portrayed it as a "laser image right in the middle of my forehead." Regarding the peasants in *The Painted Bird*, Kosinski says they symbolize and personify the level to which the so-called European Civilization was forced by World War II. They became part of the persecution and lawlessness which the war had been preparing them for. They understood this terror, because it occurred within the elementary categories of brutality, committed by the strong against the weak, the victors over the vanquished (Kosinski 1965). *The Painted Bird* provides unusual glimpses of both brutality and kindness, the beautiful and the sublime; the boy is beaten often and unmercifully, yet, at times, individual peasants and German soldiers risk their lives by caring for him.

In previous years, I have ended the semester with *The Painted Bird*. However, as the student population changes and as I begin to revise my own ideas on the 'what' and 'how' of western heritage, I find that this book provides a provocative opening to an examination of power and powerlessness, 'primitive' versus civilized terror, and the image and role of the Other. The idea of a 'marginal' life becomes real to students. Students begin to see other 'painted birds' on the subways, under the bridges, in shopping malls, in the student union and in the classroom.

Sometimes they see the image in the mirror. They understand that the boy's experiences make him *feel* like Lekh's painted bird. There are countless works that can be used in conjunction with *The Painted Bird*. Ellison's *Invisible Man*; Camus' *The Stranger*; Morrison's *The Bluest Eye*; Walker's *The Color Purple*; Kingston's *The Woman Warrior*; Barnes' *Nightwood*; Huston's *Their Eyes Were Watching God*; and countless other novels and short stories illustrate the painted birds' perspectives on the meaning and value of western heritage.

And, of course, with Kosinski's shocking suicide in early May of this year, the book will take on another dimension, opening the way to new questions, concerns and reexamination of the relationship between art and life. Certainly Kosinski's death will extend the metaphor of the painted bird.

My enthusiasm regarding the power and effectiveness of *Zen and the Art of Motorcycle Maintenance* and *The Painted Bird* has been affirmed by a recent study conducted at the University. A fifteen question survey on general education was given in the spring (1991) to a random sample of students graduating from the seven four-year colleges at the University. In response to the question "What book, play or performance made a lasting impression on you?" *The Painted Bird* and *Zen and the Art of Motorcycle Maintenance* were the most often cited. No other work came even close to eliciting as many responses as either of these.

Zen and the Art of Motorcycle Maintenance, often criticized for being a 'masculine' book inaccessible to women, and *The Painted Bird*, often criticized for its sexual violence and sensationalism, both provide extraordinary opportunities for expansion and inclusion of diverse ideas, values and meaning in any course on western heritage.

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Fred E. H. Schroeder

GLOBALIZING THE EUROPEAN RENAISSANCE: PROBLEMS AND ANSWERS

Whenever we plan and teach a humanities course we tell lies. Sometimes we lie out of ignorance, sometimes we lie because we prefer to forget the truth, and sometimes we lie on purpose. All three kinds of lying are endemic to globalizing the curriculum, indeed, the more we try to be culturally inclusive, the more likely will be our prevarications. Ignorant lies are easiest to comprehend, especially as to factual data, but when we don't acknowledge the existence of an Islamic literary tradition because we know nothing of it, or ignore African culture because we don't have a degree in African history, it is a studied ignorance, not mere innocence. Preferring to forget the truth often takes the form of burnishing the images of non-western societies so they'll get the respect due to them. Or, conversely, maintaining the traditional canon because it's easier to forget other traditions than to make an honest effort to investigate and incorporate them. Purposeful lies might be evil: deliberate racism, sexism, ethnocentrism and the like; but what I really mean is the suppression of ambiguities and nuances that would over-complicate the curriculum and bewilder the student. It is, for example, better to tell the students that there was a Rebirth of Classical Ideals, a Renaissance, than to bring it into question with equally valid demonstrations of medieval continuities in almost everything.

I've said "we" are liars, but of course I'm speaking of myself, because this essay is about my redesigning a freshman humanities course and about my awareness of the compromises, omissions and simplifications that are entailed in planning a responsible, attractive course. The nature of the course that is being replaced will emerge as I proceed, but briefly, here are some significant administrative details. The old course was mine alone, three credits per quarter. The new one is four credits per quarter, and new scheduling allows for Tuesday-Thursday two-hour sessions, making possible the use of feature length films, discussion in a variety of modes, in-class writing and so on. No longer a one-man show, our department will divide and share the duties, and we intend to build program flexibility into each quarter to allow for different styles and preferences. Moreover, we are thinking of enlarging the offering into a core curriculum course for liberal arts majors, incorporating writing training.

What I address here, though, is simply the question of introducing global diversity into one of the most important bodies of knowledge that is inherently European, masculine and elite. In redesigning this course, I have several principles to adhere to. The first is that although this is the middle part of a three quarter-term course, it should have its own unity of a beginning, middle and end. It should, though, also refer to topics and threads of thought from the previous quarter and foreshadow such themes of the following term. The second principle is the use of primary sources, or rather what we loosely call primary sources—cultural artifacts in translations, reproductions, excerpts—rather than books *about* such artifacts. There will however be a departure from this personal prejudice, because we have decided to use a world history handbook as a supplement throughout the year, particularly as a bridge for the periods that we vault over. The third principle really is stylistic, because I compose my courses like personal essays, or a play, with by-ways, nooks and musings that don't reveal their interconnectedness until the end. It's sort of a curricular keep-away that is not congenial to all students.

As to "globalizing," I also self-imposed some principles. The first is to avoid tokenism, that is, merely salting the mine with ethnic nuggets. The second is to avoid the standard approach to non-European or non-Western world histories and art histories of adding a chapter or two at the end (the coyest approach I've seen recently is to put this otherwise unrelated chapter *first*, so we know it's not really a token afterthought). A third principle is to avoid sentimental liberal lies, the sort of thing that propounds that Muslim women have greater equality than Americans because the Koran protects women's property rights, or one I heard some years back from an earnest teacher that there was no warfare in America until the white invasion, or, at a much more scholarly level, the Metropolitan Museum of Art's magnificent 1990 exhibit "Mexico: Splendors of Thirty Centuries" which managed not to mention one of the most salient features of Meso-American culture that is essential to understanding much pre-Columbian art and architecture, *viz.*, human sacrifice. A fourth principle of globalizing is not to throw the baby out with the bathwater; this *is* a course about the European Renaissance and its ideals that contributed so much to the modern world *globally*. So, from this, it will be seen that the challenge I set for myself is one of integration.

One possible approach that I rejected was to define renaissance as a cultural period of efflorescence in any society, a Golden Age, if you will, so permitting comparative renaissances of Lorenzo's Florence, Kublai Khan's Shangdu, Atahuallpa's Cuzco, et cetera. It's a good approach, and I've taught a course called "Urban Images" that did something like this, but for this case I rejected it out of hand because it would produce a different kind of course, one that would downplay the seminal importance of the European renaissance.

The approach to integration that I took was to slightly redefine the term *renaissance*. In the year-long course we are replacing, renaissance was defined in three broad concepts: classical revival, the Renaissance Person and Utopian thought. Each was a primary theme for an academic quarter, and the last, utopia, was extended to mean human perfectibility, allowing a fairly extensive section on religions of India. The necessary redefinition needed for revising the course was actually contained in the syllabus for the "Renaissance Person" quarter, the definition of having "*a combination of ambitions for cultural versatility, for individual self-fulfillment and expression, and for exploration of the limits of nature and of human potential.*" So there it was on a platter: *exploration.* The Renaissance, as we all know, was also the Age of Discovery. I knew it, but in the old course, I ignored it, because the "exploration of the limits of nature and of human potential" that I chose to emphasize were the space exploration of Brunelleschi, Piero, Alberti and Galileo, and the limits of human potential in Dr. Faustus. How much of this I'll keep in the redesigned course remains to be seen, but interconnecting lines are clear from Piero and Fra Luca Pacioli in the court of Urbino, to Toscanelli and Columbus.

In the back of my mind, though, was a passage from Albrecht Dürer's diary of his trip to the Spanish Netherlands. On August 27, 1520, he wrote:

> I also saw the things which have been brought to the King from the new land of gold, a sun all of gold and a whole fathom broad, and a moon all of silver of the same size, also two rooms full of armour of the people there, and all manner of wondrous weapons of theirs, harness and darts, wonderful shields, strange clothing, bedspreads and all kinds of wonderful objects of various uses, much more beautiful to behold than prodigies. These things were all so precious that they have been valued at 100,000 florins. All the days of my life I have seen nothing that has gladdened my heart so much as these things, for I saw amongst them wonderful works of art and I marvelled at the subtle Ingenia of men in foreign lands. Indeed I cannot express all that I thought thereby.

From this, deep in my soul, I knew that finally I would be focusing to some degree on Mexico and the encounter of two civilizations, but I set forth on more extensive reading on renaissance exploration, in search of usable and available primary source material that might capture the imaginations of college freshmen, and possessing sufficient humanistic depth to stand along side writings of Leonardo, Thomas More and Galileo. At this point in my research, I had not yet settled on whether to take a broad global view, that is to say with several alternative cultures, or to select one to explore in some depth. It is, of course, a difficult decision that ultimately requires the kind of compromises I have characterized as "purposeful lies."

I began my search for material with some secondary sources that I heartily recommend to any humanities teacher as a model for comparative culture history. This is the new Time-Life book series called "Time-Frames." Each volume takes a time period—in early history, several centuries; in recent history, half-centuries—and focuses on three or four regions, often with surprising and illuminating commonalities. I won't bore you with book reports, but for a while I concentrated on chronicles of Portuguese explorations in Africa and India, and I'd like to share two tidbits that were surprises to me. One was, that upon rounding the Cape of Good Hope, the Portuguese had no problem communicating with Africans and Indians because they knew Arabic, the Moors having only recently been driven from Iberia, and Arabic being the lingua franca of the Indian Ocean. The other tidbit is that the Portuguese commissioned the artisans of west Africa for carvings and woven goods that made their way into the collections of Renaissance connoisseurs, and in the case of a Congo rug, right into the home of the Virgin Mary, in an Annunciation painting! Black Africans had been known to Europeans for centuries: There even was a black Crusader, and quite authentic depictions of blacks show up in paintings of the Gifts of the Magi. True, European exploration of the African interior waits until the nineteenth century, with only fantastic legends to substitute for direct observation, but through Egyptian and Arabic trade routes the African connection was virtually unbroken from ancient times. So the African encounter was a real possibility.

The New World was a different story. For how different, I turn to Octavio Paz's elegant and perceptive introduction to the sumptuous catalog to Metropolitan Museum's Mexico Exhibit (which unlike the exhibit, *does* discuss human sacrifice):

> In {the Indians'} mental universe there were only two categories for classifying human beings, barbarians and civilized. The Spanish were neither. The Meso-Americans were ignorant of a reality entirely familiar to peoples of Asia and Europe: the existence of other civilizations. . . . To deal with the unknown, they had but one special category, the sacred. . . . Not another civilization, but other gods. . . . *Otherness* is a constituent dimension of historical consciousness. He who is without it is defenseless before the new and strange. (p. 20)

In short, for Cortes, this was *another* exotic civilization; for Moctezuma, it was a *first*. Nevertheless, by 1500, Renaissance Europe knew that this was a new world, and it fed their imaginations. Regardless of how much Sir Thomas More's *Utopia* was informed by Plato's *Republic*, it was *inspired* by the reality of a new world, and we must remember it was written before Cortes had found a new civilization, whose arts were so to astonish Albrecht Dürer. There's depth here, and connections with Renaissance masterworks that need not be contrived. Moreover, the intercultural encounter is one of the most intense and dramatic stories of all history. We know this because of the primary sources of eye-witnesses and participants on both sides. The accounts of Cortes and Bernal Diaz del Castillo are thrillers. Had Machiavelli been able to hold off *The Prince* for seven years, he might have found a different heroic model than Cesare Borgia in the person of Cortes. The psychology of Moctezuma is such that it bears comparison with Shakespeare's Richard II.

But what finally persuaded me to focus in some depth on Mexico is the abundance of literature of the Aztecs. As you may know, the Aztecs (like the Mayans) were not illiterate in the same sense as North Americans and Africans were. They also had a powerful feeling for history, not only mythic and legendary, but chronological history. One of the disasters of the conquest is that most of their books were destroyed, but Aztec artists were trained to make drawings of events (Moctezuma sent artist-reporters to the Gulf coast to bring him pictures of the visiting gods), and, through the humanistic interests of churchmen, artists drew pictures and described them in Nahuatl, which was then translated into Spanish. Fortunately, an edited version of some of this is available in paperback: *The Broken Spears: The Aztec Account of the Conquest of Mexico*. But unfortunately, a beautifully reconstructed autobiography of a pre-Columbian Renaissance Person is out of print. He is Nezahualcoyotl, King of Texcoco, who lived from 1402 to 1472. Frances Gillmor, an anthropologist and folklorist, worked from a variety Aztec codices (mostly from thirty-five to seventy years after the conquest) in her scrupulously footnoted "autobiographical novel" *Flute of the Smoking Mirror* which tells the life-story of this:

> . . . . only poet on the American continent whose name comes out to us from the pre-Columbian mists. He was an engineer. He codified Aztec law. He established a commission of arts and letters which held regular meetings to pool information, to teach, to award prizes for artistic achievement and punishment for poor craftsmanship to musicians and poets, to goldsmiths and feather-workers.

In addition, as a youth he was a hunted fugitive from rival kings, a superstar on the ball-court, and something of a sexual athlete. Sometimes cruel and unscrupulous, he erected a temple to an abstract god, with no idols and therefore no need for sacrificial blood as was needed for the more corporeal pantheon of nature gods. Nezahualcoyotl is a Mexican hero; it is clear that at the time of the conquest, only fifty years after his death, he was already of legendary stature, but even allowing for apocryphal embellishments, he is a historical king of many talents, not a legend from once-upon-a-time. In short, there's god's plenty in Mexico, with direct connections to many other aspects of the European Renaissance, and therefore a high potential for true integration rather than tokenism or a "ghetto" add-on.

There are a variety of ways to produce an integrated interdisciplinary course. One way is the integrating *problem*, such as I use in a Black Heritage course, where the problem is: Suppose you are a black artist (literary, musical, visual, etc.) from Africa, North or South America, and you choose or practice black art, what is the heritage that you can draw upon? What emerges, as you can imagine, is an incredibly rich heritage and a sympathetic context for understanding black aesthetics and the black experience.

Another way of producing integration is the *extended definition*. The term to be defined cannot be chosen lightly, for it should have sufficient ambiguities, ramifications, applications, expressions and human significance to require an extended definition. 'Renaissance' is certainly such a term, well deserving a ten week long definition by way of examples from literature, political thought, educational theory, art, architecture, science, biography, and by way of contrast with the medieval world that preceded it and with the new worlds it discovered.

Finally, the full name of the course is *The Renaissance and Its Legacy*, and so there is a final purpose to suggest to students the meaning of the Renaissance to the Twenty-first century and to themselves. It is a rich and terrible legacy of individualism, arts, high technology, environmental exploitation, nationalism, global politics and economics, racism, schemes for perfecting social systems, the explosion of information, and the brash faith that even the sky is no limit. And that's no lie.

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Marilyn Garber

TEACHING TRIALS

RATIONALE

Bringing a trial from the courtroom to the classroom presents endless opportunities to study a significant and powerful event, the action of an individual being judged by society. As an intellectual force, the trial has served as a bridge between art and reality; it is myth in the making. The world of the trial is a coherent, interconnected universe, a living artifice.

For virtually everyone the judicial or jury trial is a thrill, a drama in the courtroom. It is a moment of suspense, where the love of conflict, the tension of an undecided matter, the tug of war between good and evil, the quest for truth in conflict with the compulsion to victory, force one to give absolute attention to an issue. The exercise of state power inherent in the procedure and the possibility of a horrifying outcome mix the underlying strain with a note of terror. During the process, its participants rise beyond the personal, to mythic simplicity, losing any concern for inconsequential detail.

After the relief of decision, there is a new vantage. Everyone jumps into the fray, examining, weighing, probing. As the trial is untangled, what seemed simple unravels to reveal endless complexity. The process, the personae, the philosophies, ephemeral matters and eternal questions can be explored to engrossing depths. For a time nothing is too unimportant to be ignored. At this point, even trivia have the potential for generating fertile insight.

Nearly every field in the social sciences, arts and humanities has dealt with courtroom trials, civil or criminal. Their form stirs the imagination, raising the challenge to make something of them. Social scientists and humanists closely examine trials, each from their own perspectives, each bringing to the study assumptions and concepts prized by their disciplines. To the social scientist the trial and its analysis represents and reflects the essence of social activity, showing social conflict, the clash between the individual and the system, the class, the nation or the society as a whole. A psychologist focuses on an individual accused of malfeasance, examining intent, motive, excuse, understanding. To the philosopher, at the heart of the theme of wrongdoing lie notions of social values and moral conduct, issues of right and wrong, and questions of the nature of intention, action and meaning. Historians find themselves concerned with actions and relationships, the stories of events, of people, and the analysis of connections, with the careful study of documents. All inquire as to truth and justice.

Writers and filmmakers have been drawn to great historical trials, particularly when there appears to have been an egregious injustice. Socrates, Joan of Arc, Galileo, Sacco and Vanzetti, have been tried and retried on stage and screen throughout the world. Using original transcripts and other sources, artists have created new visions of grand historical figures standing strong, self justified, innocent before powerful accusers.

Institutional wrongdoing is not the sole attraction of the courtroom setting to the artist. Focus on the process itself is as intriguing and absorbing to the creator as to the scholar and the critic. Dramatists, raising questions of motivation, purpose and meaning, also use the trial as an opportunity for showing the character in court revealing, explaining and justifying. These protagonists attain epic proportions, transforming themselves into myth and symbol.

Similarly, creators of popular fare, weekly dramas or mysteries and television mini-series find enormous resources in the courtroom drama, both fictional and historical. Some of the most popular shows have been devoted to the lawsuit, its troubles and tribulations: *L.A. Law*, *Matlock*, *Perry Mason*, have enthralled viewers as they educated them. Devotees of the video courtroom closely monitor the exploits of their defense attorneys, their prosecutors, their rules of evidence and procedure. In *L.A. Law* the creators' sense of the gripping nature of the trial gives no guarantee to the audience as to the outcome of the contests they present. Unlike the shows named for the always victorious defense attorney, *L.A. Law* concedes that either side's powerfully convincing arguments might lead to victory.

For everyone, high and lowbrow, observer and participant, the trial formula works a magic not reproducible in any other context. It is an unscripted ritual with which all are to some degree familiar, participants in the unfolding and making of myth. Though it is a public ceremony, the trial is made coherent by the actions of private individuals. Everyone knows what to expect, yet each has the power to take something new and special from the situation, and at the same time to create surprises for the audience and for the other participants. Therein lies the great potential of the trial form for the classroom.

THE COURSE

Recently I designed and taught a course in which selected trials were linked by history, film, literature, law, and student activity in mock trials. Students viewed and analyzed films, read literature, perused and evaluated transcripts, watched television drama, and digested a miscellany of handouts from historical and documentary sources. They acted as prosecution, defense, witness and defendant. I lectured on historical, literary and social science background, instructed on ways to read a play and critique a film, and, using my experience as attorney and Judge *Pro Tem*, demonstrated techniques of conducting a trial.

All of these provided bases for discussion and stimulants to the student imagination. The use of film and literature in conjunction with popular pieces evoked strong response. Television rarely attains the heights of literature, but our students are mediawise, as familiar with TV characters and situations as a Shakespeare scholar is with her Lear. Courtroom theatricality, whatever the content, awakens them to intellectual activity.

Trial allows for "argument live": asking questions, discovering and defeating points, dealing with unpredictable witnesses, reacting to unexpected turns in the logic of the case. Argument is fun. Since people don't ordinarily permit themselves the freedom of vigorous debate, they enjoy the chance to criticize and to challenge, to take pot shots, to struggle to make the last detail relevant, to advocate. They feel a special thrill about advocacy in this ritual and formulaic context. The obnoxious, the elegant, the excessive, the bombastic, are all understandable and enjoyable, all forgivable.

An abundance of historic trials from every continent and nation, every period of history, compelled careful selection. Because I wanted to weave interdisciplinary objectives with other ends, the showing of a variety of types of trials, coverage of several periods and different jurisdictions, and the introduction of key "defendants" whose trials continue to fire the imagination, the process became quite complex.

Working with a theme brought lists into focus. I linked a group of apparently unconnected trials to create a powerful conceptual link which was intellectually interesting, emotionally moving, and morally ambiguous. I wanted a topic that would stick, that would drive the students to ask questions and raise doubts long after the course had finished. As important, the focus I selected had to fascinate me, to allow me to be a student in my own course.

I chose the theme of the trial as *ordeal*. The experience of ordeal was not only that of the defendant, but of the prosecution as well. Both accused and trier were on trial. The meaning and function of testimony were equivocal. Defendants were called upon to answer for themselves in the context of the hearing, but also testified and stood up for the sake of principle and spiritual obligation. Issues of innocence and guilt, morality and venality were blurred. Among the defendants I selected were Socrates, St. Joan, Standing Bear, a Ponca Indian chief who challenged the U.S. government's power to hold him prisoner, Jackie Robinson, who refused to submit to the U.S. Army's policy of racial segregation, and the Chicago Seven. I also asked the students to read Bertolt Brecht's *The Caucasian Chalk Circle* which continued the thread of ambiguity in its image of the judge, Azdak, who used power arbitrarily to do good, punish evil and right wrongs.

These accused were not simply lawbreakers brought to bar by the state. They were persons who were being tried for actions stemming from their very natures, for example, Socrates for his lifetime of ironic inquiry and search for truth, Joan for the conviction and imagination that drove her. These, unlike ordinary criminals, could have stopped at any time. They chose to be tried. The list included a variety of types of trials, from different periods

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and jurisdictions, famous and little known. The Trial of Socrates in ancient Greece presented interesting options in terms of procedure and the structure of the jury. Joan was tried before Churchmen, Robinson before a military court. Standing Bear was not accused of anything. Using the petition for a writ of *habeus corpus*, he sought to prove to the U.S. government which had arrested him to compel him to return to Indian Territory that he was entitled to his liberty. The trial of the Chicago Seven illustrates the equitable powers of the judge in Anglo-American courts, particularly the contempt power.

THE MOCK TRIALS

Mock-trial segments were linked to each historical selection. Such trials have been used by political moralists, Bertrand Russell, for example, to educate the public as well as the participants. They have been held in various countries to make an historic or political point, often about the failure of legal systems to protect human and personal rights which appear to transcend local or regional interests or powers. Questions of war, the building and using of massive destructive weapons, environmental waste and devastation and the wanton taking of life, have been debated in internationally based mock trials.

In the classroom mock trials have another impact. As students actively sift data to build their cases, they become radically committed to the project and to the characters. The become part of the process; they are the process; they identify with, in a sense become the characters. Rather than learning in a linear manner, they are finding information and materials as needed, in a context which they have created. They do not simply take a story from beginning to end as someone else has ordered it. They move in and out of the texts and sources, becoming dedicated to shaping their own conceptions from what they have before them. As the students order and structure the activity, they take control of their learning. This process leaves them invigorated, making the material part of their thought as no other approach can.

Of the alternatives for the student mock-trial experience, three seemed most workable. We might have selected actual historic trials and using the court record, replayed them defining new approaches and searching out previously unadmitted evidence. Or historic figures whose actions have raised great controversy might be put in the dock. Finally, we might have selected mythical or literary figures whose conduct has raised significant questions of ethics, morality, or propriety over the centuries. From the propadeutic perspective, it seemed to make little difference which method was chosen. In each, the figures took on a grand and mythic stature, simplified to retain only their most significant and characteristic qualities.

Each approach presented useful opportunities and difficulties. Actual historic trials, widely described, fictionalized or depicted in film might excessively influence students' choices and perspectives. On the other hand, the large body of materials usually available would make such a retrial quite fruitful. There would be opportunities to discuss strategies, to analyze characters, to evaluate logic, to redo appeals to the jury, and to reconsider issues in light of changing law. The second method, trying historic figures who never appeared before any tribunal for actions still debated, seemed to prevent the problem of excessive influence. Students would have the chance to gather fresh materials on both sides of a question. Yet, this kind of trial would demand a large time commitment of individual and group work. It would not make sense to require participation in more than one, given the rest of the workload. On the assumption that trial skills, particularly proficiency in evoking information to support a point of view, ability to refine issues, and intellectual sensitivity to nuances would increase with each project, I wanted at least three mock-trials.

The third path, using a mythic figure, seemed to satisfy many requirements. The heroic character though submerged in controversy did not have endless documentation and irrelevant detail associated with it. Accounts of the myth were usually succinct. Such a figure could be tried so that students would be free to use all their intellect, imagination and knowledge in structuring the trial to deal with the central issues. Further, this approach permitted flexibility for the instructor. I could select myths linked to the key trials of the course. The choice of the mythical figure also allowed me to use works of literature which students may or should have encountered in other contexts, or which they surely would encounter in the ordinary cultural life of the city, adding to their underlying general cultural knowledge. In a sense, my dream was to make Electra or Faust as ordinary a household figure as Perry Mason.

Ultimately I decided on three mock trials, two of mythical figures and the last a trial of a single historic personality. To add to the richness of the experience I selected three whose actions and natures were contrapuntal to the trials studied. Orestes, Faust, and Joseph McCarthy would stand before the bar, required to account for themselves. Each committed actions which required explanation, forgiveness or excuse. The three were driven, but for ends that were private, personal, even demonic. Their deeds and values compelled their society to reflect upon itself, and in that sense, they challenged the community at large, leaving doubt, uncertainty and ambivalence. But they lacked the appeal or moral standing of the main trial figures. Thus their defense and prosecution took on a different quality. Students could explore the ways in which the accuseds' images were shaped. What could be said to affect the ways in which we saw and judged Joan or Faust? In each of the cases the defendants did a great deal to explain themselves. What help did they need to explicate their position and to justify their actions?

Procedurally, the mock trials were intertwined with the historic ones. Following the trial of Socrates, I provided the class with the "Orestes Trial File" which contained the family history of Agamemnon and his children and wives going back to Pelops. This included a "Personal Detail" for all members of the family, the stories of curses, lovers, murders, but concentrated most directly on the Agamemnon-Orestes story. I informed the students that there was additional information in various plays, stories and operas, from which they could draw if they wished to expand the defense or prosecution.

Adding to everyone's pleasure, during the class trials of Orestes, Strauss's opera *Elektra* was performed at the Los Angeles Music Center. Several students brought in reviews of the performance and were very excited that "their case" was on view locally. In New York at the same time, the Metropolitan Opera presented both Hofmannstal's *Elecktra* and the Strauss opera, and the class followed the performance. Students stated they knew these characters personally, and now took a special interest in their affairs and reputation.

Goethe's Faust character was the second mock defendant. Now the students were more adept and confident. Skills from the Orestes mock trial and the study of Joan, Standing Bear and Socrates were refined in this second endeavor. Students had hands-on experience in developing a point of view, in using evidence to support a conclusion, of gathering material to strengthen advocacy, and using logic to deal with and defeat an opponent's point. They learned the relevance of literary perspectives to the art of judgment and decision-making. So many Faust stories and possibilities, so many Orestes stories and possibilities, widened their cultural as well as their litigation perspectives.

The highpoint of the mock trial series was to be the trial of Joseph McCarthy, who had been judge, jury and high priest. Sources were plentiful. McCarthy had appeared on television. The Army-McCarthy hearings were televised and available with hearing transcripts in our library. Theatrical analogies to McCarthy's work were abundant, and were performed in the city. Films were made about the general subject, including *The Front* and *Guilty by Suspicion.*

McCarthy had been the subject of much hyperbolic indictment. Now he was a defendant in a formal tribunal where fact and clear argument would be pitted against innuendo and excuse. Students prepared to recreate the characters of Joseph McCarthy, his cohorts and opponents. The success of this final project was determined by the students' remarkable energy and involvement. With a month to set up this project, they searched everything: literary sources, news reports of the time, video footage, newspapers, history books. They were free to pull all stops: write letters, sign documents, create testimony, and did so.

Abundance of materials produces its own difficulties. Because the teams shared discoveries only to a limited degree in the early stages, the documentation uncovered by one side sometimes overwhelmed the other. Limiting the topics by the judicial fiat requiring that the prosecution clearly state the charges and present the defense with a list of witnesses in part solved the problem. Still, a post mortem revealed that students would have preferred a circumscribed body of materials shared by each side to prevent surprises. From my perspective the open ended research was enormously productive and interesting as it allowed individuals to find angles for analysis, and to frame for themselves the crucial points and themes.

To my delight and surprise, in each of the mock trials, students asked for recesses, and moments to confer and plan strategy. As I listened to these discussions, I found them reviewing and considering the impact of witnesses' testimony on their cases, and poring over the texts and materials for evidence of character and intent that might be useful in impeaching witnesses or bringing out further evidence. During the second and third trials, this process of assessing, evaluating and planning became increasingly intense once the students had become comfortable with unscripted role playing. They were in fact writing the script as they proceeded.

Each mock trial was originally planned to last two class sessions (one hour and fifteen minutes per session). But in the Faust trial, students found that they needed another full session, a pattern later followed in McCarthy. When the trial was adjourned after the first round, they left the classroom preparing to scour their materials for this point and that, to document an assertion or to rework their plan of attack. During an ordinary lecture discussion class I could not have created so much voluntary return to text.

Legal background is not necessary to carry on this course, as mock trials need not be held to contemporary courtroom rules of evidence or procedure. Rules of procedures can be established by the class, using ordinary awareness of court process. As in my course, trial structure can be set in a time-warp, with no historical limitations. Key objections allowable may be fairness and relevance, concepts which underpin any legitimate court process. These limitations give students room to move, to argue and to discuss as issues arise. They allow any instructor to teach such a course using common knowledge.

UNANTICIPATED CONSEQUENCES

To reinforce these experiences, I videotaped each of the trials, and then played them to the class. After students' fascination with their own performances ebbed, they concentrated on what they and their fellow students might have done better. How might speaking skills have been improved? How might argument be strengthened? How might a certain description be enhanced? How better might evidence have been adduced? Should they control the information their witness released? Could a lying witness be detected? What choices did the artists and historians make? Were there alternatives?

Accidentally the video taping raised the issue of audience. These trials had no outside viewers other than the young cameraman. One day, at the end of the Faust trial, in which students continued to argue for a long time after the class, he admitted to them that he had favored the defense. When asked why he had not said something, he responded that they were so involved in what they were doing, he became anxious that they might bring him into the trial as a witness.

The videotaping originally was planned as a record to allow me to evaluate the project. But as the shooting proceeded, possibilities of a new project emerged.

I am editing the tapes of these trials to make a single film. The students will then have material evidence of their participation and growth, as well as something to bring home. They can study these at their leisure to learn more about their own thinking processes. Tapes will be available for educators who wish to use them as exemplars for this type of course, or to show in other settings such as courses in critical thinking or social science.

The trial format offers endless remarkable options and opportunities for instructors in every area of the social sciences and humanities. The mock courtroom was a simulated, protected world where students experimented with roles and levels of consciousness and awareness. As instructor and participant, I believe I learned as much if not more than the students about the materials, my thinking processes and theirs, about structures of teaching and learning, and about the possibilities of using the mock trial as a nurturing ground for many kinds of university classroom activities.

Marilyn Garber
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Carson, CA
Attorney, Los Angeles

MATERIALS AND RESOURCES

TEXTS

Bertolt Brecht	*Caucasian Chalk Circle* rev. Eng. version Eric Bentley, Grove Press N.Y. 1966
G.B. Shaw	*Saint Joan* Penguin Books London 1957
J.W. Goethe	*Faust* trans. Walter Kaufmann Doubleday Anchor N.Y 1961
Plato	*Apology* (Three dialogues deal with the trial and death of Socrates, *Apology*, *Crito*, *Phaedo*. The *Apology* is the "transcript.") Trans. Hugh Tredennick in *The Collected Dialogues of Plato* eds. Edith Hamilton and Huntington Cairns Pantheon Books N.Y. 1961
I.F. Stone	*The Trial of Socrates* Little Brown N.Y. 1988
Robert Graves	*The Greek Myths* vol.2 (chs.110-114 [for Orestes trial file]), Penguin Books, Baltimore, 1975

RESOURCES

Steve R. Riskin	*Structures of Thought* (1990, unpub. man.)
Lois Feuer	"Literature as Evidence of Social Values" *Humanities Education* IV, 3-8 (1987)

Dr. James Sudalnik, Director Instructional Media, California State University, Dominguez Hills, whose enthusiasm about the use of media in the classroom was inspiring.

FILMS/VIDEOS

The Trial of Socrates, BFA Educational Media (distrib.)

The Trial of Standing Bear University of Nebraska

Joan of Arc Faucett Multimedia (distrib.)

Conspiracy HBO, based on a play by Ron Sossi

The Court Martial of Jackie Robinson, HBO

Inquiries regarding distribution of the completed video film of student mock-trials may be sent to American Media in Academe Institute, 1327 Palms Blvd. Venice, CA 90291.

HANDOUTS

There were critical to the class since there is no collection of transcripts for my cases. For the trial of Joan, I selected Scott, 1956. For the case of Standing Bear, I circulated Judge Dundy's opinion in *U.S.ex rel.Standing Bear v. Crook* 25 *Federal Cases* 695-701 (Cir.Ct.D.Neb.1879).

ANNOUNCEMENT

In January, 1992, the quarterly journal of The National Association for Humanities Education will change to

INTERDISCIPLINARY HUMANITIES

Editorial policies and format will remain as they are.

We are planning two special topical issues under the new title: see pages 12 and 32 for calls for articles on "Music and the Humanities" and on "Beyond the Quencentenary."

HUMANITIES EDUCATION
ABSTRACTS & REVIEWS

Summaries of significant reports about interdisciplinary humanities education.

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100 MOST

Doug Estell, Michele L. Satchwell, and Patricia W. Wright, *Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges*, Englewood Cliffs, NJ: Prentice-Hall, 1990. 256 pp. (pap) $8.95. Reviewed by Charlotte Templin, University of Indianapolis.

Doug Estell, Michele L. Satchwell, and Patricia Wright, the high-school-English-teacher authors (from Carmel, Indiana) of *Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges*, wrote their book for students who asked, "What books do I need to read to prepare for college?" The volume could attract a large audience, judging from the responses of college and secondary teachers I know—all the individuals I have shown the book to have become engrossed in it at once. It will be of particular interest among professors caught up in the controversy over canon restructuring. At the heart of the book is a list of "The 100 Most-Often-Recommended Works," a compilation based on responses by 103 colleges to the authors' requests for lists of recommended reading. Also included in the volume are the original lists (some apparently reading lists for freshman humanities courses), along with introductory material listing the benefits of reading: the familiar litany of the English teacher—vocabulary building, improvement in writing ability, success in college, and self-knowledge.

A response to the book must take up the problematic of "best" and "top." Though the authors talk, not about "best" books, but about those "most frequently recommended," there is an implicit suggestion that the composite list reflects what American colleges agree are the important books. Many curriculum reformers are against the idea of any list. High school readers, who will presumably take the book's bourgeois gospel to heart and read it in the spirit of self-improvement and quest for success implicit in the project, should be cautioned against accepting a compilation such as that found here as a definitive list—"the list" recommended by America's colleges. One hundred and three colleges are, after all, not many, nor is the basis apparent for calling these particular colleges, who happened to answer the authors' queries, America's "top colleges" (though some illustrious names are included). The list of the 100 most frequently recommended titles will be a fascinating study for students and humanities instructors, but the volume has another, perhaps even more important, value: that of introducing students—through the 103 individual lists—to many titles they may not have heard of.

Some readers will applaud the traditional bent of the lists; others, who wish to see an "opening up" of the canon, will be disheartened by the fact that these lists suggest that the traditional canon is still very much in place. Judging from these lists, feminism and black consciousness movements have not yet had a great impact on the canon.

Analysis of the lists reveals a number of noteworthy things, including a lack of attention to twentieth-century literature, especially poetry. There is in fact little poetry on the lists if one excludes the epic and the verse drama, probably owing in part to the prejudice in favor of book-length works implicit in the idea of a booklist. The prominence of English literature in the hierarchy of national literatures is evident. While English literature dominates many lists, some universities include only classical writers from Aeschylus to Vergil (George Washington, Davidson College of North Carolina, Hillsdale). Barnard sent a bipartite list, half British and half Greek and Roman classics. Very much in evidence are highly traditional lists of English and European classics, along with a handful of indisputably canonical Americans, e.g., Faulkner, Hawthorne, Thoreau (Alabama, Montana State, Mt. Holyoke, Smith, Ohio State, Presbyterian College in Clinton, S.C., U.C. Davis, Butler University of Indianapolis, Indiana—where the largest single category is the medieval romance). Four institutions deserve special mention for diverse and stimulating lists: Brandeis, Marquette, Wright State (in Dayton, Ohio), and Vassar. These lists do justice to the traditional canon and at the same time include a variety of modern and contemporary works. Thus on the Brandeis list we see Tillie Olson next to Nietzsche, and on the Vassar list we see Salman Rushdie next to Shakespeare.

Women and minorities are present on the lists, but not in great numbers. On the composite list are six black Americans and no other writers of color. As a feminist I am troubled by the paucity of books by women writers. One hundred and nine names appear on the composite list (names beyond the first 100 are poets singled out for special emphasis in an annotation of a most-recommended volume of poetry). Of these only seventeen names, or fifteen per cent, are women. Those who follow the subject of women and the canon know that figures of between 10 and 15 percent keep popping up as percentages of space allowed to women in anthologies and curricula. One is prompted to ask whether there is some unspoken quota system at work. On the bright side, however, the appearance of women such as Kate Chopin, Zora Neale Hurston, Toni Morrison, Tillie Olson, and Alice Walker on the composite list, plus many others on the individual lists, would not have been possible without the feminist movement. Women writers most popular with the establishment, based on these lists, are Jane Austen, whose name appears 48 times, according to my count, and

Brontë, who appears 31 times. Brontë's prominence may be accounted for by the fact that she, like Plath (whose name pops up intermittently on individual lists) and Dickinson (who appears on the composite list), is seen as the madwoman or eccentric so often chosen to represent the female writer in a male-dominated literary tradition.

Estell, Satchwell, and Wright's book provokes a number of different emotions, for various reasons, but it never fails to interest. A good read for English and other humanist professors, it's guaranteed to stimulate discussion in the corridors and coffee rooms of academia.

CANON FODDER

"Distinct Models: Why We Teach What We Teach" by R. V. Young on *The Inter-Collegiate Review* 26:2 (Spring 1991). 14 South Bryn Mawr Avenue, Bryn Mawr, PA 19010-3275. $10/four issues.

Emily The canon of humanities is under attack, as we all know. The adversaries are numerous. There are important defenders of the canonical Great Books; there are many moderates who are working to incorporate alternative, fresher and more varied viewpoints without destruction of the classic core; there are strident minority voices who would like to replace all the rascals with a new curriculum; and there are those whose disdain for the canon is based on the idea that there never have been any Great Works.

It is these last that Young, who teaches at North Carolina State University at Raleigh, opposes. He maintains that these are the "revolutionaries who currently dominate academic discourse in the humanities," and he particularly identifies Stanley Fish and his cohort at Duke University as villains. Drawing upon statements by several of them, Young says that the essence of their critical school is that "textual objects" are "inherently nothing." The only importance that works have is what critics do to them. The interpretation is what matters, not the subject of interpretation. "Under this new interpretation, then, neither *The Scarlet Letter* nor *The Scarlet Pimpernel*, neither *The Color Purple* nor *Riders of the Purple Sage* has any intrinsic significance; indeed, they only exist as a result of the critic's conjuring."

Young is firmly in the camp of Matthew Arnold and Cicero. There *are* great works that can be the best models for contemplation, imitation and assimilation. These should be central to liberal education. But there are also justifications for also using less-than-great works. Young's examples are all literature (indeed things that have been in standard American anthologies for four decades), but they can serve the purpose of helping students to understand the historical societies and political, religious, etc. issues that were the environments surrounding the masterworks (which nonetheless *can* still stand alone). (F.S.)

MULTIPLE PERSPECTIVES

"Getting Beyond the Criticism of History Museums: A Model for Interpretation" by Thomas A. Woods in *The Public Historian* 12:3 (Summer 1990). University of California Press, Berkeley, CA 94720.

Telling the whole tale about an historical period, place, event or person is a challenge that all humanities educators face at some time or another. In this article, Woods, who is director of the historical sites for the Minnesota Historical Society, is specifically addressing museums, but much of what he says might be adapted for various classroom settings, including research-writing exercises.

In recent years museum interpreters and educators have become possibly the most self-critical practitioners of interdisciplinary learning. Especially in "living history" exhibits, they are constantly being plagued with dilemma-horns: too popular/too dull; too simple/too obscure; too elitist/too mundane, are only some of the attacks that Woods summarizes and footnotes fully in the first five pages of the article. After this, though, he proposes a multi-perspective approach to interpreting the raw data of history—in a museum, the material artifact—which he calls "inductive, perspectivistic interpretation." The goal is to transcend the typical obsession with the accurate historical description of objects to where we "analyze the cultural significance of those artifacts critically." He draws on several models, such as anthropologist Clifford Geertz' distinction between "thick" and "thin" cultural interpretation. A "thick" example is Kenneth Ames interpretation of a Victorian hall stand, "a meaningful object that represents social relationships between individuals and classes of individuals."

For multiple perspectives, Woods modifies Fred Schroeder's "seven ways of reading artifacts" to move from simple and concrete to the complex and abstract. Another source is Gene Wise's idea that historical experiences (all human experiences) are viewed from "frames of reference," both socially and personally. Thus, an event, artifact, task or whatever is experienced differently by a young woman, an old man, a freed slave, an Irish immigrant. Literature has experimented with this—Woods mentions Lawrence Durrell's *Alexandria Quartet*, but one can also think of Faulkner's *The Sound and the Fury*. Thornton Wilder's *The Bridge of San Luis Rey*, E. M. Forster's *A Passage to India*. Such multiple frames of reference can be used in exhibits, too, to get at the complexity of whole meanings, as Nick Westbrook and Carolyn Gilman did in a Great Lakes Fur Trade exhibit at the Minnesota Historical Society: "Gilman combined artifacts with oral histories. . . to show how Buffalo Bird Woman, her brother Wolf Chief, and her son Edward Goodbird all responded differently to the changes in their lifestyles."

Finally, Woods suggests using "the varying perspectives of scholars who disagree on the interpretation of the past." All in all, this article provides an arsenal of techniques that can take our understanding of the past far beyond identification, description and authoritarian interpretation.

RECYCLING UNIVERSALS

"Scientific and Ethical Beliefs: The Rutherford Model of the Atom and the Constitution of the United States" by Charles M. Wynn, Sr. in *Perspectives* 20:3 (Winter 1990). Association for General and Liberal Studies, Penn State York, 1031 Edge-Comb Avenue, York PA 17403. $30/yr.

A cunning interdisciplinarian can probably find connections between any two things, but the atom and the U.S. Constitution seem a bit distant from one another. But Wynn, who teaches chemistry at Eastern Connecticut State University is using these examples to get at the question of "what are the natures of scientific and ethical beliefs?" He begins with a brief explanation of the idealized scientific method: observations whether predictions can be made and supported by experimentation, and "recycling" hypotheses that do not bear out the prediction. Recycling can either mean modifying or discarding the failed predictions.

His example is Lord Ernest Rutherford's belief in the atomic model of Sir J. J. Thompson. Rutherford performed an experiment that should have had a predicted outcome, but didn't, so he recycled into a new model, which since has been further modified, and may be again, for "beliefs in scientific hypotheses are tentative by their very nature."

One of the chief differences between scientific and ethical beliefs is ethics is concerned about what *ought* to be. Scientific laws are descriptive; ethical laws are prescriptive. But a similarity is that both strive for the simplest statement (we're thinking of the Constitution, not tax laws!), and both are "meant to be as general as possible. Rutherford's model should apply to all atoms; the Bill of Rights should apply to all American citizens." Furthermore, both derive from revolutions. The revolution of the 1600's produced the idea that scientific beliefs are universal "applicable everywhere." The American revolution also universalized a belief that human beings do indeed have rights, and we are striving to apply this principle everywhere.

MURDEROUS HISTORIANS

The Wench is Dead by Colin Dexter. Bantam: New York, 1991 (1989 hard bound). $4.50. Reviewed by Fred Schroeder.

We rarely review works of fiction in *Humanities Education*, and although we have published several articles on the uses of detective and courtroom fiction and film, this review of a popular mystery is unusual. It is one of Dexter's

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Inspector Morse mysteries, some of which have been dramatized recently on PBS, and like all Dexter's novels, it is a cracking good story filled with urbane literary, musical and linguistic allusions and puzzles. This puts it solidly into the tradition of playfulness which is an essential ingredient of the "classic English mystery," of the ilk of Dorothy Sayers, Agatha Christie, Gladys Mitchell, Edmund Crispin, Jonathan Gash and many others. *The Wench is Dead* also shares in the sombre psychological and sociological soul-searching that has made such authors as P. D. James and Ruth Rendell recognized as major novelists who use the conventions of murder, detection, pursuit and solution as a framework for the exploration of profound human concerns.

But *The Wench is Dead* also is part of a smaller subset of detective-mystery fiction, the mystery in a historic setting. The twelfth-century Brother Caedfel novels of Ellis Peters (there are seventeen at the moment) immediately come to mind, but Anne Perry's Victorian settings, Peter Lovesey's Sergeant Cribb mysteries, Leonard Tourney's Elizabethan husband-wife sleuths, and Lillian De la Torre's Dr. Sam Johnson, Detector are further examples. (For more recent history, there are Elliot Roosevelt's stories casting as detective, his mother, Eleanor Roosevelt.) Mysteries of this type are generally well-researched, accurate in most details, and at least food for discussion regarding the historical verity of characters. (There is a tendency to inject characteristics of feminism, political liberalism, rational skepticism, and I suspect, of literacy and cleanliness, that are more wishful hindsight than real historical psychology.)

The Wench is Dead is in a further subset, because it does not strive to recreate a historical period. Rather, it is a modern story about solving a historical crime. Inspector Morse is hospitalized for ulcers, and for light reading is given a tract by a local antiquarian recounting the rape and murder of a woman on the Coventry to Oxford canal in 1859. The retro-criminology from a hospital bed is a direct steal from Josephine Tey's *The Daughter of Time* (wherein Inspector Grant addresses a crime of Richard III). The value of this novel to humanities students is in the processes of historical research. It runs the gamut of written documentary evidence: court records, timetables, maps, letters, newspapers; but it also uses several kinds of artifactual evidence: articles of clothing, tombstones, household woodwork. In short, fictional as it is, and with all the serendipity that fiction allows, the novel is an excellent chronicle of the process of historical research from identifying a problem that seems worthy of investigation, through the sifting and weighing of evidence, to the ultimate answer, which is ultimate, but like all human affairs, not certain. Another literary value to this novel is the chapter epigraphs, which are singularly varied and apt.

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EDITORIAL POLICIES

How do we define "humanities education"? Any learning activities with **content** that draws upon the human cultural heritage, **methods** that derive from the humanistic disciplines, and a **purpose** that is concerned with human values. Academic courses don't have to be labeled "humanities" to be interdisciplinary. Integrated courses and units are often disguised under such names as World History, Freshman English, Music Appreciation, Beginning Spanish, Introduction to Religion, Senior Honors, etc. Integration can range from the use of a novel in a history course to team teaching to comprehensive thematic extravaganzas that combine the arts, literatures, philosophy and social sciences.

What "grade levels" do we include? All, from elementary to teacher education, adult public programs, graduate seminars, educational radio and television, museums and historic parks. Humanities education is a lifelong activity.

How about writing style? Write as if you are talking to a group of intelligent professionals who may not have the same background as yours. Treat your audience with respect and your topic with dignity. Feel free to employ first and second person, but do not feel constrained to be colloquial. Avoid sexist implications in your diction by referring to **humanity**, **humans** or **people** rather than **man** or **mankind**. Usually awkward "he/she" constructions can be avoided by recasting pronouns in the plural. Avoid jargon, but if you must use technical language supply a glossary or define as you go along. Rather than using formal footnotes append a brief list of recommended readings and/or resources, providing ordering information where necessary. If your article is applicable to one specific age group or educational setting, make this clear to your readers. In short, make it understandable, practical and useful.

Format? Typed or word-processed double-spaced on standard paper, original or photocopy. Place your name and affiliation as you wish to have it in print in the upper right-hand corner of the first page (no cover sheet) along with your mailing address and telephone number. Camera-ready line illustrations are very welcome. We can use written material of two lengths: one to three page commentaries, etc.; and articles of eight to ten pages (3500 word maximum). Because of the wide audience it is essential that we print a variety of shorter pieces, although from time to time longer materials may be used such as reports of major surveys of interest to all readers. Always retain a copy for your files and enclose a self-addressed envelope and loose return postage with your submissions. If you have **word-processed** your article, please specify the program you used (we use **WordPerfect**). If your article is accepted we'd like a copy on disk.

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The statement of purpose on the masthead says it all. The key words are HUMANITIES, EDUCATION and INTERDISCIPLINARY, but we are not necessarily limited to classroom practices and curricula. Thus, for example we are interested in:

- THEORY "Piaget and Theories of Integrated Study"
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- HISTORY "Nineteenth-Century Multi-Media at Chautauqua"
- RESEARCH "A Comparative Study of Writing Skills Development in Freshman Composition and Western Civilization"
- PEDAGOGY "Helping Students to Formulate Interdisciplinary Questions"

Also, things done in a strictly disciplinary mode are valid if they are presented as strategies for use in other settings:

- "What you should know about teaching novels in a philosophy course"
- "Pre-teaching history students for an art museum field trip"
- "How to help non-musicians to follow a score"
- "A designer speaks of humanities bulletin boards"
- "Getting adults to role-play in public humanities programs"
- "Understanding Oedipus: An Actor's View"

What we don't want:

- Creative writing by teachers or students (it doesn't relate to our purpose)
- Syllabus outlines (curricula should be explained, not listed)
- "The Structural Form of Camus' THE STRANGER" (send it to a literary journal or revise to relate it to interdisciplinary classroom teaching)
- "Influence of Botticelli on the Pre-Raphaelites" (same reasons, for art history)
- "Humanistic counseling in the admissions office" (this is a behavioral definition of humanism, not a cultural one)

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ISSN 0882-5475

VOLUME VIII, NUMBER 4 FALL, 1991

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**HUMANITIES EDUCATION is published by the National Association for Humanities Education
with editorial offices at the Department of Interdisciplinary Programs
University of Minnesota, Duluth, Duluth, MN 55812**

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VOLUME EIGHT: NUMBER FOUR: FALL, 1991

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Wayne Narey

THE DISCURSIVE, SOLIPSISTIC APPROACH TO TEACHING

My final class evaluation as a Graduate Assistant took place in an Introduction to Literature course, where I taught the standard fare, which many of you will recognize as the one-semester class meant to acquaint students with the different genres of literature. Our department allowed us to choose whatever we wanted from drama, fiction, and poetry; thus it was possible to teach a play of Shakespeare's, followed by Hemingway's short stories, and then jump across the centuries in poetry. That particular semester, I taught Eugene O'Neill's *Desire Under the Elms* as the first dramatic work on the syllabus; by using this modern play I could explain the sub-genre of tragedy to my students, then turn to a discussion of classical tragedy as well—O'Neill's play emulates Euripidean drama.[1] For the final work in the class, I came back to O'Neill's *Long Day's Journey Into Night* in order to point out the differences in dramatic style, symbolism, and thematic structure between it and *Desire*. I liked the class and was pleased by the way I had organized it.

So it was that when a senior member of the English faculty observed my first class on *Long Day's Journey*, I was a bit cocky; I felt comfortable, as it were, about being watched. The class went well. I always spent the first session on a new work giving students the necessary background to understand material in a particular context, or providing familiar analogues from other generic types; if we "discussed," so be it—I never pressed them my first class. As it so happened, several students did ask questions during our brief 50 minute session, while I presented them with questions of my own. Everything seemed to click, and I was not a little relieved when student questions fell in with what I had prepared. Even after four years of teaching, evaluation days made me anxious, but on this occasion all went well in my estimation, it could not have been a better class.

To my surprise, when I met with my observer I got a "mixed evaluation"—much like getting a "C" grade—my first in nine semesters. My inadequacy: a failure to give students enough discussion time. The "Socratic method of teaching," I still remember being told, "has been proven to be the most reliable; the classroom must be a place of give and take." I wasn't sure who had proved this statement or how the test was conducted, but in my defense I pointed out the unSocratic problems I faced: it was a 50 minute class, a large one of 35, and at least 20 minutes had in fact been nothing *but* student discussion. However, I told her that whenever

I approach a new work I like to set up the material before we talk; otherwise students, when they speak at all, comment upon things they usually know nothing about, having no point of reference for discussion. As a result the same students, those who like to talk, dominate the class, usually asking what I'm about to give them, or leading us into areas not relevant to the material. And those who must be gently pushed into taking part become frustrated, trying to say what they think "I want," yet having no sense of direction or confidence in their observations.

These are typical problems in a one-semester course that attempts to give students an introduction to a core-curriculum discipline. I asked my evaluator some questions of my own. Wouldn't a little set-up information on American drama help to spur discussion? or to explain O'Neill's symbolism? or his concept of the family as a destructive entity? or perhaps to point out the autobiographical nature of *Long Day's Journey*? I asked too if she were talking to me about his play (not her area of specialization), wouldn't she like to hear about or be refreshed on a little background before making assessments or discussing the work? My evaluator listened politely and offered to type on her form exactly what I had said under "comments." However, I was quietly angry and foolishly said that the report could remain as written. I did what graduate students, but not assistant professors, are permitted to do: I sulked.

I didn't realize then how much the experience would help me: it made me rethink many of the things I had been taught about teaching in Graduate School. Now, several years later, I still look back on that evaluation, questioning her premise about the Socratic method more than ever—not that I don't believe in it; many times I have let my students talk about a new work before pulling in the reins and structuring their remarks in the light of what I want them to see.[2] But it isn't *always* the best method for teaching, and this past semester I tried an alternative.

I want to do two things in this essay: first, relate my teaching style (for that course), arguing why it can be effective; second, include a generous sampling of the class material, because the two cannot be separated—I chose the works because they would facilitate my intentions. I should mention too that I don't wish to argue pedagogy or to explain how we deal with the problems I asked my evaluator, but to present an alternative technique for classes where the material complements a discursive, solipsistic teaching style.

Of course my title for this essay, only marginally in jest, gives away the technique: I loaded up the class with more material than we could possibly discuss in three semesters, doing most of the talking myself. While I was organized, the material was purposely discursive so that we could not lump our generic eggs into one basket. Let me turn to the syllabus first and explain why it contained as many works as it did.

When taking classes for a Master's Degree in Liberal Studies, I had a course in Baroque literature—one of the best classes I've ever had—which combined some visual art with the poetry and drama listed in the course outline. In proposing a one-time Honors class for

Arkansas State, I wanted to emulate what had been for me an exciting, fascinating course. However, I expanded the genres according to my own preferences and changed the reading considerably, adding far more works. My course was listed as "An Age of Sensuality, Conflict, and Inquiry: The Baroque in Literature, Visual Art, and Music," a title only somewhat less robust than the amount of material promised. Included with the modes of artistic expression found in the title, we looked at the scientific, philosophic, and religious changes that took place from about 1530 to 1750.

I picked the Baroque—an amorphous, multicultural period that many scholars deny as a singular, definable historic era—because of the astonishing corpus of artistic expression and philosophic thought, undeniably the greatest outpouring of humanistic endeavors that history has ever known. Part of my thesis for the course was that at times of crisis the arts and sciences flourish: besides the religious, sociocultural conflicts between Catholicism and Protestantism, the era presents the confrontation of two variant worlds: a neoplatonic microcosm/macrocosm set against the Cartesian despoiling of fixed hierarchial orders. So I inundated my students with all the expressive forms caught up in those tensions: the poetry of Donne, Herbert, Vaughn, Milton, Teresa of Avila, and St. John of the Cross; the drama of Shakespeare (*Hamlet* and *Antony and Cleopatra*), Calderón (*Life is a Dream*), and Corneille (*Le Cid*); the visual art of Correggio, Caravaggio, Titian, El Greco, Murillo, Velázquez, La Tour, Rubens, Rembrandt; the sculptures of Bernini; the philosophic concepts of Descartes and Spinoza; the scientific advances of Copernicus, Kepler, Galileo, and Newton; the Thirty-Years War; the Counter-Reformation and Inquisition; the music of Locatelli, Vivaldi, and Bach; opera. We had no time to *discuss* anything. Pardon the '60s connotation, but we "experienced" the material. My primary intention was to entice my students, whether through the visual arts, philosophy, science, poetry, or history, into further inquiry of their own.

I began the semester by outlining the elements that many scholars attribute to Baroque painting, then asked that the students seek them out in other modes of literary, philosophic, or musical expression. Visual art came first because it presents a more defined means for illustration, that is, a painting has concrete form that can be projected on a screen and commented upon. We first looked at the movement and circularity in the art of Correggio, the theatricality, the interrupted, frozen moments of captured time, and the dramatic contrasts between light and shade. From Correggio we moved to other Italian artists who painted figures with garments blowing in the wind, soaring angels, boldly foreshortened cherubim, horizons that disappear into infinity, or, as in Baroque architecture, the deeply recessed perspectives that replace the direct, clear lines of Renaissance finite space, and the multiple, repeated Baroque linear patterns that suggest a soaring, boundless energy. I might add that in saying how the Baroque differed from the Renaissance (or Mannerism), I gave them information on other often-disputed historical periods as well.

From visual art we then turned to the poetry of Donne and the metaphysicals.

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That scholars cannot agree on the validity of such a term was in no way detrimental to my intentions, nor, I might add, did it slow me up: it merely confirmed what I *wasn't* going to do in the class—let the students stop and discuss the matter. I presented the arguments for and against the label "metaphysicals," suggested a few references, let them decide for themselves—whenever and if ever they wanted—whether there was clearly a literature that could be said to reside within that designation, and then went directly to the poetry.

We *read* Donne. I would call on a student after going over a few lines of the poem myself, and then sit back. This we did slowly, and I felt no hesitation at stopping the reader and asking that a line be reread, reread more slowly this time: savor the sound, the idea, the *feel*. Of course, there were questions as we went along, and I never discouraged them; but I regarded theirs as different from those in my other classes: our class sought their own reference points, wherever they wanted to fix them; I *wanted* them to anticipate what I would say; and how could anyone lead us astray? we were going *everywhere*. I simply did not encourage discussion for discussion sake. There was never that "proven Socratic method." I wanted my students to be awash in the magnitude of the creativity and philosophic inquiry of the era, to feel it through a generous, representative sampling of its people, and to find for themselves what interested them.

Thus, I did most of the talking; except for their reading aloud, classes consisted of my lectures, fitted into that old standard: 50 minutes, 3 times a week. My class was admittedly solipsistic. I should admit here that I worked as an actor for a number of years performing Shakespeare and Molière before returning to Graduate School. Performing has always been an enjoyable experience for me; teaching and the stage are remarkably similar. Yet I don't use the classroom as a sublimation for the theatre. While it takes skill to manipulate and organize discussion, we all know that it's an easier hour or two than continual lecture.[3] My point is, whatever talents we have *they* should be used in the classroom rather than molding our abilities to a "proven method" of teaching. Vladimir Nabokov said it far less prosaically in *Pale Fire*: commenting upon teaching Shakespeare, John Shade says, "dismiss ideas, and social background, and train the freshman to shiver, to get drunk on the poetry of *Hamlet* or *Lear*, to read with his spine and not with his skull." I did everything I could to reach their spines.

The opportunity for them to speak, aside from the questions that arose, came with their oral reports, of which there were two: the first individual, the second paired with another student. I asked that students give a ten minute report on a work not listed on the syllabus, but one germane to whatever I was currently teaching—a poem by Richard Crashaw, for example, when we were reading John of the Cross. The second report, fifteen minutes in length and later in the semester, was meant to present two comparable works in different disciplines: for instance, a Jacobean play by John Webster or Cyril Tourneur in relation to an anamorphosic painting.[4]

My payoff for the semester came with their papers, wherein I also encouraged comparisons, and which again dealt with material not on the syllabus. I was rewarded with interesting, imaginative efforts that drew upon a more complete understanding for a distinctive corpus of work, rather than the usual particularized areas of study. Again, I don't argue that this is preferable in every instance, merely that their papers demonstrated the wealth of inherent possibilities in a discursive, interdisciplinary romp across two centuries. Theirs were fun papers that reflected analytical, comparative thought and encouraged the same from the reader.

Of course there's a drawback to all this, and I wouldn't be honest were I to say that no problems arose. First and foremost was the amount of my preparation, one reason why many of our faculty at ASU don't submit Honors proposals. Such classes require lengthy research and go beyond one's specialization (the Honors seminars come from submitted proposals, the primary requirement being their interdisciplinary content). The possibilities for team teaching, however, can overcome this—I had a philosopher give a lecture on one occasion; so too, if one looks at the course preparation as a step toward personal research and publication it makes sense. Second, I had to contend with the "snowball effect" of presenting so much material in such a discursive manner. I rushed when it wasn't necessary and was often tempted to add ever *more* material. Organization and adequate preparation are a must: *Hamlet*, for instance, had but three days, and my inclination was to teach everything about the play rather than to concentrate on the baroque, metatheatricality of the Players' scenes.

The drawbacks were few, however; and, no, I won't teach all my classes like this one. But when the material warrants it, and you've got the energy—and desire—to reach spines as opposed to skulls, the discursive, solipsistic method has much to recommend it. The pageantry of the humanities has its own vagrant beauty that lends itself to a good romp every now and again, one in which you can indulge yourself while profitably sharing in the pleasures of artistic and philosophic achievements.

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Notes

[1] See my "Eugene O'Neill's Attic Spirit: *Desire Under the Elms*," an essay arguing for O'Neill's attempt at true Attic drama, not inaccurately perceived—as he believed most Greek tragedy was—but as a rendering of malevolent chthonian deities and spiteful gods: *The Eugene O'Neill Review* (spring, 1991).

[2] A former professor whom I had the greatest respect for, the late Frank Brady, used to let everyone discuss material for most of our two-hour seminars. Magically, he would then spend the last fifteen minutes putting everything into context, gently correcting false assumptions or praising observations. I came to marvel at his talent for reorganizing discussion material into a cogent, informative brief "lecture" based on the assigned material in the light of our remarks. But that was Graduate School, and by that point most of us had some contextual understanding for our reading, even if the particular work was new to us.

[3] A colleague of mine, a full professor, was amused by my plans to do most of the talking in the class, commenting that I was obviously "a recent Ph.D."

[4] A trick of perspective that demands a viewer's active participation in deciphering a seemingly blurred image of or in a painting. The image is unrecognizable but comes into focus when the viewer enters into the "game" and looks at the image obliquely—much like a fun-house mirror. "The Ambassadors" by Hans Holbein (1553) is perhaps the most famous example; the blurred image at the bottom of the painting is that of a skull, a *memento mori* and pun for Holbein's signature ("hole bone"). See *Anamorphoses: Games of Perception and Illusion in Art*, New York: Henry N. Abrams, Inc., Publishers, 1976—a pamphlet-length guide to a touring exhibit of anamorphosic works in 1976.

Karl H. Kregor

MISHIMA'S "PATRIOTISM": SAVING THE ALIEN TEXT

In 1986, Yukio Mishima's short story "Patriotism" appeared to be an excellent candidate for a first-year student seminar whose theme was "Freedom and Responsibility." A faculty member urged its adoption to approximately 35 professors representing a dozen different disciplines from the humanities, sciences, and social sciences, who were considering texts for the seminar. "Patriotism" was described as an accessible tragic tale, likenable to Romeo and Juliet, told in a realistic style. In it, a young lieutenant commits ritual suicide as a consequence of a failed military coup begun by his friends who do not include him. Expecting to have to lead a unit to attack them, which he cannot do, he resolves to end his life. Before that act, he and his wife engage in tender intimacies and exquisite lovemaking. His wife witnesses his death and takes her life.

To a faculty sensitized to issues of cultural diversity, the tale seemed perfect because Mishima, though deeply affected by Western Romanticism and classical culture, retained deep respect for ancient Japanese cultural mores. We were encouraged not to have misgivings about using this Japanese text for the seminar because, to paraphrase the argument, "Its setting only appears to be alien to our students and ourselves, and its emotional core is one we all understand at some level of human commonality."

However, my colleague Scott Baird who is fluent in Japanese and works with native speakers to translate poetry, prose, and edit texts on intercultural issues, said (in his gracious way), that while the observations were understandable—and that Mishima's fascination with the west even *invites* those views—we might be off the mark. To a Japanese reader the lieutenant and his wife are naive, mis-educated, and their behavior is an embarrassment. On the basis of his brief but trusted remarks, the workshop faculty wondered if they could teach the story well, doubted the tale fit the seminar theme, felt too pressured by a deadline to explore the matter in depth, and, as a result—voted out the work.

Now begins a cautionary tale: After the workshop I was curious to understand Baird's position and, with his help, explored the problematic elements which could undermine an apparently accessible reading. I began reading Japanese medieval epics, particularly the "Heike," from the *Heike Monogatari*, a collection of epic military tales tied to major wars of 1180-1185, to establish a baseline of expected samurai values and cultural contexts. In the meantime, Baird reviewed the story's sociological details in order to determine how a

Japanese reader in 1961, reading a story set in 1936, would "read" the couple's behavior in light of class, status, and relations to ancient traditions. We agreed to work apart, reconvene, and compare notes.

I found many traits characterize the epic military officer and his world, three in particular which are relevant to "Patriotism"—1) displays of feudal loyalty ("an unworthy death is a lasting shame"); 2) erotic potential is sublimated into a kind of stoic arete; 3) demonstrated sensitivity to (and even talent in) music, art, and poetry. In virtually every instance, the lieutenant's character and narrative context either fails to reflect these traits or undercuts them.

First, regarding loyalty, we are told the lieutenant is "disturbed" and "indignant at the imminent prospect of Imperial troops attacking Imperial troops" (93). However, though he had known that his "closest colleagues had been with the mutineers from the beginning" (93), the lieutenant never stands for either side. The narrator tells us: "His farewell note consisted of one sentence: 'Long live the Imperial forces.'" But *which* set of Imperial forces? Nor does his first response to the news clarify where his loyalties lie: he returns home and locks the door to insure his privacy.

Second, regarding eroticism and sublimation, the lieutenant believes the "urges of the flesh and the sincerity of his patriotism" are two aspects of the same thing, or as somehow synthesized. But the epic warriors are never depicted in erotic or sexual contexts, much less do they speculate on such relationships, even though epic narratives place warriors in elegant homes, consoled by attentive women of their own class. Patriotic *duty* takes precedence over sexual desire, and not in western "dualistic" terms, but in terms of social and literary decorum.

Third, regarding sensitivity to art, Mishima's lieutenant has no "music" in him. Whereas the medieval warrior composes poetry, can play an instrument, responds to art with sensitivity, and moves in courtly circles where singular exquisite artifacts are part of the warriors' social setting, Mishima's lieutenant doesn't demonstrate any esthetic sensibilities beyond the esthetics of his impending suicide. While his home has some artifacts, they seem undistinguished and are associated with his wife: (ex. small china animals: a dog, a squirrel, a bear, and a fox).

Having found these differences between the corresponding planes of literary military heroes, I wondered if I had taken for granted other aspects of the couple's life and generated a list of questions to ask Baird. When he and I reconvened to compare notes, it turned out I was right to be suspicious! As we described to each other what we found or had questions about, we had those kinds of "aha!" experiences that make interdisciplinary work so exciting.

For example: When I described how the lieutenant has no music in him, and how his setting lacks fitting art, Baird pointed out that the setting's artifacts demonstrates the couple's middle-class status. A samurai demonstrating proper reserve would have a minimalist, severe setting, on the principle that one does not "advertise" experience nor do significant experiences need external confirmations. Other discordant details include a farewell letter the lieutenant's wife composed before their suicide. In it, she apologizes for her "unfilial conduct" in preceding her parents to the grave. But by not describing any provisions for her parents' old-age care, which a traditional wife would have made, she reveals to a Japanese audience an embarrassing failure to fulfill an expected responsibility. Moreover, the shameful failure has an even deeper, but implicit, embarrassment: her *parents* have apparently failed to train her well.

This couple is also a bit off the mark in other matters relating to marital "instruction." We are told the couple had not met until a few months before their marriage, and they took no honeymoon "on the grounds that these were times of national emergency." Also, on the first night they spent together, he "had bestowed upon her a soldierly lecture... that her husband's death might come at any moment [and] was she steadfast in her resolve to accept it?" (94-95). Her response is to put "the most prized of her new possessions, the dagger her mother had given her, . . . on the mat before her." For her, he had become "the sun about which her whole world revolved," who "Constantly admonished [her:] *never to think of the morrow* "(italics added) (95-97).

As his wife's teacher, the lieutenant had also taken to heart the Education Rescripts' injunction that "husband and wife should be harmonious." The lieutenant reads it as vigorous passion and raw sexual vitality, so much so that: "begrudging even the time it took to remove his mudsplashed uniform, the lieutenant had pushed his wife to the floor as soon as he had entered the house" (95), to which the wife gladly assents.

For a Japanese audience these passages on their marriage and his instruction have nuances which we can easily misread. First, honeymooning would not have been a traditional expectation in 1936, the time of the story, but evidence of growing western cultural inroads. So the lieutenant's choice not to honeymoon, on the grounds of "national emergency," is not a major sacrifice. Ironically, his choice overstates his importance in the rebel movement in which he never plays a part. Second, their hermetic relationship is pointedly asocial, and her 'satellite' role to her husband's 'sun' would be inappropriately subservient in the respected decorum of a samurai warrior's wife.

Third, their narcissistic, intense sexuality is also indecorous. The sensuous relationship is *not* that of a responsible couple, but that of secretive lovers. The passionate quality of their sex, despite their married state, signals the kind of self-absorption which threatens social coherence, not sustains it. Their sexuality so clouds the lieutenant's thinking, in fact, that we are told he sees the "urges of the flesh and the sincerity of his patriotism" as two aspects of the same thing—when, traditionally, they are never to be equated. Finally, the lieutenant's instruction to his wife: "*never to think of the morrow*" is most significant. As Baird remarked: "It is simply not Japanese."

I thought I had saved one trustworthy east-west corollate when I told Baird that at least the lieutenant's ceremonial

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disembowelment becomes him, it has a "touch of class." But no. Another misread on my part. First, it's too private. There ought to be some witness from among his military peers, friend or enemy. *Seppuku* takes on substantive meaning only if it is in some way public. Second, to do it properly, the knife (or sword tip) is inserted in the lower left portion of the abdomen, pulled across to the right, then turned at the ribs' edge, drawn up across the chest (still in the flesh), then into the heart. The lieutenant never turns the corner. To a Japanese *seppuku* afficiando, the lieutenant's final self-fashioning gesture leaves behind a mess, not an honorable memory.

Even if we think such socio-cultural misreadings are intellectually correctable by the kind of work Baird and I did, there are still emotional and connotative matters in "Patriotism" which resist *empathic* understanding. For example: even if I can internalize being a military officer, I cannot begin to internalize a loyalty shaped in the cultural context of Emperor worship, nor how such conditioning shapes one's psychological processes, especially denial. And about his marriage. I *can* imagine myself at 31, having a bride 8 years my junior, and I *can* understand how their honeymoon might be postponed, how their household is middle-class, and I can even understand their mutual esteem and exquisite lovemaking. But—that my bride would be "earth to my sun," hang upon my every word, that she would be a true *tabula rasa* for my complete instruction, well, these demands require faith in science fiction and fantasy, not reason.

And how can we "save" ceremonial disembowelment? Here, suicide is private, hidden in accidents, and motivated by despairs unique to each actor. There, in Japan, *seppuku* is a specific kind of suicide, a subset within a cultural genre, for which we certainly have no corresponding model. Most importantly, to appreciate it requires an exquisite appreciation of shame. *Seppuku* is an ethical gesture, demonstrating a warrior's integrity and courage, a response to a public perception that behavior had been shameful. Mishima once explained *seppuku* to an interested Englishman:

> I cannot believe in *Western* sincerity because it is invisible, but in feudal times we believed that sincerity resided in our entrails, and if we needed to show our sincerity, we had to cut our bellies and take out our *visible* sincerity. And it was also the symbol of the will of the soldier, the samurai [and] proved the courage of the samurai. This method of suicide was a *Japanese* invention and foreigners could not copy it. (Scott-Stokes, 5)

Shame, for the Japanese, is a pervasive cultural force beyond our comprehension. Can we, in many ways a shame*less* culture, internalize and convey to students how shame, sincerity, courage and ritual suicide work in the heart of a 31 year old Lieutenant in the Japanese Imperial Army and his 23 year old bride in 1935?

This brief description of what I would now call "mis-cued empathic responses" and unfathomable demands are only two dimensions in which misreadings can occur. If we think it's easier to save "Patriotism" at the levels of biography and genre, we'll discover that even these more disinterested strategies can be problematical.

For example, regarding Mishima's life and its relation to "Patriotism": By age 45, Yukio Mishima was an incredibly successful and prolific author, with a world wide, jet-set reputation, powerfully attracted to western romanticism and to classical models of physical beauty—prompting him to compulsive body shaping and the pursuit of excellence in all the Japanese martial arts. Politically, he held some vision of the medieval samurai way as a patriotic model for modern Japan to internalize and, in the process, rid itself of the sins of material prosperity, rebuild its armaments, and end the *unauthentic* sovereignty forced upon them by America after WWII.

On November 25, 1970, he led a group of followers to a defense base. To the puzzled surprise of the base commanders—who thought he was coming for tea—he held the commanders hostage. As Stephen Chan put it: "His attempt at a coup was certainly symbolic," because after an "impassioned and, often, inaudible harangue of the assembled soldiers. . . without offering a programme for an uprising, he retired to the commander's office and in front of the bound commander, committed *seppuku*" (134). Japan's response to the news was one of puzzled surprise compounded by awkward embarrassment. How could Mishima believe neo-samurai values had a place, much less supplant, a new constitutional order whose benefits were obvious to all who participated?

Since the benefits of the new order were as obvious back in 1961 as they were in 1970, perhaps we can save "Patriotism" by reading it as an ideological parable, a call to the Japanese public, with the lieutenant's *seppuku* foreshadowing—even prophesizing—Mishima's, and both acts of *seppuku* symbols of what Japan has been doing to itself since its opening by the west. Set in 1935, the tale might be said to epitomize the values which the future (1961), should be reminded to cultivate. However, the narrator tells us that those who saw the characters' wedding portrait "wonder" at their "bearing," and consider their suicides "tragedy." Apparently, the narrative shows us a Japanese public in 1935 who can no more understand the couple's suicide motives than the Japanese public in 1970 could understand Mishima's. One might conclude that the tale's link to Mishima's life demonstrates a common sense of tragic irony, especially through the word "tragedy."

But if one seeks to spin out the biographical thread in relation to tragedy, we find the expected generic traits have been undercut by the narrator. For example: while the observers in the story consider the couple "tragic," Mishima has given us enough detail about their lives—and in a cool dispassionate style—to suggest the couple was actually naive. As we have seen, the lieutenant and his wife seem mis-educated, and unable to understand the values *seppuku* truly embodied. If this is the case, then the story sags as tragedy and can be read as a tragic-comedy, replete with wry ironies.

This is how I read the tale as a consequence of my critical training, and I'm not alone. Hisaaki Yamanouchi, taking the broad view of Mishima's career, says his life "was one of paradox" (152); and Dick Wagenaar and Yoshio Iwamoto conclude: "As paradoxical as it may sound, it may be said that he redeemed his life by suicide and his art by installing within it its own negation" (60). Edward Seidensticker also charts a changing curve of attitudes in Mishima's work and finally says: "So it may be that even the writings of Mishima's last decade [including "Patriotism"], which seem so honest in their espousal of tradition and nationalism, take on a cynical cast. . . . Now, perhaps, they may be seen as exquisitely planned and elegantly executed nose-thumbings. . ." (282).

But here is what Mishima himself said of "Patriotism":

> This is neither a comedy nor a tragedy but simply a story of happiness. . . . To choose the place where one dies is also the greatest joy in life, and such a night as the couple had was their happiest. . . Somewhere I obtained the conviction that if one misses one's night one will never have another opportunity to achieve a peak of happiness in life (Scott-Stokes, 234-35).

Happiness! In addition to "mis-cued empathic responses" and unfathomable demands, we can now add "idiosyncratic genre." If the tale is *not* cynical, paradoxical, ironical, comic or tragic then we will have to rewind our reading and replay this couple's sentiments and actions from a new perspective. That is, the narrative presents a state-of-mind, mutually harmonious "happiness," and is not to be seen as demonstrating or reiterating familiar literary types. Mishima's comments force us to conclude that discernible categories matter less than that the narrative form express an empathic experience for us to enter.

I said at the outset of this cautionary tale that the seminar faculty was encouraged not to have misgivings about this tale because any apparently alienating matters were less important than its emotional core which we can all understand at some level of human commonality. But I think this "Transcendent Appeal," so well articulated by diversity advocates such as Diane Ravitch, begs the question of apparently accessible material which we misconceive, or intractable material which we must respect. That is, we can too easily begin with esthetic and emotive effects and, to account for them, mistakenly assume they have their source in common cultural values.

Ironically, the cautions we must take to wisely teach another culture's art are cautions which will promote the very act of teaching. From my experience with "Patriotism" I've restructured my research/teaching patterns. First, I begin now by tapping *people* who are themselves from the culture in question or who are demonstrably knowledgeable—colleagues, students, campus and civic groups, etc. Second, I look for supporting scholarship whose primary bent is cultural/anthropological/sociological/or biographical. Only thirdly will I look for interpretive criticism, and then preferring authors who are from the culture in question before others.

When I study works, I now look at minor gestures, details or remarks, subsidiary action, etc. with a heightened suspicion that they are meaningful in ways I do not see. Even if subsequent research suggests there is *nothing* more than met my eye, the artifact in question is more detailed and fixed in my mind than could ever be when I assumed an easy accessibility. Of course, none of these strategies guarantees wisdom. Invariably, tapping the points of view of many people reveals discrepant responses, and there is greater sophistication about classical Athens among German scholars than contemporary Athenians.

But the process has invigorated my teaching by rethinking the notions of authority, respecting an unsophisticated audience's response to art's impact, and reordering search priorities. It has also allowed me to re-see texts and ask students new questions (with nothing up my sleeve) to promote self-awareness and experience a sense of otherness: "What, honestly, is strange in this work?" "What values or beliefs would a person have to hold for this material *not* to be strange?" "Imagine yourself such a person. What kinds of conflicts might you have with your first self?"

If we ruthlessly press those questions, perhaps we can connect their intent to the Conference theme: The Global Humanities: Unity in Diversity. I have come to understand the phrase "Unity in Diversity" as one in which the term Unity is driven by this notion of experienced empathic Imagination. That is, through Imagination, we permit ourselves to "let go" assumed givens, and in the alien artifact experience some potential "other" that we are not. Through the imaginative act of becoming that other, then that awakened sensibility defines "unity in diversity." Unity is not a *thing* to be claimed exists among artifacts but rather a dynamic experiential process with varied intensities. Unity is our latent integrity to *be* many others. However, that kind of awakened sensibility is not quantifiable or permanent. In time, the empathic experience fades as we re-engage our usual operative strategies. But consistent imaginative experiences with diverse works will leave traces. To the extent we can have our students increase their stores of residual "otherness," then Diversity stands defined as the *means* by which Unity contributes toward the ethical ends—empathy and respect.

Unity in Diversity, understood as experiencing the other in the self, is the perfect complement to the notion of global humanities. By changing the focus of our questions from artifacts to ourselves-in-relation to artifacts, we enact the kinds of cultural behaviors which define a global humanities. The givens in this evolving culture are we *value* the world's diversity and seek to sustain them, and know them, in order to know ourselves. In short, interdisciplinary work in the humanities is driven, at heart, by an ethical imperative, redefining the Humanities as "humanitarianism," and challenging the conventional ends of art, expression, research, and instruction.

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Kay Rout

LONDON AS LABORATORY: A WRITING CLASS ABROAD

One of the most frustrating things about working with freshman writers is that they have travelled little, read little, and expanded beyond teenage mass culture even less. When we meet them in the classroom, we often assign "personal" essays that are doomed to be either shallow anecdotes about events from their high school years just recently past or predictable and cliché-ridden opinion papers that take one side or another of a current debate. It is just as difficult to interest a typical beginning student in fiction or history; sadly, their imaginations are so underdeveloped from exposure to so few stimuli that they experience resentment and boredom at the prospect of reading something that will take hours more than the same "material" could have been presented in a movie or that may demand their own analysis of facts, alternate conclusions, or the motivations of various personalities, real or fictional.

An ideal solution is an exciting change of locale, a challenge to cultural assumptions and habits, a dramatic confrontation with a different way of life. At Michigan State University, several members of the Department of American Thought and Language have conducted for the past three summers a writing program for freshmen in London that fulfills all of these dream criteria within an English-speaking, physically safe environment that offers enough cultural overlap (pizza, rock and roll music, video games) to produce a certain level of familiarity while placing students in a large and exciting city that will impress them simultaneously with its contemporary vibrancy and a sense of the past. Dorm space and classrooms were rented from the University of London. Faculty are familiar with the city and able to help students plan routes and make choices; further, assignments are designed to force the students to assess what they are learning through writing about their experiences in a variety of ways.

We used our own packet anthology from a local print shop; it contained excerpts about travel writing and about London in particular that were culled from the work of about twenty-five famous Americans, whether professional authors or not, who had visited or lived in London in the past. These essays and chapters of books, all in the public domain, included Jack London, Booker T. Washington, Mark Twain, and Henry James. Each student was required to read a number of these for class discussion according to the topic of the week (Washington Irving and Mark Twain on Westminster Abbey when the class visited the Abbey for a group tour, for example) and to write two-page personal "reactions" to six separate readings selected from among those assigned or from the remainder in the anthology. We also have used a book now sadly out of print: *Americans in London* by Brian N. Morton, an intriguing book from William Morrow that describes and maps the favorite locales or living quarters of a number of American celebrities, including not only writers but figures such as John Adams, Fred Astaire, Wallis Simpson and General George Patton. Each person is discussed briefly within the context of a certain London neighborhood; maps of those neighborhoods are numbered to show the exact location of the hotels or apartment houses associated with the celebrities. An assignment derived from this text was "tracking" a certain famous person to the actual place where he or she lived, trying to imagine what it was like for that person to be there, and describing what the locale is like today. The only limitation on this assignment, sadly but predictably, was the ignorance of the students about the identity of many of the figures, who were usually pre-sixties personalities, not contemporary entertainers or politicians. Perhaps a revised edition is in order!

The five-week class met four times a week, Monday through Thursday, from 9 a.m. to noon; the long weekend was deliberately created in order to allow students and faculty time to travel around the British Isles, to Ireland or the continent. The discovery by students that they were only one hour by plane from Dublin, Paris, or Amsterdam was a geography lesson in itself. For several who had never been far from home, it was reassuring to find that they could in fact organize a group trip to Wales among themselves and come back alive and unharmed even after missing their train and arriving at their destination without reservations. In dealing with the inevitable problems of travel, they gained confidence in their coping abilities and an experiential awareness that things eventually will work out, even with delays, cancellations and missed connections. Many took day trips to Oxford, Greenwich, Kew Gardens, Leeds Castle, or Hampton Court. Weekend trips within the British Isles included Dover, Cornwall, York, Stonehenge and Stratford-upon-Avon.

Everything the students did or saw was recorded in a journal along with their reactions. This personal writing provided the raw material for all their other written work; along with that, Monday morning saw the first hour devoted to a "de-briefing" of each student on his or her weekend activity. In this way, everyone knew what had or had not been worth attending among local shows and museums (the experienced faculty were of value here as well), and the less imaginative had the more reflective students as models for the sorts of responses that one could have to new and diverse places and experiences. One of the persistent themes was their perpetual exhaustion. Did they walk a great deal more than at the large Michigan State campus, they were asked? No, but at Michigan State everyone naps during the afternoon to make up for the fact that the dorms are too noisy to let one get enough sleep at night; the University of London dorms are just as noisy, but no one wants to nap because they're afraid they'll miss something!

On the first day of class, when the students were suffering from jet lag and nodding off in their chairs (the faculty had arrived several days earlier), they were assigned an in-class essay for no credit; the topic was "What I Expect to Learn This Summer." Students were instructed to file and forget these essays until the last week of class, when they would write an essay for credit on whether and how well they had realized or exceeded their expectations. This assignment was an excellent way to encourage them to summarize the total experience at the end and to be consciously aware of how they had changed and learned. Most, as might be expected, came away with much more than they had ever anticipated.

On the second day of class, everyone met at the Trocadero in Piccadilly Circus and took a double decker bus tour of London. The trip, which filled one and one half hours, helped orient the students and re-acquaint the faculty with the city geography. In future class discussions and de-briefing sessions, the initial tour provided a common experience which allowed the various speakers to remind others of the location of spots like Tower Bridge, the London Dungeon, Green Park or Big Ben and to use them as direction-finders.

Aside from the summary essay during the final week, students wrote six other full-length papers, three short, generally due on Wednesdays, and three long, due on Thursdays. Since all papers were hand-written, no word processors being available overseas, class time was set aside not only for peer editing, but also for revision. First drafts and journals were written out of class, as was a group project, "A Student Guide to London," also due the final week, but the rest of the work was done in class in order to allow students as much free time as possible to explore the city and its attractions (including pub life) or attend plays.

The three shorter papers, which were two to four handwritten pages, were of three types and could be written in any order the writer wished. One paper had to be descriptive; while most wrote about a park or building they admired, one woman elaborated upon her reaction to the painting "The Execution of Lady Jane Grey" in the National Gallery. When she later visited the Tower of London and saw where Jane Grey had been imprisoned and executed, she experienced history as "real" for the first time in her life. Another short paper had to be a narrative of something the writer had done; nearly everyone recounted a day trip taken with one or two others, a few the experience of waiting in line for "return," or unsold, tickets for major shows like *Miss Saigon* or *Les Miz*. The third paper was to be creative; sketches and poems were typical, many concerning the beggars and buskers that were abundant in the streets and subways.

The topics for the three longer papers, which all had to be done in the specific order they were assigned, varied with the instructor. In one case, the first paper (for the second week of class) was called "First Impressions." A rather obvious choice, the paper allowed students to verbalize their sense of excitement, bewilderment and even fear at the prospect of having to function in such a huge and complex city. They were given inspiration by their reading in an 1888 essay of the "horror" of Henry James upon having to leave his hotel and enter "the uproar of Piccadilly" in order to get a meal for himself. Briefly, he said, he was so filled with fear of the "infernal town" that he would rather have starved. When they saw how many entries there were for James in the *Americans in London* text, and later when they saw his plaque in Westminster Abbey, they realized not only that even the great and famous can be insecure, but that it is really possible for love to cast out fear.

The second longer paper was the "Tracking" paper. Some students found the hotel in which Henry James had first stayed in London, and added to that at least one other locale with which James was familiar. One woman tracked Wallis Simpson to the two houses mentioned in the book, one that she had occupied at the time she met the future Edward VIII and one to which he apparently moved her, a more elegant home that bordered (and still does) Regents Park. Others tracked various people they had heard of, but the value of the text and maps was diminished by the ignorance of the freshmen about the identity of many of the personalities.

The third long assignment in one class was on the lessons of history, one might say. A proposed title and source of inspiration was a quote from one of the travel essays in the anthology, "Travel... is a means of visiting other centuries." The theme was the way in which exposure to other places, and especially to their antiquities, makes a modern student-traveler aware of the past. Most, coming from the midwest, had never even seen a building as old as those on the east coast dating from the colonial period. Indeed, Michigan celebrated its 150th birthday in 1987! When those who have such a shallow conception of "the past" realize that there has been something on the site of Westminster Abbey since the seventh century, and they see the grave stone of Sebert, the first ruler to have built there, in addition to many royal tombs, including those of sisters Queen Elizabeth and Mary Queen of Scots, or when they see the Coronation Chair with the Stone of Scone, or Stone of Destiny, captured in 1296, encased within as a symbol of English dominance over the conquered Scots, they are appropriately awed. They are also amused to hear that Scottish nationalist students managed to "liberate" the stone briefly in 1951, only to return it later.

Of course, London is also contemporary theater, cutting-edge rock and roll, punks and dance clubs. Students were encouraged to go to matinees or museums in the afternoon and to go out somewhere every evening. Since the major museums are free, they were told to attend several times and to take places like the British Museum in small easily digestible doses, not to "do" it or the National Gallery or the National Portrait Gallery or even (free on Thursdays) the Imperial War Museum all in one massive dose. It was pointed out that relaxation time in a beautiful royal park was free, good for the soul and also terribly British. As the month wore on, free attractions became more and more important. While nearly every student had a credit card, cash in hand was always vitally needed; prices in London are rather inflated even within the English economy, but when the exchange rate does not favor the dollar the cost of an afternoon or evening on the town can be terrifying.

When, during the final week of classes, students formed groups of three and four to produce their guide book for future students in London, they never failed to point out the free or economical alternatives, including the half-price ticket booth for same-day theater tickets in Leicester Square, student discounts on various admissions (a special summer ID card helped ease the way in these situations), discount Underground passes, and the joy of walking. Another popular theme was the low cost food they'd discovered in sandwich shops and supermarkets; this was vital information because the dorm did not offer lunches. Throughout, they spoke with confidence and an authority rarely seen in freshman essays in East Lansing.

The value of this experience went beyond the insights and experiences mentioned above. More important, students who had never been much of anywhere and had never had much to say now wrote every day and were never at a loss for words. They produced personal, poetic, narrative, descriptive and expository writing in a variety of lengths and forms in addition to their short "reactions" to the assigned travel writing. Altogether, there were fourteen grades per student at the end of five weeks, not counting the personal journal; with a student-teacher ratio of twelve to one, that amount of grading was not an unconscionable burden for the instructor. Beginning writers must write; those who had had trouble in the past (several had been in remedial or "developmental" classes the previous fall) wrote at least as well as anyone else, and sometimes better. Not only were they thrilled at their progress, and at their learning how important involvement in one's material is for good writing, but they knew their parents would be full of joy and praise. What more can one class do?

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HUMANITIES EDUCATION
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D_ _N
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B_ _K!

Swearing: A Social History of Foul Language, Oaths and Profanity in English by Geoffrey Hughes, Basil Blackwell Ltd: Oxford, 1991. Reviewed by Fred Schroeder.

This historic study of foul language appears at a time when anyone in America is aware that there seem few if any refuges from such language. Movies, stand-up comedians of both genders, comic books, popular songs, fiction in nearly all genres, committee meetings and casual conversations overheard in school hallways are peppered with words that were *verboten* or *sub rosa* as little as two decades ago. This change is true throughout the English-speaking world, although the specifics differ from nation to nation. Geoffrey Hughes' book is partly motivated by questions that arise from the far-reaching permissiveness, and we might say his book also profits from it. Hughes draws heavily upon earlier studies, for example by H. L. Mencken, Ashley Montagu, and of course the Oxford English Dictionary, but there is no self-censorship, for he "calls a spade a spade," with no dashes, dots or bleeps. But the proverbial phrase I've just used illustrates another of Hughes' points: there *are* limitations and restrictions, for while religious profanities and even genital and excretory words are employed almost indiscriminately, racist foul language has become intolerable in many settings. In South Africa "kaffir" is tabu, in Australia "abo" is, although Australian speech continues to be one of the most oath-prone English dialects. The phrase I used, it should be said, refers only to a spade as a blunt instrument, but it is questionable now through guilt by association.

Another phenomenon of the license to use any words and phrases is "loss of intensity" or "verbicide" of swear-words. The more one uses and hears the words, the less potent they become for what they were intended. In *The Virginian*, the line "When you say that, smile," refers to the standard in the wild west that permitted the friendly use of a then unspeakable epithet, though one that retained its insulting potency in the wrong social exchange. That potency has eroded further, and many, many "unspeakables" have joined it. Related to the loss of potency is the total loss of grammatical or lexical function—some words can be inserted anywhere, occasionally with a hint of poetry as in the Aussie's "kangabloodyroo."

Swearing is a serious social history of one aspect of English and its historical antecedents, Anglo-Saxon and Middle English. To understand some of the earlier forms and their place in society, a modicum of language history is helpful, but also the three functions of swear-words: to swear *by*, swear *to*, and swear *at*, e.g. "I swear *by* my father's grave to avenge his death," "I swear *to* uphold the code of our clan," and "I curse your immortal soul to eternal damnation!" All three were solemn, binding and even magical in early English societies; all three have diminished to the degree that the last vestige of *by* and *to* is fossilized in the legal process, and *at* has succumbed to the child logic of "sticks and stones will break my bones but names will never hurt me." Historically there has always been a process of losses in intensity, and there has always been some kind of censorship (racist swearing is an actionable offense in several countries today, as is religious profanity). As to the first process an early example is the reduction of the profane oath "by God's wounds" to the "minced" form "'swounds" to the meaningless (and mispronounced) "zounds" and "zauns." As to censorship, in the seventh-century, the laws of the kings of Kent provided for fines for insulting words uttered in another man's house of a shilling to the house-owner, six to the insulted party and twelve to the king. Puritan England was even severer: Cromwell's troops were subject to physical punishments. Before his time the Master of Revels censor forced Shakespeare's characters to use oaths by pagan gods, minced forms, euphemisms and cunning codes.

Geoffrey Chaucer comes off as virtually the first and last author to have a free hand in foul and profane language, and to use it brilliantly to delineate character. Hughes' analyses of the *Canterbury Tales* are perceptive and lively. This chapter can be read by itself, but other readers may prefer to start with "Sexuality in Swearing," "Schismatic Vituperation: The Reformation" or "The Age of Decorum: Augustan and Victorian Attitudes," or just browsing the many charts and graphs. Teachers of linguistics, communication and literature may find specific value in this book, but for general humanities, it can provide worthwhile historical perspectives on ethical, aesthetic and legal issues of today.

BILL'S BIG BUCKS

"Art Imitates Business; Profit and Business Practices in the Elizabethan Theater" by James H. Forse in *Journal of Popular Culture* 24:2 (Fall 1990). Bowling Green State University, Bowling Green OH 43403. $25/yr.

Ben Jonson may have said that Shakespeare wrote for all the ages, but Forse makes a strong case for Shakespeare's writing for money. First, though, we should understand how much money we're talking about because Shakespeare's cash legacy in his will of £ 387 doesn't sound like much, and the per play fee for a playwright of £ 6 sounds downright shameful. As we all know, conversion of historic monies into contemporary equivalencies is rife with problems, but Forse (who teaches history at Bowling Green University) has two fair parameters. One: the penny admission for groundlings is estimated to be about equivalent to the price of a movie ticket (*not* a theater ticket!). Two: we have average figures for annual incomes in Elizabethan England. An artisan averaged £ 15, the 58 titled peers of the realm each averaged a gross income of £ 3360. Thus the average annual wage of the artisan who plunked down his penny to see *Hamlet* at the Globe was equivalent to $19,800—almost identical to the average American wage in 1988.

The commercial theaters accommodated 2000-3000 auditors, averaging 15,000 paid admissions each week. At the lowest rate of the penny admission for groundlings (there were also 2d. and 3d. admissions) the weekly gross was at least $82,000 for The Globe and Blackfriar's theaters. Shakespeare was an actor-partner as well as a playwright, so he shared in house-receipts as well as collecting playwright's fees. He also got his cut of concessions. In addition, his lands at Stratford were valued at £ 300 in annual income, "a figure which by itself ranks him equal to many of the lower gentry," but Forse estimates Shakespeare's theater income at almost twice that amount.

Shakespeare, by the year of his retirement, was a millionaire in cash income, and he was not the most wealthy of the actors. Therefore, there was high motivation to enter the acting trade. Forse finds that almost every actor or manager for whom biographical information is available had left some trade outside London to come into theaters. Not vagabonds, not jugglers, not gentry, not artists, but men with jobs averaging ten pennies a day (often limited by laws generated by the great guilds, as well as limited by village demography). So much for the personal profit motive; how did business affect Shakespeare's art?

For one thing, Bill, like all the other theater people, pulled his own plays out of production if they weren't bringing in crowds. He also re-used sure-fire crowd-pleasers—feigned madness, stranglings, eye-gouging, sword-play. It is significant that one of Shakespeare's lowest-rated plays, *Titus*

Andronicus—filled with murder, mutilation and rape—was, like *Hamlet*, revived again and again. Since The Globe was a partnership of actors, he designed characters not solely for art's sake, but for the actors, and saved money by having the actors play double and triple roles. Moreover, "Shakespeare operated on the principle, 'You've read the book; now see the play'." Forse demonstrates that Londoners were much more literate than most people think, and that the annual output of London's publishers of as much as a quarter-million copies indicates that sales and readers extended well beyond peers, gentry, clergy and libraries. He thereupon charts Shakespeare's shift from history plays to classical subjects in comparison to the appearance of popular translated books. The English didn't cease to be patriotic after *Henry V*, but pop reading had shifted to new translations of Plutarch, Pliny and Suetonius. Certainly the most compelling example of Shakespeare's best-seller exploitation is *The Tempest*, based on an exciting current event, and a virtually plagiarized passage from recently translated Montaigne's *Essays*.

This article is recommended not only for the cross-disciplinary perspectives that it gives to Elizabethan theater, but as an example of recent trends in historical writing, "demystifying" revered heroes of the humanities by means of the New Social History's employment of demographic and economic statistics. (F.S.)

DO NOT REMOVE THIS TAG!

"Take a Long Look" by Nancy Tieken in *Museum News* May/June 1991. AAM, 1225 Eye Street NW, Washington D.C. 20005. $6/issue, $34/year.

Some people in museums would like the objects to speak for themselves. Others want guided audio-visual tours without anything to read. Most want labels to be short and factual; almost everyone skims or ignores long labels, but every museum-goer has been frustrated by looking for information when an object or picture piques his or her curiosity. Clearly, you can't satisfy everyone. This short article describes an NEH-funded project in label-writing that Tieken worked on while she was director of education at the Currier Gallery of Art in Manchester, New Hampshire. The purpose, ultimately, was to use labels as a medium for helping visitors to spend more time looking at the artworks themselves.

Tieken began by finding out what people wanted to know. There were some surprises, such as people wanting to know what the accession numbers meant, whether the frame was original, how long it took to make a tapestry. Others seem obvious, yet too rarely appear on labels, such as what is the "story line" in a narrative painting. An assistant assembled files of information about each artwork and wrote a rough draft which Tieken condensed into what she thought would be engaging and informative. This text went to other staff members for comments, and then Tieken rewrote and formatted on a PC and laser-printed the labels. Several examples are provided, including one for a color illustration of a 17th century Dutch landscape which is included with the article. The key element in the labels is to refer to things in the picture, so that the reader is obliged to look at the picture—something that doesn't happen in the ordinary art museum, where labels have lives of their own. (F.S.)

BLEAK (SCHOOL) HOUSE

"The Ho Hum Revolution" by Chester E. Finn, Sr. in *Wilson Quarterly* XV:3 (Summer 1991). P.O. Box 52211, Boulder CO 80321-2211. $24/year.

Professor Finn is a good person to "keynote" this section of *The Wilson Quarterly* on "Why the Schools Still Don't Work." As an assistant secretary of education under William Bennett, Finn was among the leaders in the "excellence movement," and he continues as director of a privately funded excellence network. Although the entire article is well worth reading, this abstract only summarizes the "10 classic types of school reform" produced by this movement, all of which have been tried somewhere, with some success, but with only spotty replication in other systems. The first two reforms use standardized testing, for students (including raised graduation requirements), and for teachers. The third type of reforms include changes in teacher recruitment and licensure. Some changes have been programs to attract able people by way of special scholarships, etc., boosting the liberal arts "content" for teacher education majors, and, in 48 states, opening alternatives to university professional education degrees as a requirement for licensure. The fourth kind of reform is improved curricula—beefing up cultural literacy, geographic knowledge, mathematics skills, and so on. Fifth are improved testing and assessment programs, but with Finn's citing a 1987 study that showed that the "six commercially prepared tests widely used in the nation's elementary schools" are structured so that "no state's scores appeared to be below average!" There's a long way to go before testing is likely to produce excellence. Sixth are programs of incentive and awards, but America's teachers and schools are not very friendly toward singled-out stars, unless they happen to have been singled out themselves. Seventy are business and university partnerships—there are reportedly 140,000 such arrangements, but Finn sees signs of a backlash: educators will take money, but not "interference." Eighth is a currently dominant catchword, "school restructuring." Ninth is a bit vague, "making more schools 'effective'." Unfortunately, schools that year after year prove to be "effective" by way of high college entrance scores, etc., "tend to be home-grown, idiosyncratic, defiant of that classical

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bureaucracy"—magical blends of community support, parental commitment, highly motivated teachers and charismatic administrators. The last kind of reform is empowering parents to select their child's school.

So we can say that there is no shortage of ideas. But there are also powerful forces that may frustrate any widespread improvement. In a companion article, high school teacher Patrick Welsh provides a bleak picture of the American high school subculture, and says the only real common denominator in student excellence is an excellent home. An inserted passage from Jacques Barzun's recent *Begin Here: The Forgotten Condition of Teaching and Learning* expands the view to American society *in toto*. We don't really *want* excellence, except in sports. (F.S.)

ERODING CLASSICS

"Cicero and American Education" by Michael Mooney in *Italian Journal* V:2. 278 Clinton Avenue, Dobbs Ferry N.Y. 10522. $36/year.

That classical studies were once the center of education in America we all know, but when and how did it begin to disintegrate? Mooney, who is president of Lewis and Clark College answered this question at the close of a conference devoted to the great Roman Cicero. Actually, he is not dealing with Cicero as a person so much as "Cicero" as a "pedagogical program, based in oratory, built on the linkage of thought and expression, and directed to the formation of good and effective citizens." From early in the nation's history, though, American educators encountered both a practical, professional bent to teaching classics as tools for lawyers and clergy, and lively competition with business and technical studies for student's interest. With the 1862 Morrill Act, establishing land-grant colleges for agricultural study, classics began more and more to be only one of many departments. By the century's end, the erosion accelerated in the Ivy League. Charles Eliot introduced the "elective system" at Harvard, and Columbia reduced the liberal arts requirement to only two years before students moved on to professional schools.

In 1917, the erosion had turned to actual attacks on compulsory Latin and on the idea of foreign language study for any purpose other than practical communication. In response, a blue-ribbon classics conference was convened at Princeton. Its report, entitled *Value of the Classics*, offered defensive arguments that are familiar to today's humanities teachers: the classics are valuable "in disciplining the mind and conveying the values of western civilization," Latin especially has practical utility (e.g., in the languages of law, medicine, biology, as well as general vocabulary-building, etc.), and, spurred in part by the World War, a new value was introduced, "to inculcate the wisdom 'which springs from undying faith in truth and freedom'."

John Dewey's pedagogical philosophy served further to take the classics from a central position by dissolving the line between liberal and practical arts. Today, says Mooney, even "literary scholars and humanists generally have not been very helpful," as they reduce literature to mere texts without any vestiges of authority, and expunge classical works to make room for new voices. Yet, to Mooney, Cicero's voice still has power and sense, for the great orator allowed that while he preferred inarticulate wisdom to ignorant fluency, if the choice is available, "the prize must go to the orator who possesses learning." (F.S.)

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